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BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

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Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56**.**

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

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Series Dates: **1889-1991**

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Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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2	Loose Clippings	1931-1991
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BSO, Pops

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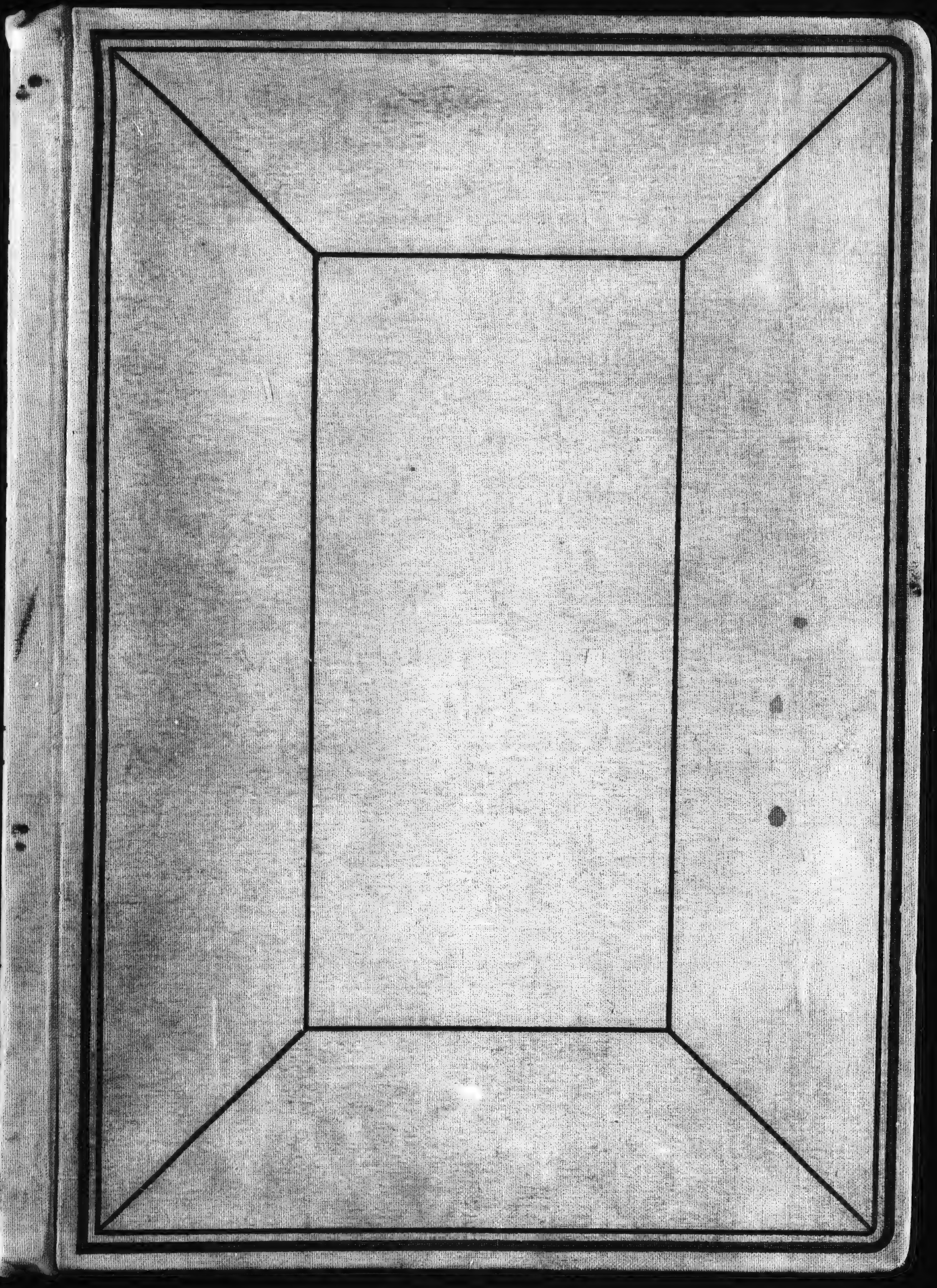
VOLUME 99

Tanglewood

1959



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NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
JUN 14 1959

Programs at Tanglewood

By FRANCIS D. PERKINS

The Boston Symphony Orchestra has announced the complete programs of the eighteen concerts which it will give in the Berkshire Festival at Tanglewood, Lenox, Mass., on Friday and Saturday nights and Sunday afternoons from July 3 through Aug. 9. Three concerts will be directed by Pierre Monteux, and Charles Munch will conduct the others. As usual, the first two week ends' chamber music concerts of Bach's and Mozart's music will be held in the Theater-Concert Hall, and the full orchestra will complete the series in the Music Shed. The programs are as follows:

Friday, July 3, 8:30 (Munch). Bach: Brandenburg Concerto No. 3; Suite No. 2 (flute solo, Doriot Anthony Dwyer); A Musical Offering; Cantata No. 50, "Nun ist das Heil" (Tanglewood Choir).

Saturday, July 4, 8:30 (Munch), Bach: Concertos for three pianos in C major and D minor (Lukas Foss, Ralph Berkowitz, Bernard Zighera); Piano Concertos in D minor and F minor (Foss); Concerto for two pianos in C major (Foss, Zighera).

Sunday, July 5, 2:30 (Munch). Bach: Brandenburg Concerto No. 6; Cantata No. 51, "Jauchzet Gott" (soprano solo, Bethany Beardslee); Concerto for violin and oboe in D minor (Ruth Posselt, Ralph Gomberg); Suite No. 3.

Friday, July 10, 8:30 (Munch), Mozart: "Don Giovanni" Overture; Piano Concerto, K, 453 (Nicole Henriot-Schweitzer); Divertimento for string and horns (K, 287); Haffner Symphony.

Saturday, July 11, 8:30 (Munch). Mozart: Symphonies, No. 39 in E flat; No. 40 in G minor; No. 41 in C (Jupiter).

Sunday, July 12, 2:30 (Munch). Mozart, "Prague" Symphony; Requiem (Adele Addison, Florence Kopleff, Blake Stern and Tanglewood Choir).

Friday, July 17, 8:30 (Munch). Berlioz, "Corsair" Overture; Martinu, Parables; Tchaikovsky, Symphony No. 6 (Pathetic).

Saturday, July 18, 8:30 (Munch). Weber, "Oberon" Overture; Tchaikovsky, Violin Concerto (Isaac Stern); Foss, Symphony of Chorales (composer conducting).

Sunday, July 19, 2:30 (Monteux). Rimsky-Korsakoff, music from "Le Coq d'Or"; Debussy, Afternoon of a Faun: d'Indy, Symphony on a French Mountain Air (piano solo, Nicole Henriot-Schweitzer); Tchaikovsky, Symphony No. 5.

Friday, July 24, 8:30 (Monteux). Passacaglia, Bach-Respighi; Brahms, Violin Concerto (Isaac Stern); Brahms-Thomson, Chorale Preludes; Strauss, Don Juan.

Saturday, July 25, 8:30 (Munch). Brahms, Academic Festival Overture; Piston, Symphony No. 3; Brahms, Symphony No. 1.

Sunday, July 26, 2:30 (Munch). Brahms, Haydn Variations and Piano Concerto No. 2 (Rudolf Serkin); Copland, "Tender Land" Suite (composer conducting).

Friday, July 31, 8:30 (Munch). Berlioz: Requiem (John McCollum, tenor, and Festival Chorus).

Saturday, Aug. 1, 8:30 (Monteux). Mendelssohn, Italian Symphony and Piano Concerto No. 1 (Rudolf Serkin); Wagner, "Tristan und Isolde" Prelude and Liebestod.

Sunday, Aug. 2, 8:30 (Munch). Tcherepnin, Symphony No. 4; Mendelssohn, Italian Concerto (Isaac Stern); Schumann, Symphony No. 2.

Friday, Aug. 7, 8:30 (Munch). Beethoven: Symphony No. 4; Choral Fantasy; Piano Concerto No. 4 (Rudolf Serkin).

Saturday, Aug. 8, 8:30 (Monteux). Beethoven: "Fidelio" Overture; Symphonies Nos. 5 and 6.

Sunday, Aug. 9, 2:30 (Munch). Beethoven, "Coriolanus" Overture; Symphony No. 9 (Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm and Festival Chorus).

Ticket information is obtainable from the Festival Office at Tanglewood. The Boston Symphony finishes its "Pop" season, which is the thirtieth to be held in Symphony Hall under Arthur Fiedler's direction, on June 27. The members of the orchestra who are not playing in the Tanglewood Bach-Mozart fortnight will then give two weeks of outdoor concerts under Mr. Fiedler on Boston's Esplanade. Another Esplanade week will follow the Berkshire Festival's close.

* * *

String Congress

Eighty young players of stringed instruments will register tomorrow at Greenleaf Lake, Okla., for the first International String Congress to be held there through Aug. 8. Coming from sixty-five communities in this country and Canada, they are winners of $300 scholarships provided by locals of the American Federation of Musicians, which is co-operating with a Tulsa committee in organizing the Congress. They will be taught for eight weeks by a faculty under Roy Harris' direction.

Globe 6/14/59

Berkshire Festival Schedule

(Herewith, the complete schedule of concerts by the Boston Symphony Orchestra in the 1959 Berkshire Festival at Tanglewood.)

Friday, July 3, 8:30, Theater-Concert Hall, Charles Munch conducting. Bach: Brandenburg Concerto No. 3; Suite in B minor, No. 2 (Doriot Anthony Dwyer, flute solo); "A Musical Offering"; Cantata No. 50, "Nun ist das Heil und die Kraft" (Tanglewood Choir assisting).

Saturday, July 4, 8:30, Music Shed, Charles Munch conducting. Bach: Concerto for Three Pianos, in C major, No. 2 (Lukas Foss, Ralph Berkowitz, Bernard Zighera, soloists); Piano Concerto in F minor, No. 5 (Lukas Foss, soloist); Concerto for Three Pianos, in D minor, No. 1; Piano Concerto in D minor, No. 1 (Lukas Foss, soloist); Concerto for Two Pianos, in C major, No. 2 (Lukas Foss, Bernard Zighera, soloists).

Sunday, July 5, at 2:30, Theater-Concert Hall, Charles Munch conducting. Bach: Brandenburg Concerto No. 6; Cantata No. 51 ("Jauchzet Gott in allen Landen"), soloists: Bethany Beardslee, soprano, and Roger Voisin, trumpet; Concerto for Violin and Oboe, in D minor; soloists: Ruth Posselt and Ralph Gomberg; Suite No. 3, in D major.

Friday evening, July 10, 8:30, Theater-Concert Hall, Charles Munch conducting. Mozart: Overture to "Don Giovanni"; Piano Concerto in G major (K. 453), soloist: Nicole Henriot-Schweitzer; Divertimento for Strings and Two Horns (K. 287); "Haffner" Symphony.

Saturday, July 11, 8:30, Music Shed, Charles Munch conducting. Mozart: Symphony in E flat (K. 543); Symphony in G minor (K. 550); "Jupiter" Symphony.

Sunday, July 12, 2:30, Theater-Concert Hall, Charles Munch conducting. Mozart: "Prague" Symphony; Requiem, soloists: Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm, bass; Tanglewood Choir, Hugh Ross, director, assisting.

Friday, July 17, 8:30, Music Shed, Charles Munch conducting. Berlioz: Overture to "The Corsair"; Martinu: "Parables"; Tchaikovsky, "Pathetic" Symphony.

Saturday, July 18, 8:30, Music Shed, Charles Munch conducting. Weber: Overture to "Oberon"; Tchaikovsky: Violin Concerto, Isaac Stern, soloist; Lukas Foss: Symphony of Chorales, the composer conducting.

Sunday, July 19, 2:30, Music Shed, Pierre Monteux conducting. Rimsky-Korsakoff: Introduction and March from "Le Coq d'Or; Debussy: "Prelude to the Afternoon of a Faun"; d'Indy: Symphony on a French Mountain Air, soloist: Nicole Henriot-Schweitzer, piano; Tchaikovsky: Fifth Symphony.

Friday, July 24, 8:30, Music Shed, Pierre Monteux conducting. Bach-Respighi: Passacaglia in C minor; Brahms: Violin Concerto, Isaac Stern soloist; Brahms: Chorale Prelude, orchestrated by Virgil Thomson; Strauss: "Don Juan."

Saturday, July 25, 8:30, Music Shed, Charles Munch conducting. Brahms: "Academic Festival" Overture; Walter Piston: Third Symphony; Brahms: Symphony No. 1, in C minor.

Sunday afternoon, July 26, 2:30, Music Shed, Charles Munch conducting. Brahms: Variations on a Theme of Haydn; Piano Concerto in B-flat, No. 2, Rudolf Serkin soloist; Aaron Copland: Suite from "The Tender Land," the composer conducting.

Friday, July 31, 8:30, Music Shed, Charles Munch conducting. Berlioz: Requiem; soloist: John McCollum, tenor; Festival Chorus assisting. Concert dedicated to the memory of Serge Koussevitzky.

Saturday, Aug. 1, 8:30, Music Shed, Pierre Monteux conducting. Mendelssohn: "Italian" Symphony; Mendelssohn: Piano Concerto No. 1, Rudolf Serkin soloist; Wagner: Prelude and Love-Death from "Tristan and Isolde."

Sunday, Aug. 2, 2:30, Music Shed, Charles Munch conducting. Tcherepnin: Fourth Symphony; Mendelssohn: Violin Concerto, Isaac Stern soloist; Schumann: Symphony in C major, No. 2.

Friday, Aug. 7, 8:30, Music Shed, Charles Munch conducting. Beethoven: Fourth Symphony; Choral Fantasy With Piano, soloist: Rudolf Serkin; Piano Concerto in G major, No. 4, Rudolf Serkin soloist.

Saturday, Aug. 8, 8:30, Music Shed, Pierre Monteux conducting. Beethoven: Overture to "Fidelio"; Fifth Symphony, "Pastoral" Symphony.

Sunday, Aug. 9, 2:30, Music Shed, Charles Munch conducting. Final concert of the Festival. Beethoven: "Coriolan" Overture; Ninth Symphony; soloists: Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm; Festival Chorus assisting.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
JUN 11 1959

Early Concerts At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, today announces early programs for the Orchestra's 1959 Berkshire Festival at Tanglewood, Lenox.

The concerts of the first two weekends will be held on Friday evenings at 8:30 and Sunday afternoons at 2:30 in the theatre-concert hall and on Saturday evenings at 8:30 in the music shed. A chamber orchestra from the Boston Symphony under the direction of Dr. Munch will present works of Bach (July 3-4-5) and Mozart (July 10-11-12). For the opening concert of Friday, July 3, Dr. Munch will present Bach's Brandenburg Concerto No. 3, the Suite No. 2 with flute soloist Doriot Anthony Dwyer, A Musical Offering and the Cantata No. 50 ("Nun ist das Heil und die Kraft") for Double Chorus and Orchestra, with the Tanglewood Choir. The concert of Saturday, July 4 will be devoted to Concertos for one, two and three pianos by Bach: Concerto for Three Pianos, in C major, No. 2 (Lukas Foss, Ralph Berkowitz, Bernard Zighera); Concerto for Piano in F minor, No. 1 (Lukas Foss); Concerto for Two Pianos in C major, No. 2 (Lukas Foss, Bernard Zighera). The program for Sunday, July 5 will include the Brandenburg Concerto No. 6; Cantata No. 51 ("Jauchzet Gott in allaen Landen") with Bethany Beardslee, soprano and Roger Voisin, trumpet solo; the Concerto for Violin and Oboe in D minor with Ruth Posselt, violin, and Ralph Gomberg, oboe; and the Suite No. 3 in D major for Orchestra.

The Mozart weekend will open on July 10 with the Overture to "Don Giovanni," the Piano Concerto, K. 453 (Nicole Henriot-Schweitzer, soloist), the Divertimehto for Strings and Two Horns, K. 287, and the "Haffner" Symphony. Three symphonies will comprise the program of July 11—No. 39 in E-flat, K. 543; No. 40 in G minor, K. 550, and No. 41 in C major, K. 551 "Jupiter"). On July 12 Dr. Munch will open with the "Prague" Symphony and the remainder of the program will be devoted to the "Requiem" K. 626 with Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass and the Tanglewood Choir, Hugh Ross director.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUN 20 1959

Complete Festival Programs Are Announced by Dr. Munch

TANGLEWOOD—Charles Munch, music director of the Boston Symphony Orchestra, has announced the complete programs for the orchestra's 1959 Berkshire Festival at Tanglewood.

The concerts of the first two weekends will be held on Friday evenings at 8:30 and Sunday afternoons at 2:30 in the Theater-Concert Hall and on Saturday evenings at 8:30 in the Music Shed. A chamber orchestra from the Boston Symphony under the direction of Dr. Munch will present works of Bach (July 3-4-5) and Mozart (July 10-11-12). For the opening concert of Friday, July 3, Dr. Munch will present Bach's Brandenburg Concerto No. 1, Suite No. 2 with flute soloist Doriot Anthony Dwyer, a musical offering and Cantata No. 50 ("Nun is das Heil und die Kraft") for double chorus and orchestra, with the Tanglewood Choir.

Piano Concertos

The concert of Saturday, July 4, will be devoted to concertos for one, two and three pianos by Bach: Concerto for three pianos, in C major, No. 2 (Lukas Foss, Ralph Berkowitz, Bernard Zighera); Concerto for piano in F minor, No. 5 (Lukas Foss); Concerto for three pianos in D minor, No. 1 (Lukas Foss, Ralph Berkowitz, Bernard Zighera); Concerto for piano in D minor, No. 1 (Lukas Foss); Concerto for two pianos in C major, No. 2 (Lukas Foss, Bernard Zighera). The program for Sunday, July 5, will include the Brandenburg Concerto No. 6; Cantata No. 51 ("Jauchzet Gott in allen Landen") with Bethany Beardslee, soprano, and Roger Voisin, trumpet solo; the Concerto for violin and oboe in D minor with Ruth Posselt, violin, and Ralph Gomberg, oboe and Suite No. 3 in D major for orchestra.

Mozart Weekend

The Mozart weekend will open on July 10 with the Overture to "Don Giovanni," the Piano Concerto, K. 453 (Nicola Henriot-Schweitzer, soloist), the Divertimento for strings and two horns, K. 287, and the "Haffner" Symphony. Three symphonies will comprise the program of July 11: No. 39 in E flat, K. 543; No. 40 in G minor, K. 550, and No. 41 in C major, K. 551 ("Jupiter"). On July 12 Dr. Munch will open with the "Prague" Symphony and the remainder of the program will be devoted to the "Requiem" K. 626 with Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm, bass, and the Tanglewood Choir, with Hugh Ross directing.

The opening week of concerts (July 17-18-19) by the full Boston Symphony Orchestra in the Music Shed will feature music by Tchaikovsky. Dr. Munch's program for Friday, July 17, includes Berlioz' "Corsair" Overture, Martinu's Parables, and Tchaikovsky's Sixth Symphony. On Saturday, July 18, Dr. Munch will conduct Weber's "Oberon" Overture and Tchaikovsky's Violin Concerto with Isaac Stern as soloist. Lukas Foss will conduct a performance of his own new work, "Symphony of Chorales." Pierre Monteux will make his first Festival appearance on Sunday, July 19. His program will be Introduction and March from "Coq d'Or" by Rimsky-Korsakov, Debussy's "Afternoon of a Faun," the Symphony on a French Mountain Air for Piano and Orchestra by Vincent d'Indy (Nicole Henriot-Schweitzer, soloist) and Tchaikovsky's Fifth Symphony.

Monteux on Podium

Music of Brahms will be especially featured on the second Festival weekend (July 24-25-26). Pierre Monteux will conduct the concert of Friday, July 24, with a program including the Bach-Respighi Passacaglia, Brahms' Violin Concerto (Isaac Stern soloist), Brahms' Chorale Preludes arranged by Virgil Thomson and Richard Strauss' "Don Juan." On Saturday evening, July 25, Dr. Munch will conduct Brahms' Academic Festival Overture, Piston's Third Symphony and Brahms' First Symphony. Dr. Munch will also conduct part of Sunday afternoon's concert, July 26, presenting Brahms' Variations on a Theme of Haydn, and Piano Concerto No. 2 with Rudolf Serkin as soloist. The "Tender Land" Suite by Aaron Copland will also be heard on this program, with the composer conducting.

Berlioz' Requiem

The concerts of July 31, Aug. 1 and 2 will include a number of works from the Romantic Period. On Friday, July 31, Charles Munch will conduct a performance of Berlioz' "Requiem" with John McCollum, tenor, and the Festival Chorus, Hugh Ross directing. The concert will be dedicated to the memory of Dr. Serge Koussevitzky, for 25 years music director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. On Saturday, Aug. 1, Pierre Monteux will conduct a program consisting of Mendelssohn's "Italian" Symphony; the Piano Concerto No. 1 with Rudolf Serkin soloist; and Wagner's Prelude and Love Death from "Tristan and Isolde." Dr. Munch will again direct the orchestra on Sunday, Aug. 2, in Alexander Tcherepnin's Fourth Symphony, Mendelssohn's Violin Concerto (with Isaac Stern soloist) and Symphony No. 2 by Robert Schumann.

The final weekend of Tanglewood concerts (Aug. 7-8-9) will again this season be devoted to the music of Beethoven. On Friday, Aug. 7, Dr. Munch will conduct the Fourth Symphony, the Choral Fantasy with Piano and the Piano Concerto No. 4. Rudolf Serkin will be the piano soloist. Pierre Monteux will appear as guest conductor on Saturday, Aug. 7, with a program including the "Fidelio" Overture and Symphonies Nos. 5 and 6. Dr. Munch will close the Festival traditionally with a performance of Beethoven's Ninth Symphony on Sunday, Aug. 9. Soloists Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm will assist, and will be joined by the Festival Chorus, Hugh Ross, directing. The program will open with Beethoven's "Coriolan" Overture.

Tickets for all concerts are now available at the Festival Office, Tanglewood, Lenox.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,988

JUN 26 1959

Complete Berkshire Festival Programs Announced By Director Charles Munch

Tanglewood Season Will Open On July 4 Week End And Will Feature Bach

Charles Munch, music director of the Boston Symphony Orchestra, announces the complete programs for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Mass.

The concerts of the first two week ends will be held on Friday evenings at 8:30 and Sunday afternoons at 2:30 in the Theatre-Concert Hall and on Saturday evenings at 8:30 in the Music Shed. A chamber orchestra from the Boston Symphony under the direction of Dr Munch will present works of Bach (July 3-4-5) and Mozart (July 10-11-12). For the opening concert of Friday, Dr Munch will present Bach's Brandenburg Concerto No. 3, the Suite No. 2 with flute soloist Doriot Anthony Dwyer, A Musical Offering and the Cantata No. 50 ("Nun ist das Heil und die Kraft") for Double Chorus and Orchestra, with the Tanglewood choir.

The concert of Saturday, July 4 will be devoted to Concertos for one, two and three pianos by Bach: Concerto for three pianos, in C major, No. 2 (Lukas Foss, Ralph Berkowitz, Bernard Zighera); Concerto for piano in F minor, No. 5 (Lukas Foss); Concerto for three pianos in D minor, No. 1 (Lukas Foss, Ralph Berkowitz, Bernard Zighera); Concerto for piano in D minor, No. 1 (Lukas Foss), Concerto for two pianos in C major, No. 2 (Lukas Foss, Bernard Zighera). The program for Sunday, July 5 will include the Brandenburg Concerto No. 6; Cantata No. 51 ("Jauchzet Gott in allen Landen") with Bethany Beardslee, soporano and Roger Voisin, trumpet solo; the Concerto for Violin and Oboe in D minor with Ruth Posselt, violin, and Ralph Gomberg, oboe; and the Suite No. 2 in D major for Orchestra.

The Mozart week end will open on July 10 with the Overture to "Don Giovanni," the Piano Concerto, K. 453 (Nicole Henriot-Schweitzer, soloist), the Divertimento for Strings and Two Horns, K. 287, and the "Haffner" Symphony. Three symphonies will comprise the program of July 11 No. 39 in E-flat, K. 543; No. 40 in G minor, K. 550, and No. 41 in C major, K. 551 ("Jupiter"). On July 12 Dr Munch will open with the "Prague" Symphony and the remainder of the program will be devoted to the "Requiem" K. 626 with Adele Addison, soporano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass and the Tanglewood Choir, Hugh Ross Director.

The opening week of concerts (July 17-18-19) by the full Boston Symphony Orchestra in the Music Shed will feature music by Tchaikovsky. Dr Munch's program for Friday, July 17 includes Berlioz' "Corsair" Overture, Martinu's Parables, and Tchaikovsky's Sixth Symphony. On Saturday, July 18, Dr Munch will conduct Weber's "Oberon" Overture and Tchaikovsky's Violin Concerto with Isaac Stern as soloist. Lukas Foss will conduct a performance of his own new work, "Symphony of Chorales." Pierre Monteux will make his first Festival appearance on Sunday, July 19. His program will be Introduction and March from "Coq d'Or" by Rimsky-Korsakov, Debussy's Afternoon of a Faun, the Symphony on a French Mountain Air for Piano and Orchestra by Vincent d'Indy (Nicole Henriot-Schweitzer, soloist) and Tchaikovsky's Fifth Symphony.

Music of Brahms will be especially featured on the second Festival weekend (July 24-25-26). Pierre Monteux will conduct the concert of Friday, July 24 with a program including the Bach-Respighi Passacaglia, Brahms' Violin Concerto (Isaac Stern soloist), Brahms' Chorale Preludes arranged by Virgil Thomson and Richard Strauss' "Don Juan." On Saturday evening, July 25, Dr Munch will conduct Brahms' Academic Festival Overture, Piston's Third Symphony and Brahms' First Symphony. Dr Munch will also conduct part of Sunday afternoon's concert, July 26, presenting Brahms' Variations on a Theme of Haydn, and Piano Concerto No. 2 with Rudolf Serkin as soloist. The "Tender Land" Suite by Aaron Copland will also be heard on this program, with the composer conducting.

The concerts of July 31-August 1-2 will include a number of works from the Romantic Period. On Friday, July 31, Charles Munch will conduct a performance of Berlioz' "Requiem" with John McCollum, tenor and the Festival Chorus, Hugh Ross, Director. The concert will be dedicated to the memory of Dr Serge Koussevitzky, for 25 years Music Director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. On Saturday, August 1, Pierre Monteux will conduct a program consisting of Mendelssohn's "Italian" Symphony; the Piano Concerto No. 1 with Rudolf Serkin soloist; and Wagner's Prelude and Love Death from "Tristan and Isolde." Dr Munch will again direct the Orchestra on Sunday, August 2, in Alexander Tcherepnin's Fourth Symphony, Mendelssohn's Violin Concerto (with Isaac Stern soloist) and the Symphony No. 2 by Robert Schumann.

The final week end of Tanglewood concerts (August 7-8-9) will again this season be devoted to the music of Beethoven. On Friday, August 7, Dr Munch will conduct the Fourth Symphony, the Choral Fantasy with Piano and the Piano Concerto No. 4. Rudolf Serkin will be the piano soloist. Pierre Monteux will appear as guest conductor on Saturday, August 7 with a program including the "Fidelio" Overture, and the Symphonies Nos. 5 and 6. Dr Munch will close the Festival traditionally with a performance of Beethoven's Ninth Symphony on Sunday, August 9. Soloists Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm will assist, and will be joined by the Festival Chorus, Hugh Ross Director. The program will open with Beethoven's "Coriolan" Overture.

Tickets for all concerts are available at the Festival Office, Tanglewood. Lenox, Mass.

Sunday Sun
WESTERLY, R. I.
Republican
Circ. 7,791

MAR 1 - 1959

The 1959 Berkshire Festival at Tanglewood, Lenox, Mass., will open Wednesday, July 1 and close on Sunday, August 9, it has been announced by Charles Munch, music director of the Boston Symphony Orchestra.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

JUN 18 1959

Munch Announces Programs For Tanglewood Festival

Charles Munch, music director of the Boston Symphony Orchestra, has announced the complete programs for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox.

Weekend Concerts

The concerts of the first two weekends will be held on Friday evenings at 8:30 and Sunday afternoons at 2:30 in the Theater-Concert Hall and on Saturday evenings at 8:30 in the Music Shed. A chamber orchestra from the Boston Symphony under the direction of Dr. Munch will present works of Bach July 3, 4 and 5 and Mozart July 10, 11 and 12. For the opening concert of Friday, July 3, Dr. Munch will present Bach's Brandenburg Concerto No. 3, the Suite No. 2 with flute soloist Dorict Anthony Dwyer, "A Musical Offering," and the Cantata No. 50 ("Nun ist das Heil und die Kraft") for double chorus and orchestra, with the Tanglewood Choir.

The concert of Saturday, July 4 will be devoted to Concertos for one, two and three pianos by Bach: Concerto for Three Pianos, in C major, No. 2 with Lukas Foss, Ralph Berkowitz, Bernard Zighera; Concerto for Piano in F minor, No. 5, Lukas Foss, soloist; Concerto for Three Pianos in D minor, No. 1 with Lukas Foss, Ralph Berkowitz, Bernard Zighera; Concerto for Piano in D minor, No. 1, Lukas Foss; Concerto for Two Pianos in C major, No. 2, with Lukas Foss and Bernard Zighera.

July 5 Program

The program for Sunday, July 5 will include the Brandenburg Concerto No. 6; Cantata No. 51 ("Jauchzet Gott in allen Landen") with Bethany Beardslee, soprano and Roger Voisin, trumpet solo, the Concerto for Violin and Oboe in D minor with Ruth Posselt, violin, and Ralph Gomberg, oboe; and the Suite No. 3 in D major for orchestra.

The Mozart weekend will open on July 10 with the overture to "Don Giovanni," the Piano Concerto, K. 453, Nicole Henriot-Schweitzer, soloist, the Divertimento for Strings and Two Horns, K. 287, and the "Haffner" Symphony. Three symphonies will comprise the program of July 11—No. 39 in E-flat, K. 543; No. 40 in G minor, K. 550, and No. 41 in C major, K. 551 ("Jupiter"). On July 12 Dr. Munch will open with the "Prague" Symphony and the remainder of the program will be devoted to the "Requiem" K. 626 with Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass and the Tanglewood Choir, Hugh Ross, director.

Full Orchestra

The opening week of concerts, July 17-18-19, by the full Boston Symphony Orchestra in the Music Shed will feature music by Tchaikovsky. Dr. Munch's program for Friday, July 17 includes Berlioz' "Corsair" Overture, Martinu's Parables, and Tchaikovsky's Sixth Symphony. On Saturday, July 18, Dr. Munch will conduct Weber's "Oberon" Overture and Tchaikovsky's Violin Concerto with Isaac Stern as soloist. Lukas Foss will conduct a performance of his own new work, "Symphony of Chorales."

Pierre Monteux will make his first Festival appearance on Sunday, July 19. His program will be Introduction and March from "Coq d'Or" by Rimsky-Korsakov, Debussy's "Afternoon of a Faun," the Symphony on a French Mountain Air for Piano and Orchestra by Vincent d'Indy, Nicole Henriot-Schweitzer, soloist, and Tchaikovsky's Fifth Symphony.

Music of Brahms

Music of Brahms will be especially featured on the second Festival weekend, July 24-25-26. Pierre Monteux will conduct the concert of Friday, July 24 with a program including the Bach-Respighi Passacaglia, Brahms' Violin Concerto, Isaac Stern soloist, Brahms' Chorale Preludes arranged by Virgil Thomson and Richard Strauss' "Don Juan." On Saturday evening, July 25, Dr. Munch will conduct Brahms' Academic Festival Overture, Piston's Third Symphony and Brahms' First Symphony. Dr. Munch will also conduct part of Sunday afternoon's concert, July 26, presenting Brahms' "Variations on a Theme of Haydn," and Piano Concerto No. 2 with Rudolf Serkin as soloist. The "Tender Land" Suite by Aaron Copland will also be heard on this program, with the composer conducting.

The concerts of July 31 and Aug. 1 and 2 will include a number of works from the Romantic Period. On Friday, July 31, Charles Munch will conduct a performance of Berlioz' "Requiem" with John McCollum, tenor and the Festival Chorus, Hugh Ross, director. The concert will be dedicated to the memory of Dr. Serge Koussevitzky, for 25 years music director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. On Saturday, Aug. 1, Pierre Monteux will conduct a program consisting of Mendelssohn's "Italian" Symphony, the Piano Concerto No. 1 with Rudolf Serkin soloist; and Wagner's Prelude and Love Death from "Tristan and Isolde." Dr. Munch will again direct the Orchestra on Sunday, Aug. 2, in Alexander Tcherepnin's Fourth Symphony, Mendelssohn's Violin Concerto, with Isaac Stern soloist and the Symphony No. 2 by Robert Schumann.

Final Weekend

The final weekend of Tanglewood concerts Aug. 7, 8 and 9 will again this season be devoted to the music of Beethoven. On Friday, Aug. 7, Dr. Munch will conduct the Fourth Symphony, the Choral Fantasy with Piano and the Piano Concerto No. 4. Rudolf Serkin will be the piano soloist. Pierre Monteux will appear as guest conductor on Saturday, Aug. 7 with a program including the "Fidelio" Overture, and the Symphonies Nos. 5 and 6. Dr. Munch will close the Festival traditionally with a performance of Beethoven's "Ninth Symphony" on Aug. 9. Soloists Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm will assist, and will be joined by the Festival Chorus. Hugh Ross, director. The program will open with Beethoven's "Coriolan" Overture.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
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JUN 14 1959

Tanglewood Programs, Soloists Are Announced

Special to The Standard-Times

LENOX, June 13 — Charles Munch, music director of the Boston Symphony Orchestra, today announced the complete programs for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox.

The concerts of the first two weekends will be held on Friday nights at 8:30 and Sunday afternoons at 2:30 in the Theatre-Concert Hall and on Saturday nights at 8:30 in the Music Shed. A chamber orchestra from the Boston Symphony under the direction of Dr. Munch will present works of Bach (July 3-4-5) and Mozart (July 10-11-12).

For the opening concert July 3, Dr. Munch will present Bach's "Brandenburg Concerto No. 3, Suite No. 2" with flute soloist Doriot Anthony Dwyer, a musical offering, and the "Cantata No. 50" ("Nun ist das Heil und die Kraft") for double chorus and orchestra, with the Tanglewood Choir.

Concertos Set

The concert of July 4 will be devoted to concertos for one, two and three pianos by Bach: "Concerto for Three Pianos in C Major, No. 2" (Lukas Foss, Ralph Berkowitz, Bernard Zighera); "Concerto for Piano in F Minor, No. 5" (Lukas Foss); "Concerto for Three Pianos in D Minor, No. 1" (Lukas Foss, Ralph Berkowitz, Bernard Zighera); "Concerto for Piano in D Minor, No. 1" (Lukas Foss) and "Concerto for Two Pianos in C Major, No. 2" (Lukas Foss, Bernard Zighera.)

The program for July 5 will include "Brandenburg Concerto No. 6," "Cantata No. 51" ("Jauchzet Gott in allen Landen") with Bethany Beardslee, soprano and Roger Voisin, trumpet solo; the "Concerto for Violin and Oboe in D Minor" with Ruth Posselt, violin, and Ralph Gomberg, oboe; and the "Suite No. 3 in D Major" for orchestra.

The Mozart weekend will open on July 10 with the overture to "Don Giovanni," the "Piano Concerto, K. 453" (Nicole Henriot-Schweitzer, soloist), the "Divertimento for Strings and Two Horns, K. 287, and the "Haffner Symphony."

Three symphonies will comprise the program of July 11: "No. 39 in E-Flat, K. 543;" "No. 40 in G Minor, K. 550," and "No. 41 in C Major, K. 551" ("Jupiter"). On July 12 Dr. Munch will open with the "Prague Symphony" and the remainder of the program will be devoted to the "Requiem, K. 626," with Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass and the Tanglewood Choir, Hugh Ross, director.

Opening Week

The opening week of concerts (July 17-18-19) by the full Boston Symphony Orchestra in the Music Shed will feature music by Tchaikovsky.

Dr. Munch's program for July 17 includes Berlioz' "Corsair Overture," "Martinu's Parables" and Tchaikovsky's "Sixth Symphony."

On July 18, Dr. Munch will conduct Weber's "Oberon Overture" and Tchaikovsky's "Violin Concerto" with Isaac Stern as soloist.

Lukas Foss will conduct a performance of his own new work, "Symphony of Chorales." Pierre Monteux will make his first Festival appearance on July 19.

His program will be the "Introduction" and "March" from "Coq d'Or" by Rimsky-Korsakov, Debussey's "Afternoon of a Faun," the "Symphony on a French Mountain Air for Piano and Orchestra" by Vincent d'Indy (Nicole Henriot-Schweitzer, soloist) and Tchaikovsky's "Fifth Symphony."

Music of Brahms will be especially featured on the second Festival weekend (July 24-25-26). Pierre Monteux will conduct the concert of July 24 with a program including Bach-Respighi "Passacaglia," Brahms' "Violin Concerto" (Isaac Stern soloist), Brahms' "Chorale Preludes" arranged by Virgil Thomson and Richard Strauss' "Don Juan."

On July 25, Dr. Munch will conduct Brahms' "Academic Festival Overture," Piston's "Third Symphony" and Brahms' "First Symphony." Dr. Munch will also conduct part of the July 26 afternoon concert, presenting Brahms' "Variations on a Theme of Haydn," and "Piano Concerto No. 2" with Rudolf Serkin as soloist.

The "Tender Land Suite" by Aaron Copland will also be heard on this program, with the composers conducting.

Romantic Period

The concerts of July 31-Aug. 1-2 will include a number of works from the romantic period.

On July 31, Dr. Munch will conduct a performance of Berlioz' "Requiem" with John McCollum, tenor and the Festival Chorus.

The concert will be dedicated to the memory of Dr. Serge Koussevitzky, for 25 years music director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood.

On Aug. 1, Pierre Monteux will conduct a program consisting of Mendelssohn's "Italian Symphony," the "Piano Concerto No. 1" with Rudolf Serkin, soloist, and Wagner's "Prelude" and "Love Death" from "Tristan and Isolde."

Dr. Munch will again direct the orchestra on Aug. 2, in Alexander Tcherepnin's "Fourth Symphony," Mendelssohn's "Violin Concerto" (with Isaac Stern soloist) and "Symphony No. 2" by Robert Schumann.

The final weekend of Tanglewood concerts (Aug. 7-8-9) will again this season be devoted to the music of Beethoven. On Aug. 7, Dr. Munch will conduct the "Fourth Symphony," the "Choral Fantasy with Piano" and the "Piano Concerto No. 4." Rudolf Serkin will be the piano soloist. Pierre Monteux will appear as guest conductor on Saturday, Aug. 7 with a program including the "Fidelio Overture," and the "Symphonies Nos. 5 and 6."

Dr. Munch will close the Festival traditionally with a performance of Beethoven's "Ninth Symphony" on Aug. 9. Soloists Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm will assist, and will be joined by the Festival Chorus. Hugh Ross, director. The program will open with Beethoven's "Coriolan" Overture.

Tickets for all concerts are now available at the Festival Office, Tanglewood, Lenox.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUN 7 - 1959

Second Thoughts On Music

Bach-Mozart Concerts Tanglewood Attraction

First Two Week Ends to Feature Traditional Programs; Chamber Music On Wednesday Nights; Full Orchestra to Start July 24

By WILLARD M. CLARK

This column is directed to the many people who have requested information about the programs to be given during the Berkshire Music Festival in Tanglewood and with the hope that others will find some of the programs enough to their liking to make the journey to Tanglewood where the finest music is superbly played amid ideal surroundings. The festival opens July 1 and while Charles Munch will conduct the majority of the concerts by the Boston Symphony Orchestra, he has invited the venerable and beloved Pierre Monteux to share the podium with him.

A distinguished list of soloists has been engaged. These include Rudolf Serkin and Nicole Henriot-Schweitzer, pianists; Isaac Stern, violinist; Bethany Beardslee and Adele Addison, sopranos; Florence Kopleff, alto; James McCollum and Blake Stern, tenors, and Donald Gramm, bass. Also appearing will be Lukas Foss, Bernard Zighera and Ralph Berkowitz, pianists; Doriot Anthony Dwyer, flutist; Ralph Gomberg, oboeist, and Ruth Posselt, violinist. Hugh Ross will be choral director.

Chamber Music Series

The chamber music series opens the festival Wednesday night, July 1 when the Kroll String Quartet will be heard in the Beethoven Quartet Op. 18, No. 2; Prokofieff's Quartet, Op. 50, and Dvorak's Quartet Op. 51. The series will continue each Wednesday night, with all concerts being given in the theater at 8:30 p. m. On July 8, the New York Pro Musica will give a program devoted to the works of Monteverdi. The Beaux Arts Trio of New York will be heard July 15 playing the Mozart Trio in G major; Saint-Saens' Trio, Op. 18; Copland's "Vitebak" and Beethoven's Trio Op. 70, No. 2. July 22, the Bel Arte Trio, assisted by Ralph Berkowitz, pianist, will play Beethoven's Trio, Op. 9, No. 3; a trio by Rivier and the Brahms Piano Quartet, Op. 25. Alexander Schneider, violinist, and Leon Kirchner, pianist, will play works by Mozart and Kirchner the evening of July 29 and the series will close with another concert by the Kroll String Quartet Aug. 5, when the program will be composed of three Beethoven Quartets, Op. 18, No. 3 Op. 22 and Op. 51, No. 2.

The Berkshire Music Center Orchestra will play each Thursday night in the shed, beginning July 2 and concluding July 30. Thursday, August 6 will be "Tanglewood-on-Parade," featuring Arthur Fiedler and the Pops Orchestra. These concerts by the Music Center Orchestra are particularly interesting, as they are led by student conductors who offer a fine array of contemporary and standard works of the orchestral repertoire.

Bach-Mozart Concerts

Ever since Serge Koussevitzky inaugurated them, the concerts devoted to the music of Bach and Mozart have found a distinguished audience. Given in the theater, they provide much music that is not usually heard and the small, hand-picked group of players can hardly be equaled.

The first of these concerts will be given July 3 and the program will open with the Bach "Brandenburg" Concerto No. 3; his Suite No. 2 in which flutist Doriot Anthony Dwyer will be featured; the "Musical Offering" and finally, the "Cantata" No. 50 sung by the Tanglewood Choir. Let us hope Hugh Ross has some good material to work with.

Saturday, July 4, the program will be devoted to Bach's concertos for one, two and three pianos. Pianists will include Lukas Foss, Bernard Zinghera and Ralph Berkowitz. On Saturday, July 5, Mr. Munch will offer the Bach "Brandenburg" Concerto No. 6, the Cantata No. 51, with Bethany Beardslee, soprano; the violin and oboe concerto, featuring Posselt and Gomberg and Suite No. 3.

Three concerts devoted to the music of Mozart open Friday, July 10. This program will open with the overture to "Don Giovanni." Nicole Henriot-Schweitzer will play the piano concerto K.453. The program also includes a Divertimento and closes with the "Haffner" symphony. On July 11 the program will be devoted to three Mozart symphonies, including the "Jupiter."

As Charles Munch chooses them, three symphonies in one evening do not seem too many. The final concert in this Bach-Mozart series will be Saturday, July 12. The program will open with the "Prague" symphony and the remainder of the program will be devoted to a performance of the "Requiem." Soloists will be Addison, Kopleff, Stern and Gramm.

The Shed Concerts

The shed concerts by the Boston Symphony Orchestra conducted by Charles Munch and Pierre Monteux start Friday, July 24. The first program includes the Bach-Resphigi "Passacaglia"; Brahms violin concerto with Isaac Stern; Brahms-Thomson Chorale Prelude and Strauss "Don Juan." Pierre Monteux will conduct. Saturday, July 25, Charles Munch will conduct Brahms "Academic" overture, Piston's Symphony No. 3 and Brahms' first symphony. Sunday afternoon, July 26, Mr. Munch will conduct Brahms' Haydn "Variations," Brahms' Piano Concerto No. 2, Rudolf Serkin pianist, and Aaron Copland will conduct his own "Tender Land" suite.

The annual Koussevitzky Memorial concert will be given July 31, when Mozart's "Requiem" will be heard. On Aug. 1 Mendelssohn's "Italian" symphony and first piano concerto will be heard, the latter with Rudolf Serkin as soloist: Schumann's "Manfred" will be played by the orchestra and his "Concert Piece" will have Serkin as soloist. The program will conclude with "Love Death" from Wagner's "Tristan and Isolde." Pierre Monteux will conduct. On Aug. 2, Charles Munch will offer the fourth symphony by Tcherepnin, the Schumann second symphony, and Isaac Stern will be soloist in the Mendelssohn violin concerto.

On Aug. 4, an all-Beethoven program will be given. This will feature the fourth symphony, the "Choral Fantasy" with piano, and Rudolf Serkin playing the fourth piano concerto. Pierre Monteux will direct another all-Beethoven program Aug. 8, offering Symphonies No. 5 and 6 and the "Fidelio" overture. The final concert will offer the traditional ninth symphony by Beethoven. The soloists will be Addison, Kopleff, Stern and Gramm. The concert opens with the "Coriolan" overture.

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at the Mt. Vernon, N.Y. DAILY ARGUS 3/30/59
NEW YORK THEATERS
by Charles K. Freeman

great sweep and rolling competence.

* * * *

Sterling Forest, classified as a new scientific, educational and cultural community near Tuxedo, New York, will this season be the scene of the Empire State Music Festival, formerly north of us in the Catskill Mountains. To bring the full weight of the event to bear upon the populace it is further announced the LEOPOLD STOKOWSKI will open the Music Fete's 4 week-season on July 11th. performed symphonies operas and

During the period there will be choral works. Prokofieff's "Alexander Nevsky" will serve as the premier concert.

A bit further afield but none the less popularly attended by music and dance-followers who seek the best are the Festivals at Tangelwood and Jacob's Pillow. The Berkshire Boston Symphony Festival under CHARLES MUNCH will cross bows and blow the trumpets on Wednesday July 1st and close on Sunday, Agust 9th. Rudolf Serkin, pianist and Isaac Stern, violinist are among the stellar solosts who will appear. At Lee, Mass. Ted Shawn has snared London's BALLET RAMBERT. The 37 year old company appears for a three week engagement in July and will offer a raft of new works.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,684

MAR 5 - 1959

Berkshire Festival

Just the slightest hint of spring in the air and in comes the announcement of the Tanglewood concerts of the Boston Symphony. The Festival opens on July 1 and will close Aug. 9 with 18 concerts in all conducted by Charles Munch and the venerable 84 year old Pierre Monteux. The first weekend will be devoted to Bach, the second to Mozart and then the last four will feature the works of several great composers.

Citizen Register, Ossining, N.Y., Monday, Mar. 30, 1959 13

at the
NEW YORK THEATERS
by Charles K. Freeman

great sweep and rolling competence.

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THE BERKSHIRES

WHAT TO DO AND SEE

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At South Mt. in Pittsfield, there will

Cue, 6/13/59

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 94,453

MAR 10 1959

Tanglewood Concerts

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

JUN 19 1959

Berkshire Festival To Open July 3; Programs Announced

Charles Munch, director of the Boston Symphony Orchestra, has announced the complete programs for the orchestra's 1959 Berkshire Festival at Tanglewood in Lenox.

The concerts of the first two weekends will be held on Fridays at 8:30 p. m. and Sundays at 2:30 p. m., in the Theatre-Concert Hall and on Saturdays at 8:30 p. m. in the Music Shed. A chamber orchestra from the Boston Symphony under the direction of Dr. Munch will present works of Bach (July 3-4-5), and Mozart (July 10-11-12.) For the opening concert, July 3, Dr. Munch will present Bach's Brandenburg Concerto No. 3, the Suite No. 2 with flute soloist Doriot Anthony Dwyer, a Musical Offering and the Cantata No. 50 ("Nun ist das Heil and die Kraft") for Double Chorus and Orchestra, with the Tanglewood Choir.

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The concerts of July 31-Aug. 1-2, will include a number of works from the Romantic period. On Friday, July 31, Charles Munch will conduct a Berlioz' "Requiem" with John McCollum, tenos, and the Festival Chorus, Hugh Ross, director. The concert will be dedicated to the memory of Dr. Serge Koussevitsky, for 25 years Music Director of the Boston Symphony Orchestra, and founder of the Berkshire Music Center at Tanglewood. On Aug. 1, Pierre Monteux will conduct a program consisting of Mendelssohn's "Italian" Symphony; the Piano Concerto No. 1 with Rudolf Serkin, soloist; and Wagner's Prelude and Love Death from "Tristan and Isolde." Dr. Munch will again direct the orchestra on Aug. 2, in Alexander Tcherepnin's Fourth Symphony, Mendelssohn's Violin Concerto (with Isaac Stern soloist) and the Symphony No. 2 by Robert Schumann.

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Tickets for all concerts are now available at the Festival office, Tanglewood, Lenox.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

MAR 7 - 1959

Tanglewood Will Run July 1 through Aug. 9

Lenox, Mass.—(UPI)—The Boston Symphony Orchestra today announced plans for its 1959 Berkshire Festival here.

Music Director Charles Munch will conduct 14 of the 18 festival concerts, with Pierre Monteaux, the orchestra's 84-year-old "conductor emeritus" conducting the other four. The festival will run July 1 to Aug. 9.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUN 7 - 1959

Second Thoughts On Music

Bach-Mozart Concerts Tanglewood Attraction

First Two Week Ends to Feature Traditional Programs; Chamber Music On Wednesday Nights; Full Orchestra to Start July 24

By WILLARD M. CLARK

This column is directed to the many people who have requested information about the programs to be given during the Berkshire Music Festival in Tanglewood and with the hope that others will find some of the programs enough to their liking to make the journey to Tanglewood where the finest music is superbly played amid ideal surroundings. The festival opens July 1, and while Charles Munch will conduct the majority of the concerts by the Boston Symphony Orchestra, he has invited the venerable and beloved Pierre Monteux to share the podium with him.

A distinguished list of soloists has been engaged. These include Rudolf Serkin and Nicole Henriot-Schweitzer, pianists; Isaac Stern, violinist; Bethany Beardslee and Adele Addison, sopranos; Florence Kopleff, alto; James McCollum and Blake Stern, tenors, and Donald Gramm, bass. Also appearing will be Lukas Foss, Bernard Zighera and Ralph Berkowitz, pianists; Doriot Anthony Dwyer, flutist; Ralph Gomberg, oboeist, and Ruth Posselt, violinist. Hugh Ross will be choral director.

Chamber Music Series

The chamber music series opens the festival Wednesday night, July 1 when the Kroll String Quartet will be heard in the Beethoven Quartet Op. 18, No. 2, Prokofieff's Quartet Op. 50, and Dvorak's Quartet Op. 51. The series will continue each Wednesday night, with all concerts being given in the theater at 8:30 p. m. On July 8, the New York Pro Musica will give a program devoted to the works of Monteverdi. The Beaux Arts Trio of New York will be heard July 15 playing the Mozart Trio in G major; Saint-Saens' Trio, Op. 18; Copland's "Vitebsk" and Beethoven's Trio Op. 70, No. 2. July 22, the Bel Arte Trio, assisted by Ralph Berkowitz, pianist, will play Beethoven's Trio, Op. 9, No. 3; a trio by Rivier and the Brahms Piano Quartet, Op. 25. Alexander Schneider, violinist, and Leon Kirchner, pianist, will play works by Mozart and Kirchner the evening of July 29 and the series will close with another concert by the Kroll String Quartet Aug. 5, when the program will be composed of three Beethoven Quartets, Op. 18, No. 3 Op. 22 and Op. 51, No. 2.

The Berkshire Music Center Orchestra will play each Thursday night in the shed, beginning July 2 and concluding July 30. Thursday, August 6 will be "Tanglewood-on-Parade," featuring Arthur Fiedler and the Pops Orchestra. These concerts by the Music Center Orchestra are particularly interesting, as they are led by student conductors who offer a fine array of contemporary and standard works of the orchestral repertoire.

Bach-Mozart Concerts

Ever since Serge Koussevitzky inaugurated them, the concerts devoted to the music of Bach and Mozart have found a distinguished audience. Given in the theater, they provide much music that is not usually heard and the small, hand-picked group of players can hardly be equaled.

The first of these concerts will be given July 3 and the program will open with the Bach "Brandenburg" Concerto No. 3; his Suite No. 2 in which flutist Doriot Anthony Dwyer will be featured; the "Musical Offering" and finally, the "Cantata" No. 50 sung by the Tanglewood Choir. Let us hope Hugh Ross has some good material to work with.

Saturday, July 4, the program will be devoted to Bach's concertos for one, two and three pianos. Pianists will include Lukas Foss, Bernard Zinghera and Ralph Berkowitz. On Saturday, July 5, Mr. Munch will offer the Bach "Brandenburg" Concerto No. 6, the Cantata No. 51, with Bethany Beardslee, soprano; the violin and oboe concerto, featuring Posselt and Gomberg and Suite No. 3.

Three concerts devoted to the music of Mozart open Friday, July 10. This program will open with the overture to "Don Giovanni." Nicole Henriot-Schweitzer will play the piano concerto K.453. The program also includes a Divertimento and closes with the "Haffner" symphony. On July 11 the program will be devoted to three Mozart symphonies, including the "Jupitor."

As Charles Munch chooses them, three symphonies in one evening do not seem too many. The final concert in this Bach-Mozart series will be Saturday, July 12. The program will open with the "Prague" symphony and the remainder of the program will be devoted to a performance of the "Requiem." Soloists will be Addison, Kopleff, Stern and Gramm.

The Shed Concerts

The shed concerts by the Boston Symphony Orchestra conducted by Charles Munch and Pierre Monteux start Friday, July 24. The first program includes the Bach-Resphigi "Passacaglia"; Brahms violin concerto with Isaac Stern; Brahms-Thomson Chorale Prelude and Strauss "Don Juan." Pierre Monteux will conduct. Saturday, July 25, Charles Munch will conduct Brahms "Academic" overture, Piston's Symphony No. 3 and Brahms' first symphony. Sunday, afternoon, July 26, Mr. Munch will conduct Brahms' Haydn "Variations," Brahms' Piano Concerto No. 2, Rudolf Serkin pianist, and Aaron Copland will conduct his own "Tender Land" suite.

The annual Koussevitzky Memorial concert will be given July 31, when Mozart's "Requiem" will be heard. On Aug. 1 Mendelssohn's "Italian" symphony and first piano concerto will be heard, the latter with Rudolf Serkin as soloist: Schumann's "Manfred" will be played by the orchestra and his "Concert Piece" will have Serkin as soloist. The program will conclude with "Love Death" from Wagner's "Tristan and Isolde." Pierre Monteux will conduct. On Aug. 2, Charles Munch will offer the fourth symphony by Tcherepnin, the Schumann second symphony, and Isaac Stern will be soloist in the Mendelssohn violin concerto.

On Aug. 4 an all-Beethoven program will be given. This will feature the fourth symphony, the "Choral Fantasy" with piano, and Rudolf Serkin playing the fourth piano concerto. Pierre Monteux will direct another all-Beethoven program Aug. 8, offering Symphonies No. 5 and 6 and the "Fidelio" overture. The final concert will offer the traditional ninth symphony by Beethoven. The soloists will be Addison, Kopleff, Stern and Gramm. The concert opens with the "Coriolan" overture.

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at the
NEW YORK THEATERS
by Charles K. Freeman

Mt. Vernon, N.Y.
DAILY ARGUS
3/30/59

great sweep and rolling competence.

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Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,684

MAR 5 - 1959

Berkshire Festival

Just the slightest hint of spring in the air and in comes the announcement of the Tanglewood concerts of the Boston Symphony. The Festival opens on July 1 and will close Aug. 9 with 18 concerts in all conducted by Charles Munch and the venerable 84 year old Pierre Monteux. The first weekend will be devoted to Bach, the second to Mozart and then the last four will feature the works of several great composers.

Citizen Register, Ossining, N.Y., Monday, Mar. 30, 1959 13

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Cue, 6/13/59

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 94,453

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

MAR 7 - 1959

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

May we invite you to walk down our shady garden path in Summertime '59? Here in our hills, summertime is a horn of plenty, brimming with beauty and gaiety; endless things to do and see, countless places to go and enjoy. Once again, coming your way, is our vacation supplement, "Summertime '59." As usual, its ten weekly issues will be dedicated to "your going out and your coming in," unfolding before you a chart of amusing, interesting and delightful things going on within easy driving distance. Whether you are a Journal subscriber, pleasantly moored to a house and garden, or a foot-loose vacationist here to savor our potpourri of scenery and entertainment, we hope "Summertime '59" will bring you pleasure and helpful information.

— The Editors

Tanglewood's Berkshire Festival

Attracting [illegible] art and music e[illegible]a of Southern Be[illegible] northern Con[illegible] Music Festival at Tan[illegible]wood in Lenox has become one of the most important centers of cultural activity on this side of the world. Summer theaters, art galleries, music camps and schools, concert groups and ballet festivals flourish in its neighborhood, and the Festival itself annually attracts close to 150,000 people to its music events.

Starting date for this summer's Music Festival is July 3.

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(Continued on Page 13)

Tanglewood's Berkshire Festival

(Continued from Page 3)

Concerto, K. 453 (Nicole Henriot-Schweitzer, soloist), the Divertimento for Strings and Two Horns, K. 287, and the "Haffner" Symphony. Three symphonies will comprise the program of July 11 — No. 39 in E-flat, K. 543; No. 40 in G minor, K. 550, and No. 41 in C major, K. 551 ("Jupiter"). On July 12 Dr. Munch will open with the "Prague" Symphony and the remainder of the program will be devoted to the "Requiem" K. 626 with Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass and the Tanglewood Choir, Hugh Ross Director.

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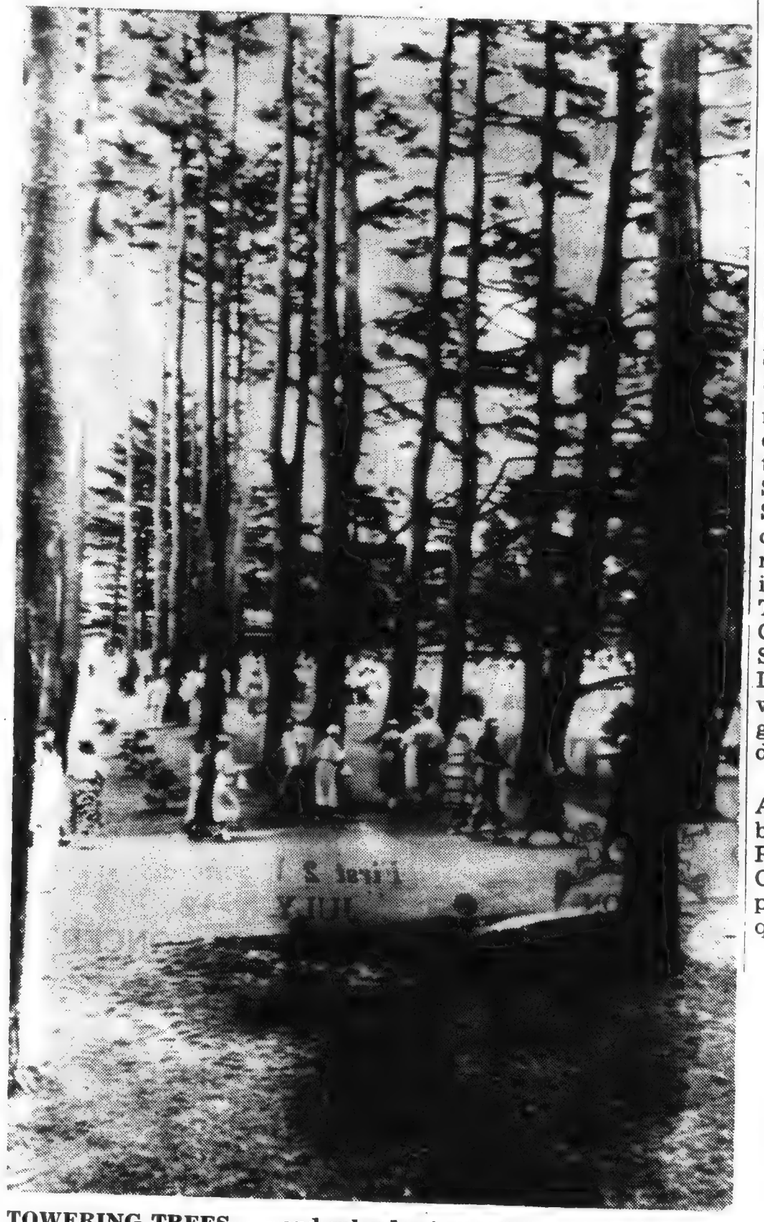


TOWERING TREES . . . and splendor in music. With the opening of the Berkshire Music Festival and the start of the first Bach-Mozart concerts, music lovers come from all over the country to Tanglewood's velvety lawns and functional sheds to enjoy the world's finest music played by the finest musicians, in a superb setting.

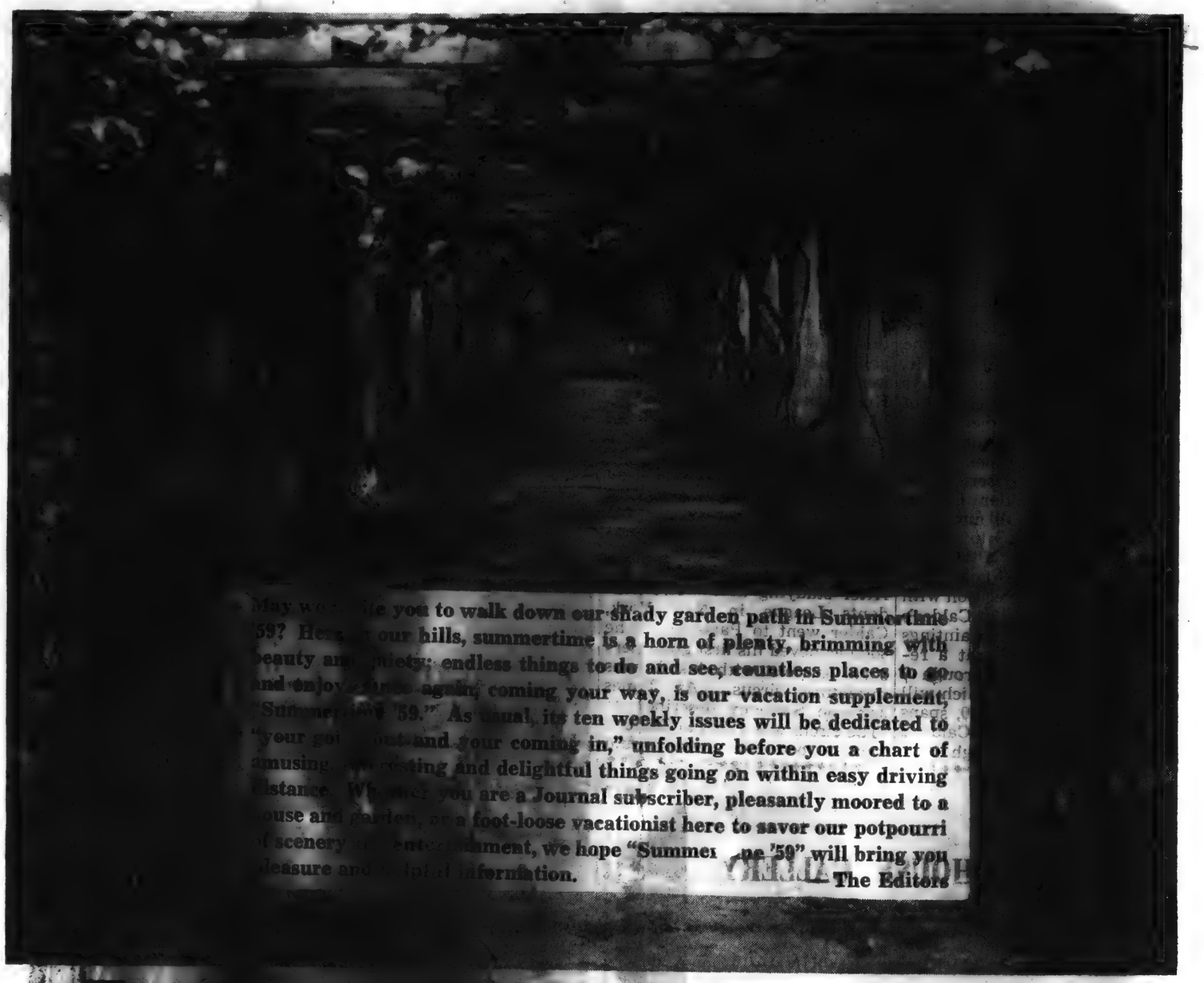
Music of Brahms will be especially featured on the second Festival weekend (July 24-25-26). Pierre Monteux will conduct the concert of Friday, July 24 with a program including the Bach-Respighi Passacaglia, Brahms' Violin Concerto (Isaac Stern soloist), Brahms' Chorale Preludes arranged by Virgil Thomson and Richard Strauss' "Don Juan." On Saturday evening, July 25, Dr. Munch will conduct Brahms' Academic Festival Overture, Piston's Third Symphony and Brahms' First Symphony. Dr. Munch will also conduct part of Sunday afternoon's concert, July 26, presenting Brahms' Variations on a Theme of Haydn, and Piano Concerto No. 2 with Rudolf Serkin as soloist. The "Tender Land" Suite by Aaron Copland will also be heard on this program, with the composer conducting.

The concerts of July 31-August 1-2 will include a number of works from the Romantic Period. On Friday, July 31, Charles Munch will conduct a performance of Berlioz' "Requiem" with John McCollum, tenor and the Festival Chorus, Hugh Ross, Director. The concert will be dedicated to the memory of Dr. Serge Koussevitzky, for twenty-five years Music Director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. On Saturday, August 1, Pierre Monteux will conduct a program consisting of Mendelssohn's "Italian" Symphony; the Piano Concerto No. 1 with Rudolf Serkin soloist; and Wagner's Prelude and Love Death from "Tristan and Isolde." Dr. Munch will again direct the orchestra on Sunday, August 2, in Alexander Tcherepnin's Fourth Symphony, Mendelssohn's Violin Concerto (with Isaac Stern soloist) and the Symphony No. 2 by Robert Schumann.

The final weekend of Tanglewood concerts (August 7-8-9) will again this season be devoted to the music of Beethoven. On Friday, August 7, Dr. Munch will conduct the Fourth Symphony, the Choral Fantasy with Piano and the Piano Concerto No. 4. Rudolf Serkin will be the piano soloist. Pierre Monteux will appear as guest conductor on Saturday, August 7, with a program including the "Fidelio" Overture, and the Symphonies Nos. 5 and 6. Dr. Munch will close the Festival traditionally with a performance of Beethoven's Ninth Symphony on Sunday, August 9. Soloists Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm will assist, and will be joined by the Festival Chorus, Hugh Ross Director. The program will open with Beethoven's "Coriolan" Overture.

Tickets for all concerts are now available at the Festival Office, Tanglewood, Lenox, Massachusetts.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463



May we invite you to walk down our shady garden path in Summertime '59? Here, in our hills, summertime is a horn of plenty, brimming with beauty and variety; endless things to do and see, countless places to go and enjoy. Once again, coming your way, is our vacation supplement, "Summertime '59." As usual, its ten weekly issues will be dedicated to "your going out and your coming in," unfolding before you a chart of amusing, interesting and delightful things going on within easy driving distance. Whether you are a Journal subscriber, pleasantly moored to a house and garden, or a foot-loose vacationist here to savor our potpourri of scenery and entertainment, we hope "Summertime '59" will bring you pleasure and helpful information.

The Editors

Tanglewood's Berkshire Festival

(Continued from Page 3)

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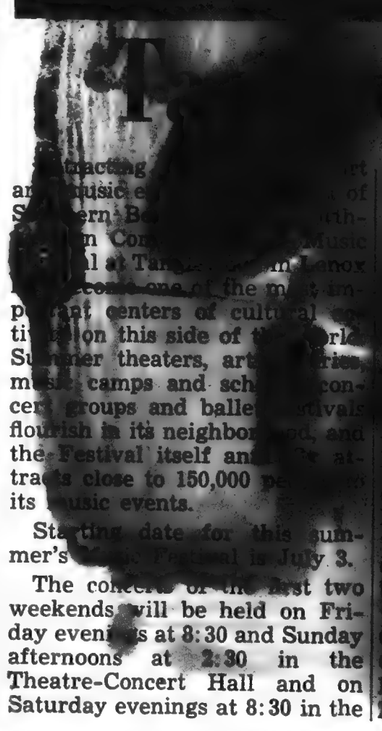
Tickets for all concerts are now available at the Festival Office, Tanglewood, Lenox, Massachusetts.



Tanglewood's Berkshire Festival

...acting ... Music ... and ... Symphony ... Stern, Bernstein ... Munch ... Tanglewood ... at Tanglewood ... Lenox ... one of the most important centers of cultural activity on this side of the world. Summer theaters, art ... music camps and schools, concert groups and ballet ... flourish in its neighborhood, and the Festival itself attracts close to 150,000 people to its music events.

Starting date for this summer's ... Festival is July 3.

The concerts of the first two weekends will be held on Friday evenings at 8:30 and Sunday afternoons at 2:30 in the Theatre-Concert Hall and on Saturday evenings at 8:30 in the Music Shed. ... orchestra from the Boston Symphony under the direction of Dr. Munch will present works of ... 5) and Mozart ...

...ening concert of ... Dr. Munch will ... Brandenburg ... the Suite No. 2 ... Doriot Anthony ... Offering and ... 50 ("Nun ist ... die Kraft") for ... rus and Orchestra, ...nglewood Choir. The ...aturday, July 4, will ... Concertos for one, ...ee pianos by Bach: ... Three Pianos, in ... No. 2 (Lukas Foss, ...kowitz, Bernard ...certo for Piano in F minor, No. 5 (Lukas Foss); Concerto for Three Pianos in D minor, No. 1 (Lukas Foss, Ralph Berkowitz, Bernard Zighera); Concerto for Piano in D minor, No. 1 (Lukas Foss); Concerto for Two Pianos in C major, No. 2 (Lukas Foss, Bernard Zighera). The program for Sunday, July 5, will include the Brandenburg Concerto No. 6; Cantata No. 51 ("Jauchzet Gott in allen Landen") with Bethany Beardslee, soprano and Roger Voisin, trumpet solo; the Concerto for Violin and Oboe in D minor with Ruth Posselt, violin, and Ralph Gomberg, oboe; and the Suite No. 3 in D major for Orchestra.

The Mozart weekend will open on July 10 with the Overture to "Don Giovanni," the Piano

(Continued on Page 13)

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 2,077
MAR 19 1959

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 2,077
MAR 26 1959

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,885
APR 1 1959

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 2,077
APR 2 1959

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,885
APR 8 - 1959

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 2,077
APR 9 - 1959

Where to Go What to Do Out of Town

TANGLEWOOD FESTIVAL, Lenox, Mass., July 1 to Aug. 9. Rudolf Serkin, soloist in Brahms, Mendelssohn and Beethoven piano concertos, Isaac Stern soloist in Tschaikovsky, Brahms and Mendelssohn violin concertos. Charles Munch conductor. Ticket information from Festival Ticket office, Symphony Hall, Boston 15, Mass.

Independent
MERIDEN, Conn.
MAR 26 1959

BERKSHIRE FESTIVAL ANNOUNCES 1959 PLANS

Charles Munch, Music Director of the Boston Symphony Orchestra, announces plans for the Orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts. The Festival will open on Wednesday, July 1, and close on Sunday, August 9.

Dr. Munch will conduct fourteen of the eighteen Festival concerts and Pierre Monteux, the Orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, (Op. 15); Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25); and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, (Op. 58). Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5), and Mozart (July 10-11-12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26), Composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on August 7.

Other Festival features include performances of Mozart's Piano Concerto in G major, (K2 453) and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the Orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe.

(Continued on Page 13)

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644
MAR 7 - 1959

Munch Gives Tanglewood's 1959 Outline

CHARLES MUNCH, music director of the Boston Symphony Orchestra, announces that the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Mass., will open Wednesday, July 1, and close Sunday, Aug. 9.

Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the 1959 season. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

* * *

AMONG CONTEMPORARY composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will conduct their own works.

Dr. Munch will present three great choral works in the course of the festival: The Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. Dr. Munch also will present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on Aug. 7.

The concert of Saturday evening, July 4, will be devoted to performances of piano concertos by Bach for one, two, three and four pianos.

* * *

BERKSHIRE Festival dates follow the pattern of previous years with six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30.

The first two weekends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theater-Cocert Hall, under the direction of Charles Munch, are on July 3-4-5 (Bach), and July 10-11-12 (Mozart). The two Saturday evening concerts of this series on July 4 and July 11 will be held in the Music Shed.

The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 17-18-19 (Tchaikovsky); July 24-25-26 (Brahms); July 31-August 1-2 (Composers of the Romantic Period); August 7-8-9 (Beethoven).

* * *

SIX CHAMBER MUSIC concerts will be given on Wednesday evenings, July 1, 8, 15, 22, 29 and Aug. 5 in the Theater-Concert Hall. Proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

PATERSON, N.J.
NEWS
D. 46,933
MAR 7 1959

1959 Berkshire Festival Announced

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Mass. The festival will open Wednesday, July 1, and close Sunday, August 9.

Charles Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts during the 1959 season.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 142,739
APR 12 1959

The Lively Arts—

Tanglewood Previews Its Concert Season

By T. H. Parker

If one listens intently at this season of the year he can hear between the robin's persistent song and the convertible's radio blast, what seems to be the horns of Elfland faintly blowing. Actually it is the Boston Symphony tuning up for the summer concerts of the Berkshire Music Festival at Tanglewood, accompanied by the orchestra's able publicity drumbeaters.

In fact, the calendar of events for the upcoming Tanglewood season, which will run from July 1 to August 9, is already being mailed out. Once again there will be a series of chamber music performances on Wednesday evenings, though the programs for the individual concerts have not yet been revealed. There will also be three concerts devoted to the music of Bach and three more to Mozart. And finally, beginning on Friday, July 17, Saturday, July 18, and Sunday, July 19, and continuing for the three following week ends, there will be the main concerts of the Festival.

Because this seems to be the table of events about which most inquiry is made all summer long, we publish the dates and programs here for your convenience. Once again, please paste them in your hat or wherever you can refer to them most easily, as we probably will not be able to reprint them in toto.

*

As we say, you'll have to wait to hear about the chamber music programs. The Bach concerts, played by Charles Munch and the Boston Symphony, open Friday, July 3. At 8:30 o'clock that evening, you may hear the Brandenburg Concerto No. 3; Suite No. 2; and the Cantata No. 50 with the Festival Chorus. Then:

Saturday, July 4, 8:30—Bach's Concertos for one, two, three and four pianos.

Sunday, July 5, at 2:30 (note!) — Bach's Brandenburg Concerto No. 6; Cantata 51; Violin and Oboe Concerto with Ruth Posselt and Ralph Gomberg; and the Suite No. 3.

The Mozart concerts come the following week end:

Friday, July 10, 8:30—Overture to "Don Giovanni;" Piano Concerto K453, with Nicole Henriot-Schweitzer; Divertimento K287; and the "Haffner" Symphony.

Saturday, July 11, 8:30—Symphonies No. 39 in E Flat and No. 40 in G Minor, and the "Jupiter" Symphony.

Sunday, July 12, at 2:30 —The "Prague" Symphony; the Requiem K626, with Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm, and the Festival Chorus.

The main concerts open the subsequent week end:

Friday, July 17, 8:30 — "Corsair" Overture, Berlioz; "Parables," Martinu; Symphony No. 6, Tschaikowsky.

Saturday, July 18, 8:30—"Oberon" Overture, Weber; Symphony of Chorales, Lukas Foss, with the composer conducting; and the Tschaikowsky Violin Concerto, Isaac Stern, soloist.

Sunday, July 19, at 2:30—Introduction and March, "Coq d'Or," Rimsky-Korsakov; "Afternoon of a Faun," Debussy; Symphony on a Mountain Air, D'Indy, with Nicole Henriot-Schweitzer as pianist; and the Tschaikowsky Symphony No. 5. Pierre Monteux will conduct this performance.

Friday, July 24, 8:30—Passacaglia, Bach-Respighi; Violin Concerto, Brahms, Mr. Stern soloist; Brahms' Choral Preludes; "Don Juan," Strauss. Mr. Monteux will also conduct this program.

Saturday, July 25, 8:30—Academic Festival Overture, Brahms; Symphony No. 3, Piston; and Brahms' First Symphony.

Sunday, July 26, at 2:30 — Haydn Variations, Brahms; "Tender Land" Suite, Copland; Piano Concerto No. 1, Brahms, with Rudolf Serkin, soloist.

Friday, July 31, 8:30—Berlioz' Requiem, with John McCollum, tenor, and the Festival Chorus.

Saturday, August 1, 8:30—"Italian" Symphony, Mendelssohn; Piano Concerto No. 1, Mendelssohn, with Mr. Serkin as soloist; "Tristan" Prelude, Wagner; and Schumann's Fourth Symphony. Mr. Monteux will conduct.

Sunday, August 2, at 2:30 — Flemish Rhapsody, Roussel; Violin Concerto, Mendelssohn, with Mr. Stern as soloist; and Schumann's Symphony No. 2.

*

And finally, in the stretch, Friday, August 7, 8:30—Beethoven's Symphony No. 4; Choral Fantasy with Piano; and the Piano Concerto No. 4, with Mr. Serkin as soloist.

Saturday, August 8, 8:30—Beethoven's "Fidelio" Overture, and Symphonies Nos. 6 and 5. Mr. Monteux will take this one.

Sunday, August 9, at 2:30—Beethoven's "Carioian" Overture, and (you'll never guess) his Ninth Symphony, with Miss Addison and Miss Kopleff, and Mr. Stern and Mr. Gramm.

With six infrequently-heard works out of a repertoire of 35 to be performed in the main concerts, the Berkshire Music Festival will not have much to offer the jaded concertgoer. But to everyone else, a good Tanglewood and hold your own tickets.

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 27,999 S. 28,943
MAR 8 1959

Munch to Direct Berkshire Concerts

Charles Munch, music director of the Boston Symphony orchestra, has made known plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Mass., which will open on Wednesday, July 1, and close Sunday, Aug. 9. He will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra's 84-year-old conductor emeritus, will conduct four concerts, one on each of the last four weekends.

Rudolph Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts this season.

PHILADELPHIA, PA.
INQUIRER
D. 619,054 S. 1,129,576
MAR 8 1959

Bostonians Set Berkshire Fete

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass., will open on Wednesday, July 1, and close on Sunday, Aug. 9. Charles Munch will conduct 14 of the 18 concerts and Pierre Monteux will conduct one on each of the last four week ends.

Rudolf Serkin, pianist, will be heard in works of Brahms, Mendelssohn and Beethoven. Isaac Stern will play the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

Music of Bach (July 3-4-5) and Mozart (July 10-11-12) will be conducted by Munch. The last four week ends will feature Tchaikovsky (July 17-18-19), Brahms (July 24-25-26), Berlioz, Mendelssohn and Schumann (July 31-Aug. 1-2), and Beethoven (Aug. 7-8-9). Contemporary composers are Foss, Piston and Copland. Copland and Foss will each conduct their own works.

Munch will present the Mozart Requiem July 12, the Berlioz Requiem July 31 and the traditional close of the Festival, Beethoven's Ninth Symphony.

6

News-Times (e)
DANBURY, Conn.
Independent
Circ. 17,740

MAR 7 1959

'59 Season at Tanglewood Set for July 1-August 9

Charles Munch, music director of the Boston Symphony orchestra, today announced plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Mass. July 1 to August 9.

Dr. Munch will conduct fourteen of the eighteen Festival concerts and Pierre Monteux, the orchestra's 84 year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear with the orchestra at three festival concerts. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in G. minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the violin concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Dr. Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give prominence to music by Tchaikovsky (July 17-18-19); and the following weeks to Brahms (July 24-25-26); composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Mr. Copland and Mr. Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," July 3, and Beethoven's Choral Fantasy on August 7.

Other features include performances of Mozart's Piano Concerto in G major, K 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert hall, on July 1-8-15-22-29 and August 5. Proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Ticket information for the Berkshire Festival is available from the Festival Ticket office, Symphony Hall, Boston 15, Mass.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572

MAR 5 1959

Munch Announces Festival Program

Season Will Open July 1 and Close August 9

Boston Symphony Orchestra Director Will Conduct 14 Concerts At Tanglewood and Pierre Monteux Remaining Four.—Rudolf Serkin And Isaac Stern Will Appear.

Charles Munch, music director of the Boston Symphony Orchestra, this week announced plans for the orchestra's 1959 Berkshire Festival at Tanglewood in Lenox. The festival will open on Wednesday, July 1, and close on Sunday, August 9.

Mr. Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four week-ends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch. The last four week-ends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works.

The opening week-end will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26), composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on August 7.

Other festival features include performances of Mozart's Piano Concerto in G major, K. 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of piano concertos by Bach for one, two, three and four pianos.

The Berkshire Festival dates follow the pattern of previous years with six week-ends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two week-ends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theatre-Concert Hall, under the direction of Charles Munch, are on July 3-4-5 (Bach), and July 10-11-12 (Mozart). The two Saturday evening concerts of this series on July 4 and July 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances. The last four week-ends by the full Boston Symphony Orchestra in the Music Shed are: July 17-18-19 (Tchaikovsky); July 24-25-26 (Brahms); July 31-August 1-2 (composers of the Romantic Period); August 7-8-9 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the festival season in the Theatre-Concert Hall. These concerts will be given on July 1-8-15-22-29 and August 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Ticket information for the Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston 15.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

MAR 7 - 1959

Boston Symphony Berkshire Festival Runs At Tanglewood July 1 To Aug. 9

Charles Munch, music director of the Boston Symphony orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The festival will open on Wednesday, July 1, and close on Sunday, Aug. 9.

Charles Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three concerts. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks in the Theatre-Concert hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give special prominence to music by Tchaikovsky (July 17-19), and the following weeks to Brahms (July 24-26), composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-Aug. 2), and Beethoven (Aug. 7-9).

Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's festival: the Mozart "Requiem" July 12, the Berlioz "Requiem" July 31 and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven Ninth Symphony will include Adele Addison, soprano, Florence Kojleff, contralto, Blake Stern, tenor, and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. [illegible] "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on August 7.

Other festival features include performances of Mozart's Piano Concerto in G major, and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evenin, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert Hall. These concerts will be given on July 1, 8, 15, 22, 29 and Aug. 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Ticket information for the Berkshire Festival is available from the Festival Ticket office, Symphony Hall, Boston.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,960

MAR 7 - 1959

Music

Parker Series Concert At LSTC March 15

By ALFRED BURKE

LOWELL—The final concert in this season's Moses Greeley Parker Lecture series will be given in the Little Theater at Lowell State Teachers college on Sunday afternoon, March 15, at 3:15 o'clock by Paul Bregor, pianist.

Prof. Bregor who is a faculty member at LTC in the department of music, will offer a program in the accepted tradition. Those who attended his first Lowell concert three seasons ago accorded him a tremendous reception and from indications his concert should attract the largest audience of the current season in the series.

THE BOSTON SYMPHONY orchestra will make its fifth and final trip to New York in the coming week. Charles Munch will conduct concerts in Northampton, New Haven and Baltimore as well as in Brooklyn and New York.

Following the orchestra's return to Boston, Dr. Munch has invited the associate conductor, Richard Burgin, to conduct the concerts of Friday afternoon, March 20, at 2:15 o'clock, and Saturday evening, March 21, at 8:30. Mr. Burgin's program will include Beethoven's String Quartet, No. 15, in A minor, Op. 132, played by the entire string section of the orchestra, Stravinsky's Symphony in C, and "Till Eulenspiegel" by Richard Strauss. The Symphony in C was performed by the Boston Symphony in 1941 and again in 1944, conducted on both occasions by the composer.

Dr. Munch has announced plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The festival will open on Wednesday, July 1, and close on Sunday, August 9. Charles Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four week-ends.

THE ORCHESTRA WILL PLAY, with Dr. Munch conducting, Monday evening at Smith college. Included in the list of selections will be the Strauss Symphonia Domestica, Bloch's Schelmo, with Samuel Mayes, cellist, and as the opening work on the program, "Royal Hunt and Storm" from The Trojans by Berlioz.

A fine program is scheduled on Sunday, March 15, at the college when two performances of the Faure "Requiem" will be sung by members of the Harvard and Smith musical clubs. Eleanor Jackson, soprano, and Thomas Beveridge, bass, will be the soloists.

The [illegible] Federation of Music Teachers in co-operation with the National Piano Guild are naming committees in regards to the regional auditions which will be held at Lowell State Teachers college late in the spring.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
MAR 7 - 1959

Berkshire Festival Programs For This Season Announced

Rudolf Serkin

Isaac Stern

Charles Munch, music director of the Boston Symphony Orchestra, today announced plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The festival will open on Wednesday, July 1, and close on Sunday, Aug. 9.

Dr. Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts during the 1959 season. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Mr. Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

Bach-Mozart Series

The concerts of the first two weeks of the festival, in the Theater-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Dr. Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give special prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26). Composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-Aug. 1-2), and Beethoven (Aug. 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Copland and Foss will each conduct his own works.

Three Choral Programs

Dr. Munch will present three great works of the choral literature during this summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 5 and Beethoven's Choral Fantasy on Aug. 7.

Other festival features include performances of Mozart's Piano Concerto in G major, K 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allan Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

Six Weekends Scheduled

The Berkshire Festival covers six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theater-Concert Hall, under the direction of Charles Munch, are on July 3-4-5 (Bach), and July 10-11-12 (Mozart). The two Saturday evening concerts of this series on July 4 and July 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances. The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 17-18-19 (Tchaikovsky); July 24-25-26 (Brahms); July 31-Aug. 1-2 (Composers of the Romantic Period); Aug. 7-8-9 (Beethoven).

Six chamber music concerts will be given on Wednesday evenings during the festival season in the Theater-Concert Hall. These concerts will be given on July 1-8-15-22-29 and Aug. 5 and proceeds will benefit the Tanglewood revolving scholarship fund of the Berkshire Music Center.

Ticket information for the Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston 15.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590
MAR 15 1959

Music

Tanglewood Blends Old, New

By RAYMOND MORIN
Telegram Music Critic

The plan of previous years, featuring the works of great composers combined with contemporary works, will be used this summer by the Berkshire Music Festival at Tanglewood.

Wednesday, July 1 is opening date for the festival which will close on Sunday, Aug. 9.

Charles Munch will conduct 14 of the 18 concerts. Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

First Two Weeks

The concerts of the first two weeks of the festival, in the Theater-Concert Hall by members of the Boston Symphony, will be devoted to music of Bach (July 3-5); and Mozart (July 10-12), and will be conducted by Munch.

First big weekend in the Music Shed (full orchestra) will give special prominence to music by Tchaikovsky (July 17-19), and the following weeks to Brahms (July 24-26), composers of the Romantic era, including Berlioz, Mendelssohn and Schumann (July 31-Aug. 1-2), and Beethoven (Aug. 7-9).

Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston, and Aaron Copland. Copland and Foss will each conduct their own works.

Choral Works

Munch will present three great works of choral literature during the summer's festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony.

The festival chorus (Students of the Berkshire Music Center, directed by Hugh Ross) will be featured in all of the works. Soloists for the Mozart "Requiem" and Beethoven's Ninth will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem."

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts.

Brahms ' Concerto

Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, Opus 15; Mendelssohn's Piano Concerto No. 1 in G minor, Opus 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Opus 58.

Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

Other festival features include performances of Mozart's Piano Concerto in G major, K. 453, and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer.

The Concerto for Violin and Oboe by Bach will be performed with the orchestra by Ruth Posselt, violinist, and Ralph Gomberg, oboeist.

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen"—and the concert of Saturday evening, July 4, will be devoted to Piano Concertos by Bach for one, two, three and four pianos.

Ford Grants

Several familiar names to Worcester are among the 10 concert artists who will receive grants of $5,000 each from the Ford Foundation for works commissioned from composers of their own choosing.

Under the arrangement, each artist will perform the work with three of 10 cooperating symphony orchestras during the 1960-61 and 1961-62 seasons.

Participating orchestras are those from Atlanta, Denver, Detroit, Houston, Indianapolis, Los Angeles, New York, Pittsburgh, San Antonio, and Seattle.

The artists and composers who will write for them are:

Adele Addison, soprano, and Lukas Foss; Phyllis Curtin, soprano, and Leon Kirchner; Joseph Fuchs, violinist, and Walter Piston; Irene Jordan, soprano, and Vittorio Giannini; Jacob Lateiner, pianist, and Elliott Carter; Seymour Lipkin, pianist, and Harold Shapero; William Masselos, pianist, and Ben Weber; Michael Rabin, violinist, and Paul Creston; Leonard Rose, cellist, and William Schuman.

The Foundation's program, totaling $130,000, also will cover the costs of the composers' commissions and the additional rehearsal time required for the performances.

Enterprise & Times (e)
BROCKTON, Mass.
Independent
Circ. 42,304
MAR 7 - 1959

BERKSHIRE FESTIVAL

LENOX. — (UPI) — The Boston symphony orchestra today announced plans for its 1959 Berkshire festival here. Music Director Charles Munch will conduct 14 of the 18 festival concerts, with Pierre Monteaux, the orchestra's 84-year-old "conductor emeritus" conducting the other four.

Pawtuxet Valley
Times (e)
W. WARWICK, R. I.
Independent
Circ. 7,860
MAR 25 1959

Berkshire Festival Will Open July 1, Close Aug. 9

AT TANGLEWOOD, LENOX, MASS.

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts. The festival will open on Wednesday, July 1, and close on Sunday, Aug. 9.

Charles Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the festival in the Theatre - Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music by Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26), Composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-Aug. 1-2), and Beethoven (Aug. 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hug Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 5 and Beethoven's Choral Fantasy on Aug. 7.

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Press
STONEHAM, Mass.
Weekly Independent
Circ. 3,600

MAR 5 1959

Tanglewood Summer Festival Announced By Hub Symphony

Charles Munch, Music Director of the Boston Symphony Orchestra, announces plans for the Orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts. The Festival will open on Wednesday, July 1, and close on Sunday, August 9.

Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the Orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern violinist, will each appear at three Festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahm's Piano Concerto No. 1 in D minor, Op. 15; No. 1 in G minor, Op. 25; and Mendelssohn's Piano Concerto two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the Festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26, Composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," at Festival on August 7.

Other Festival features include performances of Mozart's Piano Concerto in G major, K 543 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the Orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in Allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

The Berkshire Festival dates follow the pattern of previous years with six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theatre-Concert Hall, under the direction of Charles Munch, are on July 3-4-5 (Bach, and July 10-11-12 (Mozart). The two this series on July 4 and July Saturday evening concerts of 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances. The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 17-18-19 (Tchaikovsky); July 24-25-26 (Brahms); July 31-August 1-2 (Composers of the Romantic Period); August 7-8-9 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert given on July 8, 9, 15, 22 and 29, and August 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Conter.

Ticket information for the Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston 15, Massachusetts.

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 66,613

MAR 8 - 1959

Charles Munch, music director of the Boston Symphony orchestra has completed plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Mass. The Festival, always a summer meca for many residents of this area, will open on Wednesday, July 1, and close on Sunday, Aug. 9. Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends. Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the coming season. The concerts of the two first two weeks of the Festival, in the Theater-Concert hall by members of the Boston Symphony, will be devoted to the music of Bach (July 3-4-5) and Mozart (July 10-11-12) and will be conducted by Munch. The last four weekends will follow a plan of previous years, featuring the works of great composers, combined with contemporary works. Six chamber music concerts will be given on Wednesday evenings during the Festival season in the Theater-Concert hall. These concerts will be given on July 1-8-15-22-29 and Aug. 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. Among the contemporary composers whose works will be performed during the season are Boshuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Copland and Foss will each conduct their own works. Dr. Munch will present three great works of the choral literature during the coming summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's "Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works.

SCHENECTADY, N.Y.
GAZETTE
D. 45,333

MAR 10 1959

Plans Announced for Berkshire Festival

Charles Munch, music director of the Boston Symphony Orchestra, has announced plans for the coming Berkshire Festival at Tanglewood, Lenox, Mass., which will open on July 1 and close Aug. 9.

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THE FESTIVAL will follow the pattern of previous years with six weekends of concerts on Friday and Saturdays at 8:30 p.m. and Sundays at 2:30 p.m.

The first two weekends of concerts by a small orchestra of Boston Symphony members will be given in the Theatre-Concert Hall under the direction of Dr. Munch and will feature music of Bach and Mozart.

The two Saturday evening concerts of this series will be held in the Music Shed to accommodate the larger demand for seats for these performances.

The last four weekends by the full Boston Symphony Orchestra in the Music Shed will feature music by Tchaikovsky, July 17 through 19; Brahms, July 24 through 26; composers of the Romantic period, July 31 through Aug. 2; and Beethoven, Aug. 7 through 9.

* * *

SIX CHAMBER MUSIC concerts will be given during the festival season on Wednesday evenings.

Dr. Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus" will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts this summer.

Dr. Munch will present three great works of the choral literature during the festival. He will present the Mozart "Requiem" on July 12; the Berlioz "Requiem" on July 31 and close the festival with Beethoven's "Ninth Symphony."

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

MAR 7 - 1959

feature at the Cap...

1959 Tanglewood Season Concerts Are Announced

Lenox Festival Opens July 1; Soloists Include Rudolf Serkin, Isaac Stern, Adele Addison; Six Chamber Music Concerts on Schedule

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The festival will open on Wednesday, July 1, and close on Sunday, Aug. 9.

Charles Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four week ends.

Noted Soloists

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Other festival features include performances of Mozart's Piano Concerto in G major, K453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of piano concertos by Bach for one, two, three and four pianos.

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The Berkshire Festival dates follow the pattern of previous years with six week ends of concerts on Friday and Saturday evenings at 8.30 and Sunday afternoons at 2.30. The first two week ends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theatre-Concert Hall, under the direction of Charles Munch, are on July 3-4-5 (Bach), and July 10-11-12 (Mozart). The two Saturday evening concerts of this series on July 4 and July 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances. The last four week ends by the full Boston Symphony Orchestra in the Music Shed are: July 17-18-19 (Tchaikovsky); July 24-25-26 (Brahms); July 31-Aug. 1-2 (Composers of the Romantic Period); Aug. 7-8-9 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the festival season in the Theatre-Concert Hall. These concerts will be given on July 1-8-15-22-29 and Aug. 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Ticket information for the Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

Boston Symphony

Musical Leader June 1959

The Boston Symphony's 1959 **Berkshire Festival** at **Tanglewood** will extend from July 1 to Aug. 9. Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux will conduct four concerts, one on each of the last 4 week-ends. Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts. Artists who will also appear this summer include Nicole Henriot-Schweitzer, pianist, John McCollum, tenor, Ruth Posselt, violinist, Ralph Gomberg, oboist, Adele Addison, soprano, Florence Kopleff, alto, Blake Stern, tenor, Donald Gramm, bass, and Hugh Ross conducting the Festival Chorus.

The Berkshire Festival follows the pattern of previous years, with six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons. Each week-end will emphasize a composer or group in the following order: July 3-4-5 (Bach), July 10-11-12 (Mozart), July 17-18-19 (Tchaikovsky), July 24-25-26 (Brahms), July 31-Aug. 1-2 (Composers of the Romantic Period), Aug. 7-8-9 (Beethoven). There will also be six Chamber Music Concerts on Wednesday evenings: July 1-8-15-22-29-and Aug. 5.

Guest conductors next season with the Boston Symphony

(Continued on page 22)

(Continued from page 2)

will include **William Steinberg**, Musical Director of the Pittsburgh Symphony, **Eugene Ormandy**, Music Director of the Philadelphia Orchestra, and **Thomas Schippers**, regular conductor of the Metropolitan Opera and guest conductor with many American orchestras.

8

Press
STONEHAM, Mass.
Weekly Independent
Circ. 3,600

MAR 5 1959

Tanglewood Summer Festival Announced By Hub Symphony

Charles Munch, Music Director of the Boston Symphony Orchestra, announces plans for the Orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts. The Festival will open on Wednesday, July 1, and close on Sunday, August 9.

Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the Orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahms's Piano Concerto No. 2 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the Festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give special prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26, Composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2) and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on August 7.

Other Festival features include performances of Mozart's Piano Concerto in G major, K453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

The Berkshire Festival dates follow the pattern of previous years with six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theatre-Concert Hall, under the direction of Charles Munch, are on July 3-4-5 (Bach, and July 10-11-12 (Mozart). The two this series on July 4 and July Saturday evening concerts of 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances. The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 17-18-19 (Tchaikovsky); July 24-25-26 (Brahms); July 31-August 1-2 (Composers of the Romantic Period); August 7-8-9 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert given on July 8, 9, 15, 22 and 29, and August 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Ticket information for the Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston 15, Massachusetts.

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 66,613

MAR 8 - 1959

Charles Munch, music director of the Boston Symphony orchestra has completed plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Mass. The Festival, always a summer meca for many residents of this area, will open on Wednesday, July 1, and close on Sunday, Aug. 9. Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends. Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the coming season. The concerts of the two first two weeks of the Festival, in the Theater-Concert hall by members of the Boston Symphony, will be devoted to the music of Bach (July 3-4-5) and Mozart (July 10-11-12) and will be conducted by Munch. The last four weekends will follow a plan of previous years, featuring the works of great composers, combined with contemporary works. Six chamber music concerts will be given on Wednesday evenings during the Festival season in the Theater-Concert hall. These concerts will be given on July 1-8-15-22-29 and Aug. 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. Among the contemporary composers whose works will be performed during the season are Boshuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Copland and Foss will each conduct their own works. Dr. Munch will present three great works of the choral literature during the coming summer's Festival; the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's "Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

MAR 7 - 1959

Feature at the Cap...

1959 Tanglewood Season Concerts Are Announced

Lenox Festival Opens July 1; Soloists Include Rudolf Serkin, Isaac Stern, Adele Addison; Six Chamber Music Concerts on Schedule

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The festival will open on Wednesday, July 1, and close on Sunday, Aug. 9.

Charles Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four week ends.

Noted Soloists

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahms' Piano Concerto No. 2 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

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Choral Works

Dr. Munch will present three great works of the choral literature during this summer's festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on Aug. 7.

Other festival features include performances of Mozart's Piano Concerto in G major, K453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet, Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of piano concertos by Bach for one, two, three and four pianos.

Follow Pattern

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Six Chamber Music Concerts will be given on Wednesday evenings during the festival season in the Theatre-Concert Hall. These concerts will be given on July 1-8-15-22-29 and Aug. 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Ticket information for the Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

SCHENECTADY, N.Y.
GAZETTE
D. 45,333

MAR 10 1959

Plans Announced for Berkshire Festival

Charles Munch, music director of the Boston Symphony Orchestra, has announced plans for the coming Berkshire Festival at Tanglewood, Lenox, Mass., which will open on July 1 and close Aug. 9.

* * *

THE FESTIVAL will follow the pattern of previous years with six weekends of concerts on Friday and Saturdays at 8:30 p.m. and Sundays at 2:30 p.m.

The first two weekends of concerts by a small orchestra of Boston Symphony members will be given in the Theatre Concert Hall under the direction of Dr. Munch and will feature music of Bach and Mozart.

The two Saturday evening concerts of this series will be held in the Music Shed to accommodate the larger demand for seats for these performances.

The last four weekends by the full Boston Symphony Orchestra in the Music Shed will feature music by Tchaikovsky, July 17 through 19; Brahms, July 24 through 26; composers of the Romantic period, July 31 through Aug. 2; and Beethoven, Aug. 7 through 9.

* * *

SIX CHAMBER MUSIC concerts will be given during the festival season on Wednesday evenings.

Dr. Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus" will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts this summer.

Dr. Munch will present three great works of the choral literature during the festival. He will present the Mozart "Requiem" on July 12; the Berlioz "Requiem" on July 31 and close the festival with Beethoven's "Ninth Symphony."

Musical Leader June 1959

Boston Symphony

The Boston Symphony's 1959 **Berkshire Festival** at **Tanglewood** will extend from July 1 to Aug. 9. Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux will conduct four concerts, one on each of the last 4 week-ends. Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts. Artists who will also appear this summer include Nicole Henriot-Schweitzer, pianist, John McCollum, tenor, Ruth Posselt, violinist, Ralph Gomberg, oboist, Adele Addison, soprano, Florence Kopleff, alto, Blake Stern, tenor, Donald Gramm, bass, and Hugh Ross conducting the Festival Chorus.

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Guest conductors next season with the Boston Symphony

(Continued on page 22)

(Continued from page 2)

will include **William Steinberg**, Musical Director of the Pittsburgh Symphony, **Eugene Ormandy**, Music Director of the Philadelphia Orchestra, and **Thomas Schippers**, regular conductor of the Metropolitan Opera and guest conductor with many American orchestras.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
MAR 1959

Musical Notes

by Walter F. Loeb

Theme and Variations

The Bolshoi Ballet will cross the ocean for the first time to launch a United States tour on April 16, at the Metropolitan Opera House. The visit is part of the Cultural Exchange Agreement between the United States and the Soviet Union. The Ballet will appear for three and a half weeks, through May 9. Its repertory will include four full-length ballets and shorter works. The full-length ballets are headed by two works of Serge Prokofieff—the well-known "Romeo and Juliet" which will open the season, and his posthumous "Stone Flower" which has never before been performed outside the Soviet Union. The other full-length works are Tschaikowsky's "Swan Lake" and Adolphe Adam's "Giselle." The list of ballerinas is headed by Galena Ulanova. The male contingent is headed by Yuri Zhadanov.

The Empire State Musical Festival has accepted the invitation of **Messrs. Robert Dowling and Samuel Walker** to make its future home in Sterling Forest, a new community near Tuxedo, N. Y. **Frank Forest,** general manager, announced that the Festival will open on July 11 for a four week season. **Leopold Stokowski** will lead the orchestra in Prokofieff's "Alexander Nevsky."

The Manhattan School of Music gave the first performance of Robert L. Sander's "Celebration of Life" on Feb. 17. **Hugh Ross** conducted. The work is a Litany for Easter written by Von Ogden Vogt, D.D. . . . American Music Month at **Adelphi College** included a discourse by **Dr. Frederika Blankner,** chairman of the Classics Dept., who created an American opera "The Dawn Stone." . . . Members of the faculty of the **New York College of Music** are giving a recital this year to honor their teacher **Mme. Angela Weschler** . . . Winners of the **11th Annual Walter W. Naumburg Music Foundation Award** are **George Barati,** conductor of the Honolulu Symphony Orchestra, and **Cecil Effinger,** Professor of Composition at the University of Colorado. Mr. Barati's prize-winning composition is "Chamber Concerto," and Mr. Effinger's is "Little Symphony."

The New York College of Music will offer a six-week summer session from June 22 to July 31. With Leslie Hodgson, director, and Fredric Kurzweil, associate director, the teaching staff, drawn from the Winter faculty, will instruct in daytime and evening sessions.

From July 1 to Aug. 9 the **Berkshire Festival** will again be in Lenox, Mass. **Charles Munch, Music Director,** will conduct 14 and **Pierre Monteux** 4 of the concerts. **Rudolf Serkin** and **Isaac Stern** will appear at three of the concerts each. Weeks will be given over to Bach (July 3-4-5), Mozart (July 10-11-12), Tschaikowsky (July 17-18-19), Brahms (July 24-25-26), Berlioz, Mendelssohn and Schumann (July 31-Aug. 1-2), and Beethoven (Aug. 7-8-9). Three choral works will be conducted by Mr. Munch. Mozart's "Requiem" on July 12, Berlioz' "Requiem" on July 31, and Beethoven's 9th Symphony on Aug. 9. John McCollum will be tenor soloist in the Berlioz work. In the two others soloists will be Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass. Other Festival features will include appearances by Nicole Henriot-Schweizer, and contemporary works by Martinu, Foss, Piston and Copland.

The Yale University Concert Band will make a tour of Europe this summer. The Yale Band, in its concert form, has been among the nation's pioneers in bringing symphonic and operatic music into the band sphere. . . . **"Don Pasquale"** will be produced May 18 and 19 by **Elemer Nagy,** head of the Opera Department, at the **Peabody Conservatory of Music** in Baltimore . . . **Elie Siegmeister,** conductor of the **Hofstra College Symphony Orchestra,** Hempstead, L.I., for the past 10 years, has been granted a leave of absence by the College to accept an offer from Columbia Pictures to compose the score for a forthcoming motion picture, "They Came to Cordura," to be produced by William Goetz. . . . **Elisabeth Schwarzkopf,** famed soprano, will give at least one solo recital during the **1959 Vancouver Festival.**

The New York City Opera Company will open the Spring season with Gian-Carlo Menotti's "Maria Golovin." On April 2, the company will mount Kurt Weill's "Street Scene." Lee Hoiby's "The Scarf" and Douglas Moore's "The Devil and Daniel Webster" will be seen on April 5. This will be the second Spring season of American works.

New Program for National Music Council

Dr. Howard Hanson, president of the National Music Council, has announced a program designed to place twenty-five composers in secondary public school systems throughout the United States during the next three years. This program has been made possible through an appropriation of $200,000 by The Ford Foundation.

Second Osaka International Festival April 10-May 10

A distinguished array of musicians from the Americas, Europe and the Orient will be featured in the second annual Osaka International Arts Festival, to be held in the Japanese city from April 10 to May 10. Igor Stravinsky and the Alma Trio will represent the United States, with Stravinsky leading the Japan Broadcasting Corporation Symphony in four of his own compositions.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286
MAR 3 1959

Berkshire Festival Plans For July, August Given

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The Festival will open on Wednesday, July 1, and close on Sunday, August 9.

Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra's 84-year-old 'conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the festival, in the theater-concert hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26), Composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

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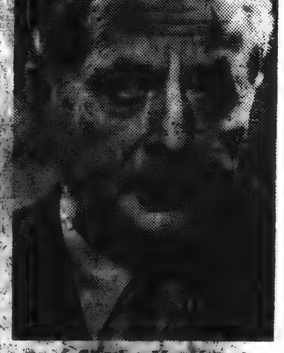
Other festival features include performances of Mozart's Piano Concerto in G major, K? 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

CHICAGO, ILL.
TRIBUNE
D. 951,297 S. 1,276,215
MAR 8 1959

Berkshire Festival Opens July 1 at Tanglewood

The Boston Symphony orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Mass., opens July 1 and closes Aug. 9. Charles Munch conducts 14 of the 18 concerts, and Pierre Monteux conducts four, one on each of the last four week-ends.



Charles Munch

Rudolf Serkin, pianist, and Isaac Stern, violinist, each appear at three festival concerts. Mr. Serkin will play Brahms' Concerto in D minor, Mendelssohn's in G minor, Beethoven's in G major, and Beethoven's Fantasy for Piano, Chorus and Orchestra. Mr. Stern will play the violin concertos of Tschaikowsky, Brahms and Mendelssohn.

Choral works conducted by Munch include the Mozart Requiem July 12, the Berlioz Requiem July 31, and the Beethoven Ninth Symphony for the traditional closing. Soloists include Adele Addison, Florence Kopleff, John McCollum, Blake Stern, and Donald Gramm. Hugh Ross conducts the festival chorus.

The Friday and Sunday concerts of the first two weeks will be played in the theater-concert hall, the Saturday night concerts in the shed. First week concerts are devoted to Bach, second week concerts to Mozart. Concerts in the shed will be devoted to Tschaikowsky in the third week [July 17, 18, 19], to Brahms the fourth week, to romantic composers including Berlioz, Mendelssohn and Schumann the fifth week, and to Beethoven the sixth week. Contemporary composers to be played include Martinu, Piston, Foss and Copland, with Lukas Foss and Aaron Copland conducting their own works.

There will be additional soloists, performances of Bach's Cantata, "Nun ist das Heil" and Beethoven's Choral Fantasy, and six chamber concerts in the hall.

For ticket information write Berkshire Festival Ticket Office, Symphony Hall, Boston 15, Mass.

NEW YORK, N.Y.
TIMES
D. 633,106 S. 1,201,134
MAR 8 1959

PROGRAMS LISTED FOR TANGLEWOOD

Lenox, Mass., Music Festival to Run From July 1 to Aug. 9 —18 Concerts Scheduled

The music on the eighteen programs of the Boston Symphony Orchestra at the 1959 Berkshire Festival at Tanglewood, Lenox, Mass., will consist largely of works from the standard repertoire. The concerts will run from July 1 to Aug. 9.

Charles Munch, the orchestra's regular conductor, will lead fourteen of the programs, while Pierre Monteux, a former conductor of the orchestra, will lead the remainder. Mr. Monteux will lead one concert on each of the four week-ends preceding the closing of the festival.

Instrumental soloists will include Nicole Henriot-Schweitzer, French pianist; Rudolf Serkin, pianist; Isaac Stern, violinist; Ruth Posselt, violinist, and Ralph Gomberg, oboist.

Vocal soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, all in performances of Mozart's Requiem on July 12 and Beethoven's Ninth Symphony on the final day; John McCollum, tenor, in the Berlioz Requiem on July 31, and Bethany Beardslee, soprano, in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," on July 5.

The organization of the festival will follow previous patterns. Friday and Saturday evening events will begin at 8:30 P. M., those on Sunday at 2:30. The first week-end (July 3-5) will be devoted to Bach, the second to Mozart. The Friday and Sunday concerts will be in the Theatre-Concert Hall and the Saturday evening programs will be moved to the Music Shed.

The concerts of the last four weeks, in the Shed, will include contemporary works by Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland in conjunction with music by Tchaikovsky (July 17-19), Brahms (July 24-26), Berlioz, Mendelssohn and Schumann (July 31-Aug. 2) and Beethoven (Aug. 2-Aug. 9). Messrs. Copland and Foss will conduct their own works.

On Wednesday evenings during the festival there will be six chamber music concerts in the Theatre-Concert Hall, with the proceeds to benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. Plans for other activities, such as the opera workshop, have not been announced.

Ticket information for the festival is available at the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
MAR 1959

Musical Notes

by Walter F. Loeb

Theme and Variations

The Bolshoi Ballet will cross the ocean for the first time to launch a United States tour on April 16, at the Metropolitan Opera House. The visit is part of the Cultural Exchange Agreement between the United States and the Soviet Union. The Ballet will appear for three and a half weeks, through May 9. Its repertory will include four full-length ballets and shorter works. The full-length ballets are headed by two works of Serge Prokofieff—the well-known "Romeo and Juliet" which will open the season, and his posthumous "Stone Flower" which has never before been performed outside the Soviet Union. The other full-length works are Tschaikowsky's "Swan Lake" and Adolphe Adam's "Giselle." The list of ballerinas is headed by Galena Ulanova. The male contingent is headed by Yuri Zhadanov.

The Empire State Musical Festival has accepted the invitation of **Messrs. Robert Dowling and Samuel Walker** to make its future home in Sterling Forest, a new community near Tuxedo, N. Y. **Frank Forest,** general manager, announced that the Festival will open on July 11 for a four week season. **Leopold Stokowski** will lead the orchestra in Prokofieff's "Alexander Nevsky."

The Manhattan School of Music gave the first performance of Robert L. Sander's "Celebration of Life" on Feb. 17. **Hugh Ross** conducted. The work is a Litany for Easter written by Von Ogden Vogt, D.D. . . . American Music Month at **Adelphi College** included a discourse by **Dr. Frederika Blankner,** chairman of the Classics Dept., who created an American opera "The Dawn Stone." . . . Members of the faculty of the **New York College of Music** are giving a recital this year to honor their teacher **Mme. Angela Weschler** . . . Winners of the **11th Annual Walter W. Naumburg Music Foundation Award** are **George Barati,** conductor of the Honolulu Symphony Orchestra, and **Cecil Effinger,** Professor of Composition at the University of Colorado. Mr. Barati's prize-winning composition is "Chamber Concerto," and Mr. Effinger's is "Little Symphony."

The New York College of Music will offer a six-week summer session from June 22 to July 31. With Leslie Hodgson, director, and Fredric Kurzweil, associate director, the teaching staff, drawn from the Winter faculty, will instruct in daytime and evening sessions.

From July 1 to Aug. 9 the **Berkshire Festival** will again be in Lenox, Mass. **Charles Munch,** Music Director, will conduct 14 and **Pierre Monteux** 4 of the concerts. **Rudolf Serkin** and **Isaac Stern** will appear at three of the concerts each. Weeks will be given over to Bach (July 3-4-5), Mozart (July 10-11-12), Tschaikowsky (July 17-18-19), Brahms (July 24-25-26), Berlioz, Mendelssohn and Schumann (July 31-Aug. 1-2), and Beethoven (Aug. 7-8-9). Three choral works will be conducted by Mr. Munch. Mozart's "Requiem" on July 12, Berlioz' "Requiem" on July 31, and Beethoven's 9th Symphony on Aug. 9. John McCollum will be tenor soloist in the Berlioz work. In the two others soloists will be **Adele Addison,** soprano, Florence Kopleff, contralto, Blake **Stern,** tenor, and Donald Gramm, bass. Other Festival features will include appearances by Nicole Henriot-Schweizer, and contemporary works by Martinu, **Foss,** Piston and Copland.

The Yale University Concert Band will make a tour of Europe this summer. The Yale Band, in its concert form, has been among the nation's pioneers in bringing symphonic and operatic music into the band sphere. . . . **"Don Pasquale"** will be produced May 18 and 19 by **Elemer Nagy,** head of the Opera Department, at the **Peabody Conservatory of Music** in Baltimore . . . **Elie Siegmeister,** conductor of the **Hofstra College Symphony Orchestra,** Hempstead, L.I., for the past 10 years, has been granted a leave of absence by the College to accept an offer from Columbia Pictures to compose the score for a forthcoming motion picture, "They Came to Cordura," to be produced by William Goetz. . . . **Elisabeth Schwarzkopf,** famed soprano, will give at least one solo recital during the **1959 Vancouver Festival.**

The New York City Opera Company will open the Spring season with Gian-Carlo Menotti's "Maria Golovin." On April 2, the company will mount Kurt Weill's "Street Scene." Lee Hoiby's "The Scarf" and Douglas Moore's "The Devil and Daniel Webster" will be seen on April 5. This will be the second Spring season of American works.

New Program for National Music Council

Dr. Howard Hanson, president of the National Music Council, has announced a program designed to place twenty-five composers in secondary public school systems throughout the United States during the next three years. This program has been made possible through an appropriation of $200,000 by The Ford Foundation.

Second Osaka International Festival
April 10-May 10

A distinguished array of musicians from the Americas, Europe and the Orient will be featured in the second annual Osaka International Arts Festival, to be held in the Japanese city from April 10 to May 10. Igor Stravinsky and the Alma Trio will represent the United States, with Stravinsky leading the Japan Broadcasting Corporation Symphony in four of his own compositions.

NEW YORK, N.Y.
TIMES
D. 633,106 S. 1,201,134
MAR 8 1959

PROGRAMS LISTED FOR TANGLEWOOD

Lenox, Mass., Music Festival to Run From July 1 to Aug. 9 —18 Concerts Scheduled

The music on the eighteen programs of the Boston Symphony Orchestra at the 1959 [redacted] at Tanglewood, Lenox, Mass., will consist largely of works from the standard repertoire. The concerts will run from July 1 to Aug. 9.

Charles Munch, the orchestra's regular conductor, will lead fourteen of the programs, while Pierre Monteux, a former conductor of the orchestra, will lead the remainder. Mr. Monteux will lead one concert on each of the four week-ends preceding the closing of the festival.

Instrumental soloists will include Nicole Henriot-Schweitzer, French pianist; Rudolf Serkin, pianist; Isaac Stern, violinist; Ruth Posselt, violinist, and Ralph Gomberg, oboist.

Vocal soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass, all in performances of Mozart's Requiem on July 12 and Beethoven's Ninth Symphony on the final day; John McCollum, tenor, in the Berlioz Requiem on July 31, and Bethany Beardslee, soprano, in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," on July 5.

The organization of the festival will follow previous patterns. Friday and Saturday evening events will begin at 8:30 P. M., those on Sunday at 2:30. The first week-end (July 3-5) will be devoted to Bach, the second to Mozart. The Friday and Sunday concerts will be in the Theatre-Concert Hall and the Saturday evening programs will be moved to the Music Shed.

The concerts of the last four weeks, in the Shed, will include contemporary works by Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland in conjunction with music by Tchaikovsky (July 17-19), Brahms (July 24-26), Berlioz, Mendelssohn and Schumann (July 31-Aug. 2) and Beethoven (Aug. 2-Aug. 9). Messrs. Copland and Foss will conduct their own works.

On Wednesday evenings during the festival there will be six chamber music concerts in the Theatre-Concert Hall, with the proceeds to benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. Plans for other activities, such as the opera workshop, have not been announced.

Ticket information for the festival is available at the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,286
MAR 3 1959

Berkshire Festival Plans For July, August Given

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The Festival will open on Wednesday, July 1, and close on Sunday, August 9.

Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra's 84-year-old 'conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus, and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the festival, in the theater-concert hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26), Composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's festival: the Mozart "Requiem" on Sunday, July 12; Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on August 7.

Other festival features include performances of Mozart's Piano Concerto in G major, K. 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor, by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

CHICAGO, ILL.
TRIBUNE
D. 951,297 S. 1,276,215
MAR 8 1959

Berkshire Festival Opens July 1 at Tanglewood

The Boston Symphony orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Mass., opens July 1 and closes Aug. 9. Charles Munch conducts 14 of the 18 concerts, and Pierre Monteux conducts four, one on each of the last four week-ends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, each appear at three festival concerts. Mr. Serkin will play Brahms' Concerto in D minor, Mendelssohn's in G minor, Beethoven's in G major, and Beethoven's Fantasy for Piano, Chorus and Orchestra. Mr. Stern will play the violin concerto of Tchaikovsky, Brahms and Mendelssohn.

Choral works conducted by Munch include the Mozart Requiem July 12, the Berlioz Requiem July 31, and the Beethoven Ninth Symphony for the traditional closing. Soloists include Adele Addison, Florence Kopleff, John McCollum, Blake Stern, and Donald Gramm. Hugh Ross conducts the festival chorus.

The Friday and Sunday concerts of the first two weeks will be played in the theater-concert hall, the Saturday night concerts in the shed. First week concerts are devoted to Bach, second week concerts to Mozart, concerts in the third week to Tchaikovsky, to Brahms the fourth week, to romantic composers including Berlioz, Mendelssohn and Schumann the fifth week, and to Beethoven the sixth week. Contemporary composers to be played include Martinu, Piston, Foss and Copland, with Lukas Foss and Aaron Copland conducting their own works.

There will be additional performances of Bach's Cantata, "Nun ist das Heil" and Beethoven's Choral Fantasy, and six chamber concerts in the hall. For ticket information write Berkshire Festival Ticket Office, Symphony Hall, Boston 15.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138.

MAR 7 - 1959

'59 Festival at Tanglewood Opens July 1, Closes Aug. 9

Charles Munch, music director of the Boston Symphony Orchestra, today announced plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The festival will open Wednesday, July 1, and close Sunday, Aug. 9.

Munch and Monteux

Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the 4th Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the violin concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the festival, in the Theater-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch.

Last Four Weekends

The last four weekends will follow the pattern of previous years featuring the work of the great composers, combined with contemporary works, performed in the big Music Shed. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks by Brahms (July 24-25-26), composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Marinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature during the festival: the Mozart "Requiem" on Sunday, July 12, the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's 9th Symphony. The festival chorus, of which Hugh Ross is conductor, will be featured in all the works. Soloists for the Mozart "Requiem" and Beethoven's 9th Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on Aug. 7.

Other Features

Other festival features include performances of Mozart's Piano Concerto in G major, K. 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in Allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of piano concertos by Bach for one, two, three and four pianos.

Six chamber music concerts also will be given on Wednesday evenings during the festival season in the Theater-Concert Hall. These concerts will be given on July 1-15-22-29 and Aug. 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,351

MAR 20 1959

Director Munch Announces Berkshire Festival Plans

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood in Lenox. The festival will open on Wednesday, July 1, and close on Sunday, August 9.

Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three concerts. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Serkin will be heard in Brahms' Piano Concerto No. 1 in D. minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the violin concertos fo Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26). Composers of the Romantic period including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on August 7.

Other features include performances of Mozart's Piano Concerto in G major, K. 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henroit-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the Orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of piano concertos by Bach for one, two, three and four pianos.

The Berkshire Festival dates follow the pattern of previous years with six weekends of concerts on Friday and Saturday evenings at 8.30 and Sunday afternoons at 2.30. The first two weekends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theatre-Concert Hall, under the direction of Charles Munch, are on July 3-4-5 (Bach), and July 10-11-12 (Mozart). The two Saturday evening concerts of this series on July 4 and July 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances. The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 17-18-19 (Tchaikovsky); July 24 - 25 -26 (Brahms); July 31 -August 1-2 (Composers of the Romantic Period); August 7-8-9 (Beethoven).

Six Chmaber Music concerts will be given on Wednesday evenings in the Theatre-Concert Hall. These concerts will be given on July 1-8-15-22-29 and August 5.

Ticket information for the Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston 15.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 529,715
MAR 8 1959

Eighteen Symphony Events Announced for Tanglewood

By FRANCIS D. PERKINS

In the schedule and programs for its 1959 Berkshire Festival, the Boston Symphony Orchestra will follow the general lines of recent summers at Tanglewood, Lenox, Mass. There will be eighteen orchestral concerts on Friday and Saturday nights and Sunday afternoons from July 3 through Aug. 9, and six chamber music concerts on Wednesday nights from July 1 through Aug. 5.

On the first two week ends, Charles Munch will conduct a chamber orchestra of Boston Symphony musicians in works of Bach and Mozart. Eight of the concerts to be played by the full orchestra on the other four week ends will also be conducted by Mr. Munch, and Pierre Monteux, who celebrates his eighty-fourth birthday next month, will direct the other four.

As before, the full orchestra's concerts will feature music by prominent nineteenth century composers, including Tchaikovsky (July 17, 18, 19), Brahms (July 24, 25, 26), Berlioz, Mendelssohn and Schumann (July 31, Aug. 1, 2) and Beethoven (Aug. 7, 8, 9).

Copland to Conduct

Modern composers sharing these programs are Aaron Copland and Lukas Foss, who will conduct their own works, and Bohuslav Martinu and Walter Piston. These concerts will be held in Tanglewood's Music Shed. The Saturday night Bach-Mozart programs will also be held in the Music Shed, and the others in the Theater-Concert Hall.

The Berkshire Festival Chorus, trained by Hugh Ross, will sing in Mozart's Requiem on Sunday, July 12, in the Berlioz Requiem on Friday, July 31, and in Beethoven's Ninth Symphony on the closing afternoon. Other choral works scheduled are Bach's Cantata No. 50, "Nun ist das Heil" July 3 and Beethoven's Choral Fantasy, Friday, Aug. 7. Nicole Henriot, French pianist, will be the soloist in Mozart's Concerto in G major (K. 453) and d'Indy's Symphony on a French Mountain Air. Bethany Beardslee, soprano, will sing in Bach's solo cantata, "Jauchzet Gott," and Bach concertos for one or more pianos will be played Saturday night, July 4. Information about tickets may be obtained from the Festival's office at Symphony Hall, Boston 15, Mass.

The Berkshire Music Center will hold its seventeenth session at Tanglewood from June 29 to Aug. 9. Auditions for instrumentalists who wish to join its orchestral and chamber music classes will be held here this week. The schedule is Wednesday, 5 to 7 p.m. in Carnegie Hall for pianists and harpists; Friday, 1 to 4 p.m. in the Car-

Continued on page 9, column 2

(Continued from page five)

negie Hall Chapter Room for string and wind instrument players, and Saturday at 12:30 p.m. at Carnegie Hall (55th St. entrance) for percussionists.

* * *

Recording Choices

Edgard Varese's "Arcana" and Wayne Peterson's "Free Variations for Orchestra" are the choices of the American International Music Fund, Inc., for commercial recording in the second season of its Recording Guarantee Project. Eighteen American orchestras submitted tapes of thirty-seven works to a jury composed of Carlos Chavez, composer and conductor; Alfred Frankenstein, music and art critic of "The San Francisco Chronicle," and Douglas Moore, chairman of Columbia University's music department.

The selected works will be recorded by the orchestras which submitted them, the New York Philharmonic under Leonard Bernstein and the Minneapolis Symphony under Antal Dorati.

The tapes, made by the participating orchestras in their regular concerts this season between Oct. 15 and Feb. 15, will be placed in the Library of Congress in Washington and the Public Libraries of New York, Cincinnati, Dallas, Los Angeles and Minneapolis.

* * *

8:30 or 8?

To see how its subscribers liked the idea, the New York Philharmonic let it be known ten days ago that it was considering an 8 o'clock start for its Thursday night concerts next season. Letters received by the management thus far show a large majority in favor of retaining the present 8:30 beginning.

KINGSTON, N.Y.
FREEMAN
D 15 969
MAR 2 1959

1959 Berkshire Festival Is Announced; July 1 Opening Date Listed by Munch

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the Orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Mass. The Festival will open on Wednesday, July 1, and close on Sunday, Aug. 9.

Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the violin concertos of Tchaikovsky, Brahms and Mendelssohn.

Open With Bach

The concerts of the first two weeks of the Festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26), composers of the Romantic period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Soloists Named

Dr. Munch will present three great works of the choral literature during this summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on August 7.

Other Festival features include performances of Mozart's Piano Concerto in G major, K? 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the Orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

Weekend Concerts

The Berkshire Festival dates follow the pattern of previous years with six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theatre-Concert Hall, under the direction of Charles Munch, are on July 3, 4, 5 (Bach), and July 10, 11, 12 (Mozart). The two Saturday evening concerts of this series on July 4 and July 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances. The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 17, 18, 19 (Tchaikovsky); July 24, 25, 26 (Brahms); July 31-August 1, 2 (Composers of the Romantic Period); August 7, 8, 9 (Beethoven).

Six Chamber Music Concerts will be given on Wed. evenings during the Festival season in the Theatre-Concert Hall. These concerts will be given on July 1, 8, 15, 22, 29 and August 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Ticket information for the Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969
MAR 8 - 1959

Tanglewood Plans Set

Special to The Standard-Times

BOSTON, March 7—Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The Festival will open July 1 and close on Aug. 9.

Dr. Much will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature.

Mr. Serkin will be heard in Brahms' "Piano Concerto No. 1 in D minor, Op. 15;" Mendelssohn's "Piano Concerto No. 1 in G minor, Op. 25;" and two works by Beethoven, the "Fantasy for Piano, Chorus and Orchestra," and the "Fourth Piano Concerto in G major, Op. 58."

Isaac Stern will be soloist in the violin concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the Festival, in the Theater-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Dr. Munch. The last four weeks will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works.

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 10,500
MAR 5 1959

Tanglewood Summer Festival Announced By Hub Symphony

Charles Munch, Music Director of the Boston Symphony Orchestra, announces plans for the Orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts. The Festival will open on Wednesday, July 1, and close on Sunday, August 9.

Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the Orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern violinist, will each appear at three Festival concerts during the 1959 season. Theseoutstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahm's Piano Concerto No. 1 in D minor, Op. 15; No. 1 in G minor, Op. 25; and Mendelssohn's Piano Concerto two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G. major, Op. 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the Festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to evenings during the Festival season in the Theatre-Concert given on July 8, 9, 15, 22 and 29, and August 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Conter.

Ticket information for the Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston 15, Massachusetts.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044
MAR 8 - 1959

Munch Announces Features Of 1959 Berkshire Festival

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood, in Lenox. The festival will open Wednesday, July 1, and close on Sunday, Aug. 9.

Dr. Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four week-ends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, each will appear at three festival concerts. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor; Mendelssohn's Piano Concerto No. 1 in G minor, and two works by Beethoven; the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto, in G major. Mr. Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

First Two Weeks

The concerts of the first two weeks of the Festival, in the Theater-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch.

The last four week-ends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening week-end will give especial prominence to music by Tchaikovsky (July 17-18-19); to Brahms (July 24-25-26); composers of the Romantic period, including Berlioz, Mendelssohn and Schumann (July 31-Aug. 1-2), and Beethoven (Aug. 7-8-9).

Among the contemporary composers whose works will be performed, are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland Messrs. Copland and Foss will conduct their own works.

Great Choral Works

Dr. Munch will present three great works of the choral literature—the Mozart Requiem on Sunday, July 12; the Berlioz Requiem Friday, July 31, and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all these works. Soloists for the Mozart Requiem and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass, John McCollum will be tenor soloist in the Berlioz Requiem. Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," July 3 and Beethoven's Choral Fantasy Aug. 7.

Other Festival features will include Mozart's Piano Concerto in G major (K. 453) and d'Indy's Symphony on a French Mountain Air by French pianist, Nicole Henriot- Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the Orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe.

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

KINGSTON, N.Y.
FREEMAN
D 15 969
MAR 2 1959

1959 Berkshire Festival Is Announced; July 1 Opening Date Listed by Munch

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the Orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Mass. The Festival will open on Wednesday, July 1, and close on Sunday, Aug. 9.

Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the violin concertos of Tchaikovsky, Brahms and Mendelssohn.

Open With Bach

The concerts of the first two weeks of the Festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26), composers of the Romantic period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Soloists Named

Dr. Munch will present three great works of the choral literature during this summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on August 7.

Other Festival features include performances of Mozart's Piano Concerto in G major, K? 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the Orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

Weekend Concerts

The Berkshire Festival dates follow the pattern of previous years with six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theatre-Concert Hall, under the direction of Charles Munch, are on July 3, 4, 5 (Bach), and July 10, 11, 12 (Mozart). The two Saturday evening concerts of this series on July 4 and July 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances. The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 17, 18, 19 (Tchaikovsky); July 24, 25, 26 (Brahms); July 31-August 1, 2 (Composers of the Romantic Period); August 7, 8, 9 (Beethoven).

Six Chamber Music Concerts will be given on Wed. evenings during the Festival season in the Theatre-Concert Hall. These concerts will be given on July 1, 8, 15, 22, 29 and August 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Ticket information for the Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969
MAR 8 - 1959

Tanglewood Plans Set

Special to The Standard-Times

BOSTON, March 7—Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The Festival will open July 1 and close on Aug. 9.

Dr. Much will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

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Isaac Stern will be soloist in the violin concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the Festival, in the Theater-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Dr. Munch. The last four weeks will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works.

Planned

Continued from Page One

music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26, Composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 21; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will will also present Bach's Canon July 3 and Beethoven's Chortata No. 50, "Nun ist das Heil," al Fantasy on August 7.

Other Festival features include performances of Mozart's Piano Concerto in G major, K 543 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the Orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in Allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

The Berkshire Festival dates follow the pattern of previous years with six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theatre-Concert Hall, under the direction of Charles Munch, are on July 3-4-5 (Bach, and July 10-11-12 (Mozart). The two this series on July 4 and July Saturday evening concerts of 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances. The last four weekends by the full Boston Symphony Orchestra in the Music Shed are: July 17-18-19 (Tchaikovsky); July 24-25-26 (Brahms); July 31-August 1-2 (Composers of the Romantic Period); August 7-8-9 (Beethoven).

Six Chamber Music Concerts will be given on Wednesday evenings during the Festival season in the Theatre-Concert given on July 8, 9, 15, 22 and 29, and August 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Conter.

Ticket information for the Berkshire Festival is available from the Festival Ticket Of fice, Symphony Hall, Boston 15 Massachusetts.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044
MAR 8 - 1959

Munch Announces Features Of 1959 Berkshire Festival

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Rudolf Serkin, pianist, and Isaac Stern, violinist, each will appear at three festival concerts. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor; Mendelssohn's Piano Concerto No. 1 in G minor, and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto, in G major. Mr. Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

First Two Weeks

The concerts of the first two weeks of the Festival, in the Theater-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch.

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Among the contemporary composers whose works will be performed, are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland Messrs. Copland and Foss wil conduct their own works.

Great Choral Works

Dr. Munch will present three great works of the choral literature—the Mozart Requiem on Sunday, July 12; the Berlioz Requiem Friday, July 31, and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all these works. Soloists for the Mozart Requiem and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass, John McCollum will be tenor soloist in the Berlioz Requiem. Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," July 3 and Beethoven's Choral Fantasy Aug. 7.

Other Festival features will include Mozart's Piano Concerto in G major (K. 453) and d'Indy's Symphony on a French Mountain Air by French pianist, Nicole Henriot- Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the Orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe.

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

MAR 15 1959

BERKSHIRE FESTIVAL ANNOUNCES 1959 PLANS

Charles Munch, Music Director of the Boston Symphony Orchestra, announces plans for the Orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts. The Festival will open on Wednesday, July 1, and close on Sunday, August 9.

Dr. Munch will conduct fourteen of the eighteen Festival concerts and Pierre Monteux, the Orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, (Op. 15); Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25); and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major (Op. 58). Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the festival, in the Hall Theatre-Concert by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26), Composers of the Romantic Period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50. "Nun ist das Heil," on July 3 and Beethovan's Choral Fantasy on August 7.

Other Festival features include performances of Mozart's Piano Concerto in G major, (K2 453) and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Oboe in C minor by Bach, performed with the Orchestra by Ruth Posselt, violin, and Ralph Gomber, oboe.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 53,179
MAR 9 1959

Berkshire Festival Slated July 1 to Aug. 9

18 Concerts Scheduled at Tanglewood

The Berkshire Festival at Tanglewood will run from July 1 to Aug. 9, with a program of 18 concerts, Charles Munch, music director of the Boston Symphony Orchestra, announced.

Mr. Munch will conduct 14 of the festival concerts and Pierre Monteux will conduct the others, one on each of the last four weekends. Tanglewood, near Lenox, is the summer home of the Boston Symphony.

Rudolf Serkin, pianist, and Isaac Stern, violinist, each will appear at three concerts. Mr. Serkin will play Brahms' Piano Concerto No. 1, Mendelssohn's Piano Concerto No. 1 and two works by Beethoven — the Fantasy for Piano Chorus and Orchestra and the 4th Piano Concerto.

Stern To Be Soloist

Mr. Stern will be soloist in the violin concertos of Tchaikovsky, Brahms and Mendelssohn.

The first weekend, July 3-5, will be devoted to music of Bach, and the next weekend to Mozart. Music of Tchaikovsky will be featured July 17-19; Brahms, July 24-26; composers of the romantic period, including Berlioz, Mendelssohn and Schumann, July 31-Aug. 2, and Beethoven, Aug. 7-9.

Contemporary composers whose works will be heard include Bohuslav Martin, Lukes Foss, Walter Piston and Aaron Copland. Mr. Copland and Mr. Foss will conduct their own works.

3 Choral Works

Three major choral works will be presented—the Mozart Requiem July 12, the Berlioz Requiem July 31 and Beethoven's Ninth Symphony on the closing day of the festival.

The July 4 concert will consist of piano concertos by Bach for one, two, three and four pianos.

The weekend concerts will begin at 8:30 p. m. Friday and Saturday and at 2:30 p. m. Sunday. There also will be six Wednesday night chamber music concerts in the festival.

THE HAMILTON SPECTATOR SATURDAY APRIL 4 1959

★ On Stage ★

By JOYCE GOODMAN

★

ANOTHER festival south of the border may attract those whose interest is chiefly music. It is the Berkshire Music Festival, an outdoor festival nestled in the Berkshire Hills at Lennox Mass., and the summer home of the Boston Symphony Orchestra.

The Berkshire Festival will open its seventeenth season on July 1 and end it Aug. 9. The concerts of the first two weeks of the festival, in the theatre-concert hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), under the direction of Charles Munch.

The last four weekends will follow a plan of previous years combining both classical and modern works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19) and the following weeks to Brahms (July 24-25-26), composers of the Romantic period including Berlioz, Mendelssohn and Schumann (July 31, Aug. 1-2) and Beethoen (Aug. 7-8-9).

Bohuslav Martinu, Lukas Foss Walter Piston and Aaron Copland will be included in the contemporary list, and Messrs Copland and Foss will each conduct their own works.

Choral works featured during the festival are Mozart's "Requiem", (also the tentatively scheduled work to be performed next by the Bach Elgar Choir), Berlioz "Requiem", the Bach cantata, "Nun ist das Heil and Beethoven's "Choral Fantasy".

TOLEDO, OHIO
TIMES
D. 41,048
MAR 25 1959

THE MONTREAL STAR, SATURDAY, MARCH 21, 1959

Berkshire Festival Releases Schedule

Charles Munch, Music Director of the Boston Symphony Orchestra, has announced plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts. The Festival will open on Wednesday, July 1, and close on Sunday, August 9.

Munch will conduct fourteen of the eighteen Festival concerts and Pierre Monteux, the orchestra's 84-year-old "Conductor Emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the 1959 season. Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, op. 15; Mendelssohn's Piano Concerto No. 1, in G. minor, op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, op. 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the Festival, in the theatre-concert hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26), composers of the romantic period, including Berlioz, Mendelssohn and Schumann (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland, Messrs. Copland and Foss will each conduct their own works.

Munch will present three great works of the choral literature during this summer's Festival; the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival chorus, of which Hugh Ross is conductor, will be featured in all the works. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on August 7.

Six chamber music concerts will be given on Wednesday evenings during the Festival season in the theatre-concert hall. These concerts will be given on July 1-8-15-22-29 and August 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Centre.

Information for the Berkshire Festival is available from the Festival office, Symphony Hall, Boston 15, Massachusetts.

Tanglewood To Open Music Festival July 1

By FREDERICK J. KOUNTZ

What with opera in Cleveland, May Festivals in Ann Arbor, and like matters in other places, it is not too early to think about the Berkshire Festival.

The annual summer season of the Boston Orchestra at Tanglewood, which is in the heart of the Massachusetts hills just the distance of a pleasant walk from Lenox, will open this year on July 1.

On that evening, and every Wednesday evening through Aug. 5, there will be a chamber music concert. Beginning on July 3, which is a Friday, and thereafter on every Friday and Saturday evening and every Sunday afternoon the Boston Orchestra will be playing concerts.

Small Orchestra Programs Set

The first week of concerts will be devoted to Bach, the second to Mozart. These are the concerts in which only a small orchestra is generally employed and which are played for the most part in a pleasant structure called the Concert Theatre.

For years these concerts have been in the way of an introduction to the concerts for full orchestra which are played in an unusual structure called the Shed.

The first week of the big orchestra concerts will be concerned primarily with Tchaikowsky. That will be July 17, 18, and 19. During the following week, July 24, 25, and 26, Brahms will be the chief musical commodity.

Then on July 31, Aug. 1 and 2, there will be a Berlioz, Mendelssohn, Schumann span. And the final week will be all Beethoven.

Charles Munch will conduct all the concerts except those of July 19 and 24 and Aug. 8. Affairs of those dates will be in the hands of Pierre Monteux.

During the Brahms week Rudolf Serkin will play the Piano Concerto No. 1. This is the same concerto which he lately played in Cleveland with the Cleveland Orchestra and which he will play in the May Festival in Ann Arbor with the Philadelphia Orchestra. The date of the performance in Tanglewood will be Sunday, July 26.

The office of the Berkshire Festival is at Symphony Hall In Boston until June 16 after which date it will move to Tanglewood, Lenox, Mass.

Summer School Operated

The Berkshire Music Center, the summer school which is operated by the Boston Orchestra at Tanglewood, will open Sunday, June 29, and run through [illegible] 9. In the school there will be maintained again departments of conducting, of orchestra and chamber music, of choral music, and of composition.

The opera department will be traveling in Europe.

There are many available tuition plans and prizes at the Tanglewood School. Information about all of them may be obtained from Symphony Hall In Boston.

Music Lowell Sun March 59

Piano Recital To End Parker Series

By Alfred W. Burke

LOWELL—One of the outstanding events of the current season is scheduled for tomorrow afternoon at 3 o'clock in the Little theater at Lowell State Teachers college, when Prof. Paul Bregor of the school's department of music presents a piano recital. The concert will be the final program in the 1958-59 Moses Greeley Parker Lecture series.

Aside from his work in the field of teaching, Prof. Bregor has achieved notable success in the field of concert recital. He has been heard throughout the east. He made his debut recital locally two seasons ago. His program for tomorrow lists selections by Beethoven, Bach, Brahms, Chopin and Debussy.

The Broadway musical hit, "Carousel" will be presented by the MENC chapter and the Drama club of LTC in May. The production will be given three nights at the Little theater and is scheduled for May 14-15-16. John A. Coe will direct. Prof. Kalervo Kansanniva is director of scenic execution and lights; Robert Knoop, '59, is musical director and the co-producers are Colleen Moynihan, 59, and Dr. Domenic R. Procopio of the music department faculty at the college.

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April and May, 1959

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Music — Lowell Sun — March 59

Piano Recital To End Parker Series

By Alfred W. Burke

LOWELL—One of the outstanding events of the current season is scheduled for tomorrow afternoon at 3 o'clock in the Little theater at Lowell State Teachers college, when Prof. Paul Bregor of the school's department of music presents a piano recital. The concert will be the final program in the 1958-59 Moses Greeley Parker Lecture series.

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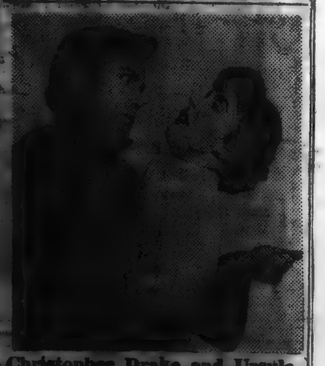

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MUSICAL EVENTS: SUMMER 1959

New York

New York City
June 17-Aug. 14—Guggenheim Memorial Concerts by Goldman Band at Central and Prospect Parks.
June 22-Aug. 1—Lewisohn Stadium concerts.
July 7-Aug. 11—"Evenings-by-the-River" presented by Lower Eastside Neighborhoods Association.
Aug. 6-27—Symphonic concerts in Carl Schurz Park conducted by Frederique Petrides.

Glen Cove, L. I.
July 5-Aug. 23—Chamber music, jazz and choral concerts at Morgan Memorial Park.

Bear Mountain
July 10-Aug. 10—Empire State Music Festival at Anthony Wayne Recreation Center, Hamman Park.

Chautauqua
July 8-Aug. 30—Operas and symphonic concerts.

Katonah
June 20-July 5—Song music, choral music and chamber music at Caramoor.

Phoenicia
Aug. 15-16—Camp Woodland Folk Festival of the Catskills.

Rochester
June 12-13—Bach Festival in Christ Protestant Episcopal Church.

Woodstock
July 8-Sept. 5—Chamber music recitals at Maverick Hall; performances by Tumau Opera Company.

New Jersey

Morristown
May 29-30—Festival sponsored by the Masterwork Chorus. Purcell's "The Fairy Queen."

Ventnor
July 21-Sept. 1—Ventnor Music Festival. Recitals at Ventnor Pier.

Connecticut

Deep River
July 7-Aug. 27—Connecticut Valley Music Festival. Chamber music and orchestrals.

[illegible]
July [illegible]-14—Music Under the Stars at [illegible] University campus.

Falls Village
July-August—Sunday Chamber Music concerts at Music Mountain by the Berkshire String Quartet.

New Canaan
July 19-Sept. 27—Silvermine Guild Chamber Music Center concerts.

New Haven
June 30-Aug. 11—Starlight Festival of Chamber Music, Saybrook College Court, Yale University.

Norfolk
June 18-July 29—Chamber music at Norfolk Music School of Yale University.

Massachusetts

Andover
Aug. 3-22—Concerts and organ recitals at Organ Institute.

Boston
June 5-21—Arts Festival at the Public Garden.
June 28-July 11—Charles River Esplanade Concerts.
Aug. 21-23—Boston Jazz Festival at Fenway Park.

Ipswich
July 3-Aug. 22—Castle Hill Concerts. Chamber music, jazz and dance programs.

Lenox
July 1-Aug. 9—Berkshire Festival at Tanglewood, Boston Symphony Orchestra.
June 28-Sept. 6—Jazz and folk song concerts at the Berkshire Music Barn.

Pittsfield
July 22-Oct. 18—Chamber music at South Mountain.

Rhode Island

Newport
July 2-5—Newport Jazz Festival.
July 11-12—Newport Folk Festival.

Vermont

Bennington
Aug. 16-30—Composers' Conference and Chamber Music Center at Bennington College.

Burlington
July 9-Aug. 3—Lane Summer Series at the University of Vermont.

Manchester
July 4-Sept. 5—Festival of the Arts. Week-end performances of orchestral music, opera, ballet and jazz.

Marlboro
July 5-Aug. 23—Chamber music at Marlboro School of Music.

New Hampshire

Belknap
July 15-Aug. 24—New Hampshire Music Festival.

Meredith
July 28-Aug. 25—New Hampshire Music Festival.

Wolfeboro
July 23-Aug. 23—New Hampshire Music Festival.

Maine

Blue Hill
July 6-Aug. 29—Chamber music at Kneisel Hall.

Camden
July 5-Aug. 30—Concerts at the Summer Harp Colony.

Hancock
July 5-Aug. 30—Chamber music; orchestral concerts of the Master's Class of Pierre Monteux.

Kennebunkport
July 1-Sept. 12—Arundel Opera Theatre.

Springvale
July 6-Aug. 15—Chamber music concerts at Berkley Summer Music School.

Pennsylvania

Philadelphia
June 22-July 30—Robin Hood Dell Concerts.

Pittsburgh
June 7-July 5—American Wind Symphony at Point State Park. After July 5 Theatre Barge will tour Ohio River.

Tamiment-in-the-Poconos
June 18-28—Chamber music concerts; jazz concerts by Duke Ellington and his orchestra.

Wilkes-Barre
May 21-24—Fine Arts Fiesta featuring symphonic concerts.

Ohio

Cincinnati
June 20-July 19—Cincinnati Summer Opera at the Zoo.

Cleveland
July 8-Aug. 29—Summer Pops Concerts by Cleveland Summer Orchestra.

Yellow Springs
Aug. 1-22—Music-Under-the-Stars at Antioch College.

Indiana

French Lick
July 30-Aug. 2—Jazz Festival.
Sept. 4-6—Symphonic concerts.

Illinois

June 30-Aug. 15—Symphonic, jazz, ballad and chamber music concerts and the New York City Ballet at Ravina Park.
June 24-Aug. 16—Orchestral concerts at Grant Park.

Michigan

Interlochen
June 28-Aug. 24—National Music Camp. Concerts, recitals; opera presented by American Opera Workshop.

Detroit
July 5-Aug. 30—Detroit Little Symphony Concerts at Metropolitan Beach.

Wisconsin

Fish Creek
Aug. 8-23—Peninsula Music Festival. Symphonic concerts conducted by Thor Johnson.

Madison
June 20-July 11—University of Wisconsin Summer Music Concerts.

Milwaukee
June 22-July 30—Chamber music at the University of Wisconsin - Milwaukee.

Kentucky

Ashland
June 14—American Folk Song Festival presented by Jean Thomas, The Traipsin' Woman.

North Carolina

Brevard
June 28-Aug. 30—Symphonic concerts at Transylvania Music Camp.

Highlands
Aug. 10-25—Highlands Music Festival.

Winston-Salem
June 22-28—Early American Moravian Music Festival and Seminar.

Tennessee

Sewanee
June 21-July 26—Sewanee Summer Music Center Festival concerts.

Florida

Miami Beach
June 7-Aug. 9—Pop concerts by the University of Miami Summer Symphony.

Texas

Houston
May 24-Aug. 6—Houston Summer Symphony Park Concerts.

Arkansas

Eureka Springs
July 20-24—Inspiration Point Opera Workshop.

Colorado

Aspen
June 24-Aug. 30—Vocal, instrumental and chamber music concerts.

Boulder
July 20-Aug. 7—Creative Arts Festival, University of Colorado.

Central City
June 27-July 25—"Die Fledermaus" and "The Ballad of Baby Doe."

Colorado Springs
June 24-July 29—Summer Music Festival, Colorado College.

Denver
July 3-17—Red Rocks Music Festival.

New Mexico

Santa Fe
June 24-Aug. 18—Opera in English including first English version of Donizetti's "Anne Boleyn."

Utah

Provo
June 15-Aug. 20—Summer Music Festival of Brigham Young University.

California

Carmel
July 20-26—Bach Festival.

La Jolla
June 7-Aug. 2—Orchestra and chamber music concerts under the direction of Nikolai Sokoloff.

Los Angeles
June 8-15—Los Angeles Music Festival directed by Franz Waxman.
July 3-Aug. 29—"Symphonies Under the Stars" at Hollywood Bowl with the Los Angeles Philharmonic.

Ojai
May 22-24—Music Festival in the Ojai Valley.

Redlands
June 23-Aug. 28—Redlands Bowl Festival.

Santa Barbara
July 14-Aug. 29—Music Academy of the West. "The Magic Flute."

San Diego
July 14-Aug. 25—San Diego Symphony Orchestra at Balboa Park.

Saratoga
June 28-Aug. 30—Recitals and chamber music at Paul Masson Vineyards.

Alaska

Anchorage
June 15-26—Festival of Music. Anchorage Community Chorus and Symphony. Robert Shaw and Julius Herford, co-directors.

Canada

Stratford
July 10-Aug. 8—Symphonic and chamber music concerts; folk music; "Orpheus in The Underworld."

Toronto
July 22-25—Jazz Festival.

Vancouver
July 11-Aug. 15—International Festival. Symphonic and chamber music concerts; ballet; "Orpheus and Eurydice."

THE WORLD OF MUSIC

Festival Seekers Have Pick of Events All Over the North American Map

By ROSS PARMENTER

THE listing above gives a good idea of the quantity of music that will be available to North Americans this summer. The list is substantially larger than in previous years, but this is in part because a number of local festivals are bidding for wider attention. Festival-givers have come to realize that the automobile has enormously increased the mobility of the summer vacationer and that, if their musical wares are made known nationally, people from the East can be lured West, Westerners can be lured East and travelers passing East and West and North and South can be captured for musical stop-overs.

Actually, there are not many festivals that are totally new this summer, and those that are new are all of relatively modest dimensions, like the concerts at Glen Cove, L. I., and New Canaan, Conn. Perhaps the largest of the new festivals is the folk festival that has been instituted to follow the annual jazz festival at Newport, R. I. And it is interesting that the Newport people have decided to take this additional plunge in the folk direction, for evidence of the increasing drawing power of folk music appears in the programs of other festivals, too.

The Operatic Picture

Opera is suffering a blow in that that it will be entirely absent from the Berkshire Festival, but it is believed this lapse will be for one year only. Elsewhere there are signs of operatic vigor. Julius Rudel has been made general director of opera at Chautauqua, N. Y., and he is including Vittorio Giannini's "The Taming of the Shrew" and Carlisle Floyd's "Wuthering Heights" in the repertory. Mr. Floyd's "Susannah" will be in the repertory of the "Zoo" opera in Cincinnati and this company is modernizing its settings, costumes and lighting. Santa Fe Opera will give Marc Blitzstein's "Regina" and Donizetti's "Anne Boleyn" in addition to more standard works. Red Rocks, just outside Denver, will give Puccini's "The Girl of the Golden West." Central City will give "Fledermaus" and Douglas Moore's "The Ballad of Baby Doe." The two big Canadian festivals will compete with Orpheus operas, Stratford giving the comic "Orpheus in the Underworld" of Offenbach, and Vancouver giving the serious "Orpheus and Euridice" of Gluck. And the American Opera Workshop will give twenty American operas in its first season at the National Music Camp in Interlochen, Mich.

Some of the festivals are showing mobility themselves. New Haven's Starlight Festival of chamber music is moving from the Yale Art Gallery to Saybrook College. In Maine, the Berkley Summer Music School is shifting from North Bridgton to Springvale. And there is a major upheaval in the exit from Ellenville of the Empire State Music Festival. Its ultimate home will be Sterling Forest, near Tuxedo, but because its new quarters are not yet ready, this year's concerts will be in Bear Mountain.

The listing is not complete, for some organizations have not yet drawn up their plans, and no doubt there are some festivals we have not heard of. Also events already in progress are not listed. This includes the Boston "Pops" concerts, which began on April 28 and continue until June 27, and the Festival of Contemporary Art, which began in Cleveland on May 6 and which has a single concert left, a program by the Albeneri Trio on Wednesday.

HEMIDEMISEMIQUAVERS: Claudio Arrau, who recently played all thirty-two Beethoven piano sonatas in Berlin and Hamburg, is currently doing the cycle in Zurich and on June 3 he starts it in London. . . . On July 5 the Orquesta Sinfonica de la Universidad in Mexico City will give the world première of Symphony No. 1 by Ruth Schontal, American composer. . . . Paul Rosenthal, 16-year-old violinist from Madison, Conn., won the $2,000 first prize in the National Symphony's fourth annual Merriweather Post contest.

REPRISE

Kurt Saffir conducted Handel's "Ezio" with "freshness and musicality" and the six young talented singers of the Actor's Opera production made one appreciate the opera. . . . The Dessoff Choirs' performance of Handel's "Israel in Egypt," dramatically led by Paul Boepple, was "an almost perfect oratorio performance." . . . Marvin David Levy contributed some sympathetic new songs to the final "Music in Our Time" program. . . . The compositions by Erich Itor Kahn performed at a memorial concert for him had "craft and polish." . . . Recitalists who made favorable impressions included Varoujian Kodjian, violinist; Carol Eshak, pianist; Milly Suster and Elizabeth Benson Guy, sopranos, and Imre Vasady, bass-baritone.

NEW YORK, N.Y.

NEW YORK, N.Y.
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THE NORTHEAST

CONNECTICUT

Dogwood Festival, Fairfield, May 10-14.

Horse Shows: Durham, May 14. Farmington, May 15-17. Stamford, June 7. Glastonbury, June 14. Westport, June 18-21. Salisbury, July 17-19. Ridgefield, Aug. 1-2. Litchfield, Aug. 8. Bethlehem, Aug. 16.

Sports Car Races: Thompson, May 24. Lime Rock, July 3-5.

Art, Sculpture Exhibition, New Canaan, June 5-July 5. New England Artists' Exhibit.

American Shakespeare Festival, Stratford, June 12-Sept. 13. "Merry Wives of Windsor," "Romeo and Juliet," "All's Well that Ends Well."

Yale-Harvard Boat Race, New London, June 13.

Festival of the Arts, New Haven, June 23-29.

Barnum Festival, Bridgeport, June 26-July 5. Regatta, beauty pageant, sports events, ballyhoo show.

Scottish Highland Games, Greenwich, July 4.

Anniversary Festival, Norwich, July 5-11. Tercentenary celebration.

House Tour, Litchfield, July 13. Historic homes open to public.

Small-bore Rifle Championships, East Wallingford, July 11-12.

Antiques Fair, Westport, July 27-31.

American Dance Festival, New London, Aug. 13-16.

Sears Cup Yacht Race, Noroton, Aug. 31.

Women's Softball Championship, Stratford, Sept. 4-11.

Chrysanthemum Show, Bristol, Sept. 20-30.

MAINE

125th Anniversary Festival, Bangor, June 1-Oct. 31. Exhibition, June 1-Sept. 7. Soap Box Derby, June 13. Extravaganza, "Out of the Darkness," June 27-July 5. National A. A. U. Junior Amateur Track, Field Meet, July 3-4. International Outdoor Cooking Contest, July 4. Marathon, July 11. Historical Pageant, Aug. 29-Sept. 4. Halloween Parade, Oct. 31.

Garden Day, Camden, July 16.

Broiler Day, Belfast, July 10-11. Public barbecue.

Seafood Festival, Rockland, July 31-Aug. 2.

MASSACHUSETTS

Fishing Tournaments: Buzzards Bay May 15-Oct. 31. Provincetown, June 1-Oct. 31. Barnstable, June 15-July 15. Harwich, June 15-Sept. 1. Gloucester, June 15-Oct. 1. Barnstable, Sept. 8-11. Cape Cod, Sept. 13-16.

Festival Arts Festival, Boston, June 8-21. All events free.

Folk Festival, Boston, June 12-20.

Blessing of Portuguese Fishing Fleet, Gloucester, June 21.

St. Peter Fiesta, Gloucester, June 22. Italian-American Festival.

Jacobs Pillow Dance Festival, Lee, June 30-Aug. 11.

Berkshire Music Festival, Lenox, July 1-Aug. 9. Bach, Mozart, Brahms, Beethoven, to be featured composers.

Fishermen's Memorial Service, Gloucester, July 19.

Eastern States Exposition, Springfield, Sept. 19-27.

NEW HAMPSHIRE

Antique Shows: Exeter, June 3-5. Wolfeboro, July 15-18. Whitefield, July 27-28. Gilford, Aug. 11-15.

100-mile Motorcycle Race, Laconia, June 21. National Championship.

Forest Hills Trap Shoot, Franconia, July 1-5.

Festival of the 7 Arts, Pike, July 1-18. Books, plays, discussions and music concerts.

Bicentennial Celebration, Wolfeboro, July 4.

Pageant, Charlestown, July 17-19. Old Fort dramatic presentation depicting events of some 200 years ago.

Folk Drama, Swanzey, July 17-19. The eighteenth annual presentation of "The Old Homestead," nineteenth century American melodrama.

Founders' Day, Hancock, July 25.

Craftsmen's Fair, Gilford, Aug. 4-6.

Cracker Barrel American Fine, Aug. 17-31.

National Water Ski Championship, Laconia, Aug. 21-23.

NEW JERSEY

Antiques Show, Upper Montclair, May 18-22.

Bike Race, Somerville, May 30. Annual Memorial Day tour of the town.

Regattas: Lambertville, May 30. Dunnfield, June 13-14. Camden, June 20. Greenwood Lake, June 21. Keyport and Pleasantville, June 28. Mays Landing, July 4.

Perth Amboy, July 5. Long Branch, July 26. Sea Isle City, Aug. 9. Beach Haven, Aug. 22-23. Millville, Sept. 5. Greenwood Lake, Sept. 12-13.

Colonial Day, Morristown, June 6.

State Trapshooting Contest, Asbury Park, June 5-7.

Hydrangea Festival, Atlantic City, July 1-31. Tour of gardens.

Old Home Tours, Cape May, July 11.

Farm Horse Show, Branchville, Aug. 4-8.

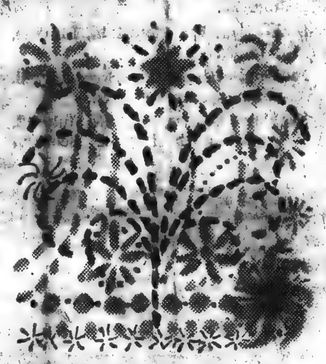
Miss America Pageant, Atlantic City, Sept. 7-12.

Miniature Golf Tournament, Asbury Park, Sept. 12-13.

NEW YORK

Ethan Allen Day Festival, Fort Ticonderoga, May 10.

Hudson - Champlain Celebration,



New York-Vermont, May 10-Oct. 15. Parades, fireworks, pageants.

Lilac Festival, Rochester, May 14-24.

Tulip Festival, Albany, May 15-18.

Concert, May 15, Coronation, May 16.

Stake Races (Belmont Park): $75,000 the Withers, May 23, $100,000 Metropolitan Handicap, May 30. $125,000 Belmont Stakes, June 13. $75,000 Coaching Club American Oaks, June 20. $100,000 Suburban Handicap, July 4.

U. S. Open Golf Championship, Mamaroneck, June 11-13.

Rose Festival, Newark, June 14-28.

Regatta, Syracuse, June 20. Intercollegiate Rowing Race.

Ski Jump, Lake Placid, July 4.

Rodeo, Niagara Falls, July 9-11.

Empire State Music Festival, Tuxedo, July 10-Aug. 1.

Old Stone House Day, Hurley, July 11.

Bicentennial Festival, Niagara Falls, July 23-26.

Fort Stanwix Day, Rome, Aug. 1-3.

Hall of Fame Baseball Game, Cooperstown, Aug. 3.

Annual Mormon Pageant, Palmyra, Aug. 6-8.

Aqua-Nite, Schroon Lake, Aug. 8-9. Pageant, boat race, parade.

Adams Cup Boat Race, Rye, Aug. 24.

Sports Car Race, Watkins Glen, Sept. 19-20.

PENNSYLVANIA

Bicentennial Festival, Pittsburgh: Art Exhibit, May 11-22. Open House Tours, May 21-July 2. Pageant, "Golden Crucible," June 27-Sept. 7. All Star Baseball Game, July 6. Tennis Tournament, Aug. 16-23.

Fountain Display, Longwood Gardens, Kennett Square, May 13; June 10, 24; July 8, 22; Aug. 5, 19; Sept. 2, 16, 30.

Bach Choir Festival, Bethlehem, May 15-16.

Fine Arts Festival, Wilkes-Barre, May 21-24.

Open House, Philadelphia, June 6. Old homes open to public.

Boat Races: Chester, June 7. Berwick, June 21. Bristol, July 5. Lock Haven, July 11-12. Stroudsburg, Aug. 1-2. Norristown, Sept. 7.

Beauty Pageant, West Chester, June 15-20. Miss Pennsylvania contest.

Mountain Laurel Festival, Wellsboro, June 19-21.

Women's Open Golf Match, Pittsburgh, June 25-27.

Pennsylvania Folk Festival, Kutztown, June 27-July 4. Square dancing, folk singing, craftsmen show, pageant.

State Craft Fair, East Stroudsburg, July 24-26.

Gladiolus Show, Monroeville, Aug. 1-2.

Summer Jubilee, Intercourse, Aug. 14-15. Hymn sing, barbecue, horse show.

RHODE ISLAND

Horse Shows: West Warwick, May 30. East Greenwich, Aug. 2. Newport, Aug. 7-9. Point Judith, Aug. 15-16. East Greenwich, Aug. 29-30. North Scituate, Sept. 13.

Miss Rhode Island Pageant, Providence, June 6.

Golf: State Women's Association Championship, Rumford, June 15-18. State Junior Championship, Warwick, July 13-17. Four Ball Championship, East Providence, Aug. 7-9. Open Championship, Rumford, Aug. 17-18.

Annapolis-Newport Yacht Race, June 20-22.

Open House, North Kingston, June 27.

Motor Car Festival, Newport, June 27-28. Parade, tours, races.

Jazz Festival, Newport, July 2-5. Afternoon, evening concerts.

Irish Music Festival, Newport, July 11-12.

Flower Show, Narragansett, Aug. 1-2.

Tennis, Newport, Aug. 10-16. Annual invitational tournament.

Atlantic Tuna Derby, state-wide, Aug. 12-14.

Festival of Flowers, Newport, Aug. 29-30.

VERMONT

House, Hobbies Festival, Bennington, May 22.

Horse Ride, South Woodstock, May 29-June 1. Annual Green Mountain trek.

Horse Show, Windsor, June 27-28.

Festival, Stratton, July 3. Daniel Webster Day.

Opera, Ballet Festival, Manchester, July 5-Sept. 7. "Madame Butterfly," dance group, painting, concerts.

Historic Homes Tour, Middlebury, July 8.

Art Show, Barre, July 23-25. Sidewalk exhibit.

Cracker Barrel Exhibit, Shaftsbury, Aug. 5-15.

Old Home Day, West Wardsboro, Aug. 9.

Champlain Valley Exposition, Essex Junction, Aug. 31-Sept. 5.

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JUN 7 1959

TRANSFORMATION IN THE BERKSHIRES

By JAMES DURWOOD

PITTSFIELD, Mass.—Bostonians once dismissed Berkshire County as the bucolic Siberia of the Symphony Orchestra during the cultural doldrums of the summer. But automobiles and the Massachusetts Turnpike have changed all that. This summer, with the Turnpike two years old, vacationists from the eastern half of the Commonwealth are discovering what New Yorkers and other hinterland dwellers have long known—that the Berkshires are the crossroads of New England.

Traffic moving eastward to visit the Revolutionary War shrines in and around Boston, or down from Canada on the way to New York, or from New York and other southern points northward, passes, in the Berkshires, through some of the most arresting scenery and gracious towns to be found outside of the feudal south in the plantation era of the last century.

The Boston Symphony Orchestra is a major part of the cultural life that blossoms each season in this area. But the Sterling and Francine Clark Art Institute, the Jacobs Pillow Dance Festival and the Great Barrington Horse Show draw visitors from all over the Northeast.

Nor are all the area's tourist attractions esoteric ones. There are ninety woodland lakes and ponds in the hilly countryside. The fisherman has his choice of 274 trout streams. If he thinks his luck has turned for the worst he may visit the southern Berkshire town of Sheffield, where there is a trout farm. There, he may rent a rod and be sure that hundreds of hungry fish await his cast.

Family Camping

For all of the family, more than 80,000 acres of state forest provide camping, swimming and boating. And, for the golfer, the many courses are set in scenic valleys or on rolling hills, so that if his score begins to soar, he can always stop and look at the surroundings and realize that putts are not everything.

Even rainy days are no real problem in this region. Here in Pittsfield is an excellent art and natural history museum. The town also shelters the Berkshire Athenaeum, which has a Herman Melville Memorial Room housing a collection of the works, personal effects and pictures of the author. It was at Pittsfield that Melville wrote his epic novel, "Moby Dick," in 1850.

Crane & Co., in near-by Dalton, has a museum that traces the history of paper-making in America. The company for years has manufactured all of the paper used in printing United States currency.

Mission House in Stockbridge is furnished with priceless antiques all dating back to 1740 and earlier. The house was built in 1739 by the Rev. John Sergeant, the first missionary to the Stockbridge Indians, when this was frontier territory.

The studio of the great American sculptor Daniel Chester French is of special interest to tourists visiting the town of Glendale. Displays include a model of the seated Abraham Lincoln, which Mr. French made for the Lincoln Memorial in Washington, D. C.

The Clark Institute is the newest addition to the area's cultural facilities. It opened at Williamstown in 1953 and already is one of the best known museums of its kind. The paintings so far include thirty-three Renoirs and donations are still being unwrapped.

William R. Tague

PASTORAL—Late afternoon on Laurel Lake near Lee.

Maj. Gen. Henry Knox and his troops had a rough trip through the Berkshires in the winter of 1775-76 when they hauled the cannon from the British fort at Ticonderoga to the support of American troops in Boston. State Route 23 covers part of this trail in the southern Berkshires.

Field of Azaleas

What the Berkshires were, what they are now and what they will be for years to come was demonstrated in 1934 when Civilian Conservation Corps workers discovered a huge field of azaleas near Berry Pond in the Berkshires. They had been planted shortly after the American Revolution. Then for more than 150 years, they had grown untouched, and presumably unseen, less than ten miles from the heart of Pittsfield.

For more than a century, this has been a hideaway for those who wanted to escape from the noisy cities. Mark Twain, Oliver Wendell Holmes, Sinclair Lewis and Melville were among writers of the past who came here. In more recent years, Norman Rockwell, the artist, foresook Vermont for Stockbridge, and James Gould Cozzens, the novelist, came here from New Jersey.

Many of the famous summer homes of millionaires who could afford to live here before paid vacations were a reality have been turned over for the use of schools or religious groups. But some remain retreats for writers and other seeking solitude for a time.

The Massachusetts Turnpike and the projected Federal highway from the Canadian border down to New York will, of course, open up the region to more tourists. But there still will be room for the self-appointed hermits.

For many years, the Mohawk Trail, between here and Greenfield, has been a thoroughfare reminiscent for motorists of the days when radiators boiled over on hills that are easily handled by modern cars. Yet, just a few miles north of the Trail is the town of Rowe, Mass., where the first New England nuclear energy plant is being constructed.

Although night life in the city manner is practically unknown here—where in many towns the traffic lights do no more than blink orange after 11 P. M.—two summer theatres, at Williamstown and Stockbridge, add to the attractions after dark.

The Berkshire Festival of the Boston Symphony opens July 1 at Tanglewood in the town of Lenox. For those with an ear for a different beat, the Music Barn, only half a mile away, opens June 28, with Mahalia Jackson, the Gospel singer, as the guest artist.

Shawn's Jacobs Pillow Dance Festival at Becket will open its twenty-seventh season on June 30. The Ballet Rambert of London will make its United States debut there July 14, with the first of twenty-four performances.

Six Circle Tours

For those of a restless nature there are six circle tours available in the county, starting from this city. The Berkshire Hills Conference office, at 50 South Street, will furnish detailed information.

For those not driving, the New York, New Haven and Hartford Railroad and Northeast Airlines offices can furnish summer schedule information, either here in Pittsfield or in New York City. The Conference office also offers information on hotels, motels and tourist homes. Tourists should plan on spending upward of $16 a day for meals and lodging.

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Berkshire Festival Set to Begin in July

PITTSFIELD, Mass.—Music, theatre and the dance again will share top billing with nature in the Berkshire Hills Spring-Summer vacation schedule this year.

This area's most famous attraction, the Boston Symphony Orchestra's Berkshire Festival, will open at Tanglewood in Lenox July 1 and close Aug. 9. Dr. Charles Munch, music director of the BSO, will conduct 14 of the 18 Festival concert and Pierre Monteux, the orchestra's conductor emeritus, will conduct one concert on each of the last four weekends of the season.

The annual Bach-Mozart concerts will be held on the first two weekends—July 3 to 5 and 10 to 12th, with performances Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30.

The works of great composers will be featured on the last four weekends: Tchaikovsky, July 17 to 19; Brahms, July 24th to 26th; Berlioz, Mendelssohn and Schumann, July 31st to Aug. 2, and Beethoven, Aug. 7th to 9th. Chamber music concerts will be presented every Wednesday evening from July 1st through Aug. 5th at 8:30.

Only a half mile from the Tanglewood grounds in Lenox, music with a different beat will be on tap from June 28 through Sept. 6 at Music Barn, where Mahalia Jackson, noted Gospel singer, will open the season. Music Barn offers jazz every Saturday at 3:30 p. m. and folk music concerts every Sunday at 8:30 p. m.

Ted Shawn's Jacob's Pillow Dance Festival will open its 27th season June 30 and will run through Aug. 29. The ballet Rambert of London, England's oldest company, will make its United States debut at Jacob's Pillow this season, giving 24 performances from July 14 through Aug. 1.

The Berkshires' two Summer theaters offer additional entertainment during the season. The Berkshire Playhouse in Stockbridge will open a 10-week season the evening of June 24.

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DAILY NEWS
D. 2,056,521 S. 3,455,033
MAY 24 1959

Berkshires: Bach, Bop, Ballet

Pittsfield, Mass., (Special).—The 3 B's—Bach, Bop and Ballet—will share top billing with nature in the Berkshire Hills spring-summer vacation schedule this year.

The area's most famous attraction, the Boston Symphony's Berkshire Festival, will open at Tanglewood in Lenox July 1 and close Aug. 9. Dr. Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux will conduct a program on each of the last 4 weekends.

Concert Schedule

Bach-Mozart concerts, an annual feature, will be held on the first 2 weekends, with performances Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. Other programs will feature the music of Tchaikovsky, Brahms, Berlioz, Mendelssohn, Shumann and Beethoven. Chamber music concerts will be presented every Wednesday from July 1 through Aug. 5 at 8:30 P. M.

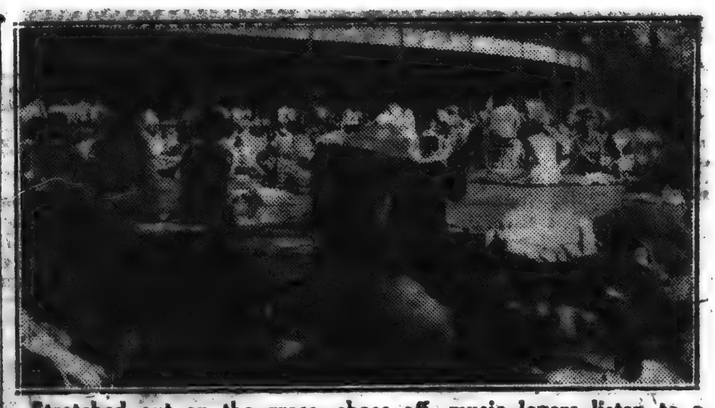
Only a half mile from the Tanglewood grounds, music with a different beat will be on tap from June 28 to Sept. 6 at the Music Barn, where Mahalia Jackson, noted gospel singer, will open the season. Music Barn offers jazz every Saturday at 3:30 P. M. and folk music concerts every Sunday at 8:30 P. M.

Ted Shawn's Jacob's Pillow Dance Festival, another Berkshire standby, will open its 27th season June 30 and will run through Aug. 29. The Ballet Rambert of London, England's oldest company, will make its United States debut, giving 24 performances from July 14 through Aug. 1. Stars from Les Grandes Ballets Canadiens will come from Montreal late in the season, and the Ximenez-Vargas Ballets Espagnol, which played here to standing room only in 1958, will return for a full week.

Supplementing the music and dance attractions will be two summer theatres. The Bershire Playhouse in Stockbridge will open a 10-week stand on June 24, and the Williamstown Theatre will raise the curtain on an 8-week season July 3.

One of the area's year 'round resorts, Oak 'n Spruce in South Lee, will have something new in the way of entertainment. Two full-length productions, known as the Gaslight Gayeties, will be presented in a tent theatre at the resort by the Richmond Players, a local group. Performances will be given Tuesday through Thursday evenings from July 21 through Aug. 13, and audiences will be expected to hiss the villain and cheer the hero.

For information about the area, contact the Berkshire Hills Conference, 50 South St., Pittsfield.



Stretched out on the grass, shoes off, music lovers listen to a concert at the Berkshire Music Festival at Tanglewood. Festival dates this year are July 1 to Aug. 9.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,488 S. 527,002

JUN 7 1959

Art Vies With Nature in Berkshires

At Tanglewood, Music Barn and Jacob's Pillow

PITTSFIELD, Mass.

Music, theater and the dance again will share top billing with nature in the Berkshire Hills spring - summer vacation schedule this year.

The area's most famous attraction, the Boston Symphony Orchestra's Berkshire Festival, will open at Tanglewood in Lenox July 1 and close Aug. 9. Dr. Charles Munch, music director of the orchestra, will conduct fourteen of the eighteen Festival concerts, and Pierre Monteux, the orchestra's conductor emeritus, will conduct one concert on each of the last four week ends of the season.

The annual Bach-Mozart concerts will be held on the first two week ends—July 3-5 and 10-12, with performances Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The works of great composers will be featured on the last four week ends: Tchaikovsky, July 17-19; Brahms, July 24-26; Berlioz, Mendelssohn and Schumann, July 31-Aug. 2, and Beethoven, Aug. 7-9. Chamber music concerts will be presented every Wednesday evening from July 1 through Aug. 5 at 8.30.

Jazz and Folk Music

Only a half mile from the Tanglewood grounds in Lenox, music with a different beat will be on tap from June 28 through Sept. 6 at Music Barn, where Mahalia Jackson, noted gospel singer, will open the season. Music Barn offers jazz every Saturday at 3:30 p. m. and folk music concerts every Sunday at 8:30 p. m.

Ted Shawn's Jacob's Pillow Dance Festival will open its twenty-seventh season June 30 and will run through Aug. 29. The Ballet Rambert of London, England's oldest company, will make its United States debut at Jacob's Pillow this season, giving twenty-four performances from July 14 through Aug. 1 Stars from Les Grandes Ballets Canadiens will come from Montreal for a U. S. debut at the Pillow late in the season, and the Ximenez-Vargas Ballets Espagnol, which played here to standing room in 1958, will return for a full week.

The Berkshires' two summer theaters will offer additional entertainment during the season. The Berkshire Playhouse in Stockbridge will open a ten-week season the evening of June 24, and the Williamstown Theater will raise the curtain on an eight - week season July 3.

Fishing and Golfing

Fishing enthusiasts already are heading for the Berkshires to enjoy the trout fishing in the many streams and ponds, and the golfing season is well underway at the dozen courses in Berkshire County.

One of the Berkshires' year-round resorts, Oak 'n Spruce in South Lee, will have something new in the way of entertainment this season. Two full-length productions, known as the Gaslight Gayeties, will be presented in a tent theater at the resort by the Richmond Players, a local theater group from the Berkshire County town of Richmond. Performances will be given Tuesday through Thursday evenings from July 21 through Aug. 13. The audiences will be expected to hiss the villain and cheer the hero to help the melodrama along.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 32,450

JUN 17 1959

TRAVEL NEWS

By Gladys M. Sullivan
Aviation and Travel Editor

Azaleas In Bloom

Myriads of azaleas should be in full bloom within two weeks in the Pittsfield (Mass.) State Forest, fashioning one of nature's prettiest pictures.

The blossoms should be ready to startle and please the eye in time for the beginning of the annual Berkshire Festival at Tanglewood, Mass., which gets under way on July 1.

Can't Leave Office Worries Behind You?

For those office die-hards who just can't leave their work and worries behind, Trailways Bus System is offering an innovation in coach travel.

Henceforth, the fleet of 85 modern air-conditioned buses which service such spots as Boston, Mass., Norfolk, Va., and Raleigh, N.C., will offer the customary taped music, free pillows and magazines but they will also offer a hook-up whereby passengers can dictate directly into a recording machine for transcription at the end of the run.

New Jet Terminal For Eastern Airlines

Eastern Airlines' new jet-age terminal at Idlewild Airport will open for business Aug. 1 according to announcement by Capt. Eddie Rickenbacker, Eastern's board chairman.

The new terminal will accomodate 24 jet planes. It has four acres of floor space, including a lobby of close to 30,000 square feet.

The airlines company states the new lobby is actually larger than Gran Central Station's passenger concourse. It would have to be in order to handle the estimated 6 million passengers who will use it in the course of the next year.

Antique Autos In Annual Run

More than 150 antique (but still running) automobiles will participate June 20 and 21 at the annual "shore run" of the Antique Automobile Assn. of America in Ocean City, N.J.

The Saturday afternoon festivities will include a "mammoth boardwalk parade" and the old-time cars wil be on public display the next day.

Kids Bargain at Hotel

George D. Sax, owner of the Saxony Hotel in Miami Beach, has set up a special summer tariff plan for children. Two children 12 or under will be accommodated free (except for meals), and your other 12-year-olds—and those through 18—may have rooms at half price. Parents, naturally, must accompany the kids.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,799

JUN 16 1959

17

Berkshire Festival Opens Season July 1

Possibly the most popular musical vacation plan ever conceived, the annual Berkshire Festival at Tanglewood, will open its summer season July 1 at Lenox, Mass., and reservations should be taken care of immediately.

The series of concerts for the entire period (July 1 through Aug. 9) will be presented in sections, according to composers. Dr. Charles Munch, music director of the Boston Symphony Orchestra, will conduct 14 of the 18 festival concerts. Pierre Monteux, for many years beloved conductor of the San Francisco Symphony and now emeritus conductor of the Boston Orchestra, will conduct one concert on each of the last four weekends of the season.

To be presented this year are the annual Bach-Mozart concerts on the weekends of July 3-5 and 10-12, with performances Friday and Saturday evenings at 8:30, Sunday afternoons at 2:30.

On the last four weekends the works of the great composers will be presented in this order:

Tchaikovsky — weekend of July 17-19.

Brahms—July 24-26.

Berlioz, Mendelssohn and Schuman—July 31-Aug. 2.

Beethoven—Aug. 7-9, winding up the season.

Chamber music concerts also will be presented every Wednesday night from opening day through Aug. 5, each performance at 8:30.

And half a mile away at the Music Barn—off Tanglewood grounds in Lenox—Mahalia Jackson fans will be on hand for her season opening June 28. Music Barn, which will be open through Sept. 6, offers jazz every Saturday at 3:30 p.m. and folk music concerts every Sunday night at 8:30.

DAILY ARGUS, MOUNT VERNON, N.Y. 6/15/59
The Daily Item, Port Chester, N.Y., Monday, June 15, 1959

18

IN THE DAILY NEWSPAPER

at the NEW YORK THEATERS

by Charles K. Freeman

THE FESTIVALS...

Our mail was festival-laden recently. All of which indicates a summer cornucopia of good things for residents and visitors alike. And since summertime is proverbial festive-time we would be a churl not to take due notice of these happenings and post them for your attention.

The four we speak of in this corner are as follows: "THE RUSSIAN FESTIVAL at Madison Square Garden, with performances from July 7th to 18th; THE EMPIRE STATE MUSIC FESTIVAL from July 10th through August 1st; The NEW YORK CITY HUDSON CELEBRATION with performances in Central Park opening July 15th; and the well established BERKSHIRE FESTIVAL in Tanglewood that opens July 1st and closes August [illegible].

Details of the RUSSIAN FESTIVAL include a full program of Music and Dance that will occur concurrently with the Soviet Exposition in New York. (At the end of July an American Exposition and theatrical program settles down in Moscow as an exchange unit but the trip-cost may exceed your commuter's budget). Impresario SOL HUROK, an old hand at these things, is presenting the show which will include Bolshoi soloists, folk dance groups, native instrumentalists, as well as Russian soloists and dancers from the Leningrad Ballet. There will be two programs for variety's sake and numerous contingents from separate Soviets will participate.

The EMPIRE STATE FESTIVAL will highlight symphony concerts and operatic production, all under the general direction of Frank Forest. The Anthony Wayne Recreation Area in Bear Mountain will serve as this year's temporary site. The sponsors are the Sterling Forest Research and Scientific Center and the Palisades Park Commission.

The HUDSON CELEBRATION takes over the Wollman Skating rink to transform it into an open-air Globe-style theatre in Central Park. There will be seats for 2,500 and a full program of afternoon and evening ballets, musical comedies, operas and social events will be produced.

The BERKSHIRE FESTIVAL is the old and reputable summer music holiday. CHARLES MUNCH remains as Music Director and there'll be a full roster of name soloists including RUDOLF SERKIN, ISAAC STERN, NICOLE HENRIOT-SCHWEITZER (a young French pianist) and numerous other talented single and ensemble virtuosi. PIERRE MONTEUX conducts four of the concerts.

The muses are being wooed, and how!

SHOWTHROUGH

18
NEW YORK, N.Y.
TIMES
D. 600.319 S. 1,221,337
JUN 28 1959

In July

A list of forthcoming events, anniversaries and other notable dates next month.

Sun, how I hate thy beams!
—SAMUEL JOHNSON

1 Dominion Day in Canada. . . . Wedding anniversary of Dwight and Mamie Eisenhower (43d). . . . The United States Government to begin its fiscal year, during which it will spend about $78 billion. . . . Berkshire Music Festival to open. . . . 100 years ago: Amherst beat Williams, 66 to 32, in the first intercollegiate baseball game. . . . 1862: The Internal Revenue Bureau created.

2 1776: The Continental Congress, meeting in Philadelphia, resolved that "these United Colonies are, and of right, ought to be, free and independent States."

3 1863: At Gettysburg, Pa., 4,800 Confederate troops under Gen. George E. Pickett were beaten back by Union forces, leaving 3,400 on the battlefield (*"Then at the brief command of Lee/Moved out that matchless infantry/With Pickett leading grandly down,/To rush against the roaring crowns/Of those dread heights of destiny."* — Will Henry Thompson).

4 Independence Day (*"How the bonfires and the torches/Lighted up the night's repose,/And from the flames, like fabled Phoenix,/Our glorious liberty arose!"* — Author unknown). . . . The new forty-nine-star flag becomes official today. . . . 1828: Work began on the Baltimore and Ohio, the first passenger railroad in the United States. (Today, about 220,000 miles of track crisscross the country.) . . . 1884: France presented the Statue of Liberty to the United States.

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7 All-star baseball game at Forbes Field, Pittsburgh, Pa.

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14 Bastille Day in France.

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18 1932: United States and Canada drew up a treaty to develop the St. Lawrence River into an ocean lane and power project. Opposition to the project, however, delayed the start of Seaway construction until 1954.

21 The world's first nuclear-powered merchant ship, the Savannah, to be christened by Mrs. Eisenhower at Camden, N. J. . . . 1873: Jesse James staged the first train robbery when he held up the Rock Island Express at Adair, Iowa, and escaped with $3,000.

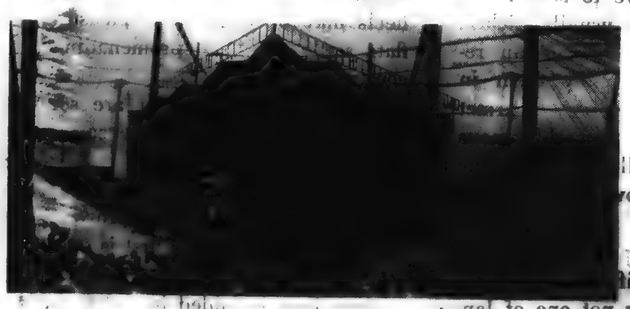
25 Vice President Nixon to open the American National Exhibition in Moscow. . . . Fifty years ago: Louis Blériot made the first airplane flight across the English Channel, in thirty-seven minutes. Two days later Wilbur Wright set a new record by staying aloft for 1 hour, 12 minutes and 40 seconds, at Fort Myer, Va.

27 State Department birthday: In 1789, the Department of Foreign Affairs, forerunner of the Department of State, was established by act of Congress.

28 Forty-five years ago: Austria declared war on Serbia, to start World War I.

The bright lights of New York City.

FESTIVALS, U.S.A.



A concert at Aspen.

The home of the Santa Fe Opera.

COMES SUMMER, and across the United States many a town and city starts celebrating. It's Festival time—and that means waving flags, billowing tents, beautiful music, impassioned drama, gay crowds gathering for excitement and fun.

If you are planning to "go somewhere" on your vacation and haven't quite decided on the "where," why not consider a Festival town? You'll have all the regular features, plus the extra-added attractions that the special season offers. It adds up to a mighty potent package.

If you wish just a sampling of the many festivals throughout the country, your local travel agent or the chamber of commerce in the various cities and states can supply you with any additional information you'll need.

New York . . . the biggest city puts on its prettiest and brightest face as it proudly proclaims "New York is a Summer Festival." Flags and flowers appear on all the avenues, landmarks are floodlighted . . . Times Square and Broadway give an extra polish to their bright lights. To do any one of a hundred things. Take the two-hour boat trip around Manhattan Island . . . take a five-cent ferry ride to the Statue of Liberty . . . tour the Stock Exchange and the United Nations . . . attend a symphony concert at Lewisohn Stadium, a chamber music concert in Washington Square, a jazz concert at Randall's Island—all outdoors . . . take a parachute jump at Coney Island or a cooling dip at Jones Beach. Take in a gay musical or a gripping drama (and theatre tickets are usually easier to come by in the summer). You can see tennis at Forest Hills, racing at Belmont, the Yankees at the Stadium, the Rockettes at the Music Hall, an outdoor art exhibit in Greenwich Village. You can go Chinese, Hawaiian, French, Spanish, East Indian when you dine. You can dance under the Starlight Roof of the Waldorf or under nature's starlight. And of course there are all the stores . . . a bit of shopping. One thing's certain . . . bored. Two words of advice: make a hotel reservation before you leave home—and once in New York the Visitors Bureau at 90 East 42 St[illegible]

Tanglewood in Lenox, Massachusetts, is synonymous with music—for six weeks it serves as the summer home of the Boston Symphony Orchestra. The setting—a magnificent estate high in the Berkshires. During the week there are concerts by small instrumental groups and the Berkshire Music Center Orchestra. But on weekends the symphony takes over. You can listen to Bach, Beethoven, or Berlioz sitting comfortably in the big Music Shed or with the music outside on the lawns. The atmosphere is relaxed, informal—dinner, picnic style, is often the rule before a concert. For a change in tone try the cool, cool jazz at Music Inn, the dance festival at Jacob's Pillow, the summer theatre. There's swimming and sailing in nearby Pittsfield, golf and riding galore, and always the hills for inspiration. Hotels are not numerous—your best bet is to stay at one of the inns or, more cheaply, at a guest house either in Lenox or in one of the neighboring towns. (You can write to the Chamber of Commerce in Lenox for help with reservations.) One word of warning: If you plan to dine out on Saturday evening before the concert make a reserva- *(Continued on page 44)*

TODAY'S SECRETARY
NEW YORK, N.Y.
MONTHLY 140,452
MAY 1959

tion early in the day. Everybody wants to eat at the same time—and someone always gets left out. Festival dates: July 1—August 9.

Aspen, Colorado, offers more than a little of everything. First and foremost is music—concerts, opera, [illegible]. On this year's [illegible] as conductor, Jennie Tourel and [illegible] sing Ro[illegible] the [illegible] and [illegible] less [illegible] hiking, climbing, fishing, [illegible] standing film [illegible] Opera House [illegible] the town itself [illegible] Bavarian chalets, [illegible] costumes, the [illegible] Festival dates: June 29—August 30. Accommodations [illegible] to the most luxurious lodges and hotels. For list and [illegible] Chamber of Commerce, Aspen, Colorado.

Santa Fe, New Mexico, joins its voices in song—the operatic kind—during its Summer Festival. Such works as *Ariadne Auf Naxos*, *Die Fledermaus*, *The Abduction From the Seraglio*, *Madame Butterfly*, and *The Barber of Seville*—will be given at the outdoor Opera Theatre with world-famous singers and conductors taking part. In addition, [illegible] Stravinsky will conduct his "Oedipus Rex" at the historic Cathedral of St. Francis. But music isn't all you'll find at Santa Fe. It's fascinating, combining [illegible] the charm of ancient Spanish and Indian cultures with the newest trends in Southwest. Festival dates: June 24—August 16.

Oregon is 100 this year and the state is going all out on its birthday celebration. Main feature will be the Centennial Exposition in Portland combining historical displays with glimpses into the future. A frontier village, a [illegible] town, an operating logging camp, the multi-million dollar atomic exhibit displayed at the Brussels World's Fair, [illegible] stage, and musical [illegible] ater spectaculars on the [illegible] garden of tomorrow [illegible] day. Plus—an International [illegible] with exhibits from more than [illegible] ies. After spending some time viewing these wonders you may want to explore the seashores, mountains, and woodlands of this Pacific Coast state—an ideal vacation resort. Festival: June 10—September 17.

SHOWTHROUGH

18

NEW YORK, N.Y.
TIMES
D. 800.319 S. 1,221,337

JUN 28 1959

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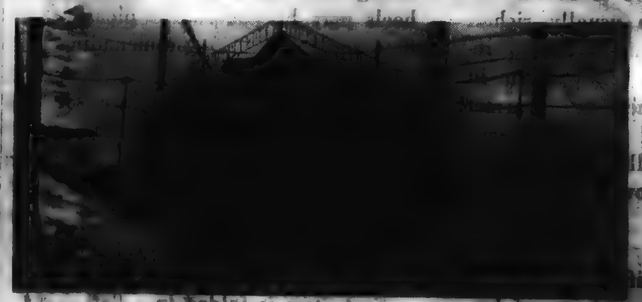
FESTIVALS, U.S.A.

The bright lights of New [illegible]

two-hour boat trip around Manhattan Island . . . take a five-cent ferry ride to the Statue of Liberty . . . tour the Stock Exchange and the United Nations . . . attend a symphony concert at Lewisohn Stadium, a chamber music concert in Washington Square, a jazz concert at Randall's Island—all outdoors . . . take a parachute jump at Coney Island or a cooling dip at Jones Beach. Take in a gay musical or a gripping drama (and theatre tickets are usually easier to come by in the summer). You can see tennis at Forest Hills, racing at Belmont, the Yankees at the Stadium, the Rockettes at the Music Hall, an outdoor art exhibit in Greenwich Village. You can go Chinese, Hawaiian, French, Spanish, East Indian when you dine. You can dance under the Starlight Roof of the Waldorf or under [illegible]. And of course there are all the stores—[illegible] bit of shopping. One thing's certain [illegible]. Two words of advice: make a [illegible] you leave home—and once in N[illegible] Visitors Bureau at [illegible] East 42 S[illegible].



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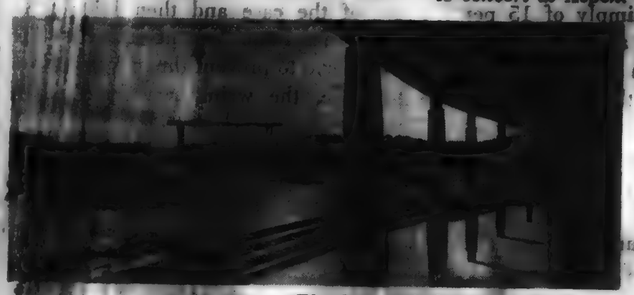

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Santa F[illegible], New [illegible] song—the [illegible] mer Festival. [illegible] *Die Fledermaus*, [illegible] *the Seraglio*, [illegible] *Barber of Seville*—with [illegible] outdoor Opera [illegible] with world-famous singers [illegible] In addition, [illegible] Stravinsky will conduct [illegible] Cathedral of St. Francis. [illegible] all your favorite [illegible] Santa Fe fascinating, [illegible] the charm of ancient [illegible] Indian cultures with [illegible] Festival dates: [illegible]

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BUFFALO, N.Y.
COURIER EXPRESS
D. 163,148 S. 307,254
MAY 24 1959

In the Realm of Music

Munch to Conduct Bulk Of Tanglewood Concerts

by KENNETH GILL

SUMMER SERIES — Continuing the reporting on summer series, today's edition of "In the Realm of Music" turns to Tanglewood and the Berkshire Festival.

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Lenox (Mass.),

Charles Munch

which opens on Wednesday, July 1, and closes on Sunday, Aug. 9.

Munch will conduct 14 of the 18 festival concerts, and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

SERKIN, STERN TO APPEAR—Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts during the 1959 season. Serkin will be heard in Brahms' Piano Concerto No. 1 in D Minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G Minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G Major, Op. 58. Stern will be soloist in the Violin Concertos of Tschaikowsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3, 4, 5) and Mozart (July 10, 11, 12) and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works.

The opening weekend will give especial prominence to music by Tschaikowsky (July 17, 18, 19) and the following weeks to Brahms (July 24, 25, 26), composers of the Romantic period, including Berlioz, Mendelssohn and Schumann (July 31, Aug. 1, 2), and Beethoven (Aug. 7, 8, 9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

CHORAL WORKS — Dr. Munch will present three great works of the choral literature during this summer's festival: Mozart's "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31, and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony.

The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart's "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on Aug. 7.

Other festival features include performances of Mozart's Piano Concerto in G Major, K. 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer and the Concerto for Violin and Oboe in C Minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe.

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of piano concertos by Bach for one, two, three and four pianos.

OTHER EVENTS — The Berkshire Festival dates follow the pattern of previous years with six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The first two weekends of concerts by a small orchestra of Boston Symphony members in the Theatre-Concert Hall, under the direction of Charles Munch, are on July 3, 4, 5 (Bach), and July 10, 11, 12 (Mozart).

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Six chamber music concerts will be given on Wednesday evenings during the festival season in the Theater-Concert Hall. These concerts will be given on July 1, 8, 15, 22, 29 and Aug. 5 and proceeds will benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 205,658
MAY 3 1959

Tanglewood Opens July 1

Tanglewood at Lenox, Mass., opens for the annual Berkshire Music Festival July 1. The Boston Symphony Orchestra will be conducted this summer by Charles Munch and Pierre Monteux. Guest soloists will be Rudolf Serkin, pianist, and Isaac Stern, violinist.

The season closes Aug. 9.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
APR 1959

Munch and Monteux Berkshire Conductors

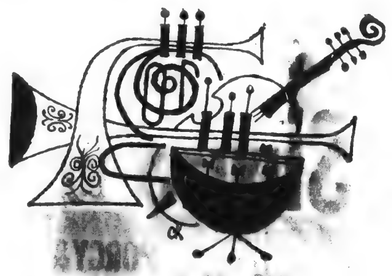
Lenox, Mass.—The 1959 Berkshire Festival will be held from July 1 to Aug. 9. The Boston Symphony will give 18 concerts, 14 of which will be conducted by Charles Munch. The remaining four concerts will be led by Pierre Monteux. Soloists scheduled to appear include Ruth Posselt, Ralph Gomberg, Nicole Henriot-Schweitzer, Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm, Isaac Stern, John McCollum, and Rudolf Serkin.

A special presentation, "Tanglewood on Parade", will feature Arthur Fiedler and the Boston Pops Orchestra.

The Berkshire Music Center, a summer school running concurrently with the festival, will be open from June 29 to Aug. 9. The conducting division will be directed by Eleazar de Carvalho and Seymour Lipkin, and the choral department will be headed by Hugh Ross. Orchestra and chamber-music instructors will include Richard Burgin, William Kroll, and 22 members of the Boston Symphony. Lukas Foss will join Aaron Copland on the composition faculty, and Jacob Avshalomov will be in charge of the Tanglewood Study Group.

CUE
NEW YORK, N.Y.
SAT. 119,781
JUN 20 1959

SHOWTHROUGH



Summer Medley

WARM WEATHER PROGRAM OF CONCERTS FOR NEW YORKERS INCLUDES OPERA, JAZZ, SYMPHONY, POPS, CHAMBER MUSIC

At precisely 11:50 p.m. Sunday the 21st, Summer will trip blithely officially into our town. And if she [illegible] Euterpe, the Grecian muse of music, more than just slightly, no one is going to be surprised. This summer, more than ever, New York is a music-lover's paradise—the program includes concerts of jazz, symphony, opera, chamber music, musical comedy, to be held [illegible] and downtown [illegible] and in *ex*-urbia [illegible] enterprising Manhattanite.

Already underway, and a sure sign that summer's [illegible] are the Guggenheim Memorial Concerts, continuing through Aug. 14. On the Mall in Central Park Sundays, Mondays, Wednesdays and Fridays, and in Brooklyn's Prospect Park Thursdays and Saturdays, the Goldman Band will be abetted this summer by an impressive list of guest conductors: Morton Gould June 27 and 28, Skitch Henderson July 18 and 19, Robert Russell Bennett Aug. 6 and 7, Vincent Lopez July 26 and Pedro Sanjuan July 11 and 12 in a program of Spanish music.

When Minnie Guggenheimer strides purposefully out on the floodlit stage at Lewisohn Stadium this Monday (22nd) to address her annual remarks to the first night audience, she'll undoubtedly be welcomed even more warmly than usual for a time it looked as though the Stadium Concerts would be missing this summer, but Mrs. G. and her spunky spirit triumphed and the customary six-week season continues through Aug. 1. The range is all the way from jazz with Louis Armstrong (July 4) to the Verdi Requiem (July 13) and includes the usual evenings devoted to Viennese music (July 6), Italian opera (July 9 and 25) and Rodgers and Hammerstein (Aug. 1).

New on the scene and a welcome addition is the impressively named N. Y. City's Hudson Celebration Theatre-in-the-Park, just erected at Wollman Memorial in Central Park. Intended as a center for all performing arts, the theatre opens July 15, with Melissa Hayden, Andre Eglevsky and a ballet company appearing for three evenings. Jan Kiepura and Marta Eggerth are featured in an Operetta Night on the 18th, and Jose Iturbi and his sister Amparo present a two-piano concert the 19th. More dates and names will be announced later.

Traffic hazards in the Village's Washington Square Park a thing of the past, this year's chamber music concerts will offer about 1,000 more chair-seats to audiences, Mondays in August at 9 p.m. The 24th will be Mozart opera night.

Opera will find an unusual setting, too, on Central Park's Mall, in three concert-style English versions conducted by Franz Bibo with the City Symphony Orchestra and soloists: "Carmen" on July 11, "Merry Widow" July 18 and "Masked Ball" July 25. Also on the Mall will be the three remaining Naumburg Memorial Concerts, July 4, July 31 and Labor Day, all at 8:30 p.m.

Up in the summery green environs of Carl Schurz Park, at East River and 84th St., free symphony concerts will be held Thursday nights during August at 8:30. Frederique Petrides, one of the very few distaff conductors, appears with an orchestra composed of members of the National Symphony of the Air and N.Y. Philharmonic. Much farther downtown, at the Lower Park Amphitheatre, the Evenings by the River concerts, sponsored by the Lower Side Neighborhoods Association, are [illegible] scheduled for Tuesday nights July 28-Aug. 11. The annual Youth Night [illegible] will be held July 21 and "La Traviata" in concert form concludes the series.

The lovely little community of Stony Brook, Long [illegible] presents its annual Music Festival [illegible] Saturday nights commencing June 27 and including programs devoted to jazz, symphony, Gershwin, opera and Broadway. Almost as varied a lineup is planned for four alternating summer Sundays at 8:30 in Morgan Memorial Park, Glen Cove. The first, with the Long Island Little Orchestra Society, takes place July 12.

Out in New Jersey, Glenwood String Quartet [illegible] its series of Quartets and Quintets Concerts, held at the Grange [illegible] third Sunday of each month through September. And in Fairfield, Conn., on the University campus Evenings [illegible] the Stars Fridays at 8:30 will feature Jose Iturbi July 17, Earth [illegible] and Eleanor Steber Aug. 14. More [illegible] music, this time of the chamber [illegible] may be heard in New Canaan [illegible] Salvermine Guild Chamber Music Concerts alternating Sundays at 8, July 12 to Sept. 27.

Farther afield, but readily accessible to the music-eager New Yorker with a bit of traveling time at his disposal, are the annual festivals at Caramoor and Tanglewood, both having become by this time as much a part of New York's summer music program as the Stadium Concerts. The Festival at Caramoor in Katonah runs on weekends June 20 to July 5, with chamber and baroque music as well as symphonic and choral works. Contralto Elena Nikolaidi appears at the opener and harpsichordist Sylvia Marlowe appears July 5.

At Tanglewood, Charles Munch and the Boston Symphony hold forth July 1 to Aug. 9, with Pierre Monteux guesting, Rudolph Serkin and Isaac Stern among the soloists and Beethoven's choral 9th symphony winding things up.

New York's own Empire State Music Festival, not yet able to move into its permanent home at Sterling Forest, will take over temporary headquarters in the Anthony Wayne Recreation Area in Bear Mt.-Harriman State Park for this year's concerts, July 10 to Aug. 1. Among the highlights: a dramatic concert version of Handel's "Semele" July 31 and the "Oedipus Rex" of Stravinsky conducted by Leopold Stokowski July 25.

For complete information on these and many other summer concerts, consult CUE's week-to-week Events listings, and —Happy listening!

—Florence Fletcher

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 55,542
MAY 4 1959

Summer Festival

Pittsfield — Music, theater and the dance again will share top billing with nature in the Berkshire Hills spring-summer vacation schedule. **This area's most famous attraction, the Boston Symphony Orchestra's Berkshire Festival, will open at Tanglewood in Lenox July 1 and close Aug. 9. Dr. Charles Munch, music director of the BSO, will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's conductor emeritus, will conduct one concert on each of the last four weekends of the season.**

PITTSBURGH, PA.
PRESS
D. 301,730 S. 517,867
MAY 10 1959

Berkshire Opens Festival July 1

PITTSFIELD, Mass.—Music theater and the dance again will share top billing in the Berkshire Hills spring-summer vacation schedule this year.

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Only a half mile from Tanglewood grounds in Lenox, music with a different beat will be on tap from June 28 through Sept. 6 at the Music Barn where Mahalia Jackson, noted gospel singer, will open the season.

BUFFALO, N.Y.
COURIER EXPRESS
D. 169,149 S. 307,254
MAY 24 1959

In the Realm of Music

Munch to Conduct Bulk Of Tanglewood Concerts

by KENNETH GILL

SUMMER SERIES — Continuing the reporting on summer series, today's edition of "In the Realm of Music" turns to Tanglewood and the Berkshire Festival.

Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Lenox (Mass.),

Charles Munch

which opens on Wednesday, July 1, and closes on Sunday, Aug. 9.

Munch will conduct 14 of the 18 festival concerts, and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

SERKIN, STERN TO APPEAR—Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts during the 1959 season. Serkin will be heard in Brahms' Piano Concerto No. 1 in D Minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G Minor, Op. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G Major, Op. 58. Stern will be soloist in the Violin Concertos of Tschaikowsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 1, 3, 4, 5) and Mozart (July 10, 11, 12) and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of three composers, combined with contemporary works.

The opening week will have special programs, to music by Tschaikowsky (July 17, 18, 19) and the [illegible] weeks to Brahms [illegible] composers of the romantic period, including Mendelssohn and [illegible] (July 31, Aug. 1; 2) [illegible] thoven (Aug. 7, 8, 9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

CHORAL WORKS — Dr. Munch will present three great works of the choral literature during this summer's festival: Mozart's "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31, and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony.

The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart's "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's Choral Fantasy on Aug. 7.

Other festival features include performances of Mozart's Piano Concerto in G Major, K. 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer and the Concerto for Violin and Oboe in C Minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe.

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of piano concertos by Bach for one, two, three and four pianos.

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CUE
NEW YORK, N.Y.
SAT. 119,781
JUN 20 1959

SHOWTHROUGH

Summer Medley

WARM WEATHER PROGRAM OF CONCERTS FOR NEW YORKERS INCLUDES OPERA, JAZZ, SYMPHONY, POPS, CHAMBER MUSIC

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—FLORENCE FLETCHER

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 205,658
MAY 3 1959

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
APR 1959

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ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 55,542
MAY 4 1959

Summer Festival

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PITTSBURGH, PA.
PRESS
D. 301,730 S. 517,867
MAY 10 1959

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Only a half mile from Tanglewood grounds in Lenox, music with a different beat will be on tap from June 28 through Sept. 6 at the Music Barn where Mahalia Jackson, noted gospel singer, will open the season.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

MAR 8 - 1959

Serkin and Stern Soloists For Tanglewood Concerts

Pianist to Be Heard in Four Compositions; Violinist On Three; Choral Works Planned

RUDOLF SERKIN

ISAAC STERN

BOSTON — Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The festival will open on Wednesday, July 1, and close on Sunday, Aug. 9. Dr. Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one in each of the last four weekends.

Serkin and Stern

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts during the 1959 season. These outstandings artists have made special arrangements to appear with the Boston Symphony and will perform classics of the concerto literature.

Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the "Fantasy" for piano, chorus and orchestra, and the fourth piano concerto in G major, Op. 58. Stern will be soloist in the violin concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the festival, in the Theater-Concert hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Dr. Munch. The last four week ends, with the full orchestra in the Music Shed, will follow a plan of previous years, featuring the works of the great composers, combined with the contemporary works.

Tchaikovsky First

The opening week end in the Music Shed will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26). Composers of the Romantic period, including Berlioz, Mendelssohn and Schumann (July 31-Aug. 1-2), and Beethoven (Aug. 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Copland and Foss will conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's festival — the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's ninth symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's ninth symphony will include Adele Addison, soprano, Florence Kopleff, contrlto, Blake Stern, tenor, and Donald Gramm, bass.

John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's "Choral Fantasy" on Aug. 7.

Other Features

Other festival features include performances of Mozart's piano concerto in G major, K 453, and D' Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the concerto for violin and oboe in C minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of piano concertos by Bach for one, two, three and four pianos.

The Berkshire Festival dates follow the pattern of previous years with six week ends of concerts on Friday and Saturday evenings at 8.30 and Sunday afternoon at 2.30. The first two week ends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theater-Concert hall, under the direction of Charles Munch, are on July 3-4-5 (Bach), and July 10-11-12 (Mozart). The two Saturday evening concerts of this series on July 4 and July 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances.

Six chamber music concerts will be given on Wednesday evenings during the festival season in the Theater-Concert Hall. These concerts will be given on July 1-8-15-22-29 and Aug. 5 and proceeds will benefit the Tanglewood Revolving Scholarship fund of the Berkshire Music Center.

Ticket information for the Berkshire Festival is available from the festival ticket office, Symphony Hall, Boston 15, Mass.

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,226

MAY 7 - 1959

Music in Variety Ready for N.E.

By JOHN A. HATN
United Press International

BOSTON (UPI)—Musical events in New England this summer will run the scale from jazz in a formal garden to opera in the round.

The season opened, as usual, with the Pops concerts in Boston and will crescendo in July and August in festivals from the New York state line to the sea.

The 74th Pops season at Symphony Hall, the 30th year with Arthur Feidler on the podium. The Pops programs, which continue through June 27, feature works which Fiedler has made his trademarks in three decades as a conductor.

Two weeks of free outdoor evening concerts on the Charles River Esplanade span the period from the end of the Pops to the opening of the more formal Berkshire Music Festival at Tanglewood in Lenox.

Charles Munch and Pierre Monteux will share baton honors with the 104 - member Boston Symphony Orchestra in the series of weekend concerts which conclude Aug. 9. Featured soloists this year will be pianist Rudolf Serkin and violinist Isaac Stern.

The North Shore Music - Theater in Beverly, Mass. establishes a precedent this year with an in-the-round production of Verdi's "Rigoletto."

With Elaine Malban singing Gilda, the opera will be produced and conducted by Boris Goldovsky, director of the New England Opera Theater, the week of June 15. The audience will be seeing an opera production performed in the round center stage of a tent theater.

Following "Rigoletto," the Beverly Theater will present in-the-round version of "Lil Abner," "Naughty Marietta," "Wish You Were Here," "Oh Captain," "Bloomer Girl," "Carousel" and "Bells Are Ringing." Except for the opera production, the pattern will be similar at outdoor theaters throughout Massachusetts and elsewhere.

A newly created group with 8,500 organized supporters, announced ized supporters, announced productions during late May and early June of Rossini's "The Barber of Seville" and Gay's "The Begger's Opera" at the Boston University Theater.

Newport announced another jazz festival for Rhode Island scheduled for the four-day Fourth of July weekend and this year featuring a jazz ballet. The backers said the popular seminars of jazz held at previous festivals would be scheduled again this year.

Castle Hill, the former Crane estate in Ipswich, Mass., balances its summer concerts with jazz and concert musicians with folk singing and dancing. Performances are held in a magnificent formal garden, weather permitting, on weekends beginning July 3 and continuing through August.

George Shearing and Dave Brubeck will start the 1959 series and be followed by the Pro Musica Antiqua, instrumentalists; pianist Gina Bachauer; Jean Destinee and his Haitian dancers; and folk singer Odetta.

Though final arrangements were incomplete as of May 1, Storyville nightclub proprietor George Wein revealed plans for a jazz dance festival in Boston, probably in August.

Keyboard music fans anticipate annual organ concerts at the city hall in Portland, Maine in July; at Methuen, Mass. Memorial Music Hall in mid - summer and at the John Hays Hammond museum at Gloucester, Mass. in August.

FLINT, MICH.
JOURNAL
D. 91,189 S. 91,031

MAR 8 1959

Berkshire Soloists

Pianist Rudolf Serkins and violinist Isaac Stern are among soloists who will appear at the Boston Symphony Orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Mass., July 1 to Aug. 9.

Reformer &
Vermont Phoenix (e)
BRATTLEBORO, Vt.
Independent
Circ. 7,268

MAR 7 - 1959

Serkin and Stern to Play at Tanglewood

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear with the Boston Symphony Orchestra at three Berkshire Festival concerts at Tanglewood next summer, according to announcement made by Charles Munch, music director of the Boston Symphony.

Mr. Serkin, the artistic director of Marlboro Music Festival, and Mr. Stern, associated with the Marlboro festival for the last two seasons, will perform classics of the concerto literature, Director Munch said.

Mr. Serkin will be heard in Brahms' Piano Concerto No. 1 in G minor, Op. 25, and two works by Beethoven the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

The festival at Lenox, Mass., will open July and close Aug. 9.

CLEVELAND, OHIO
NEWS
D. 134 550

MAY 6 1959

Music Will Ring In Berkshires

That famous attraction in the Berkshire Hills of Massachusetts, the Tanglewood Music Festival, opens July 1st and will continue through Aug. 9.

As usual the Boston Symphony Orchestra directed by Dr. Charles Muench will be chief attraction. Sharing the podium also will be Pierre Monteux, the orchestra's director-emeritus, who will conduct one concert on each of the four weekends leading to the end of the festival.

Half a mile distant—in the Music Barn—jazz and folk concerts will be offered. Mahalia Jackson is scheduled for the opening series.

Ted Shawn's Dance Festival at Jacob's Pillow starts its 27th season June 30. The Ballet Rambert of London, England's oldest company, will make its U. S. debut there July 14 to Aug. 1.

MUSICIAN
NEWARK, N.J.
MONTHLY 229.070

MAY 1959

BERKSHIRE FESTIVAL

Chamber music will be featured Wednesday evenings at the Berkshire Festival, and Friday, Saturday and Sunday will be reserved for concerts by the Boston Symphony, under the batons of Charles Munch and Pierre Monteux. The Berkshire Music Center Orchestra will play Thursday evenings, save for the last Thursday, August 6, when Arthur Fiedler will feature "Tanglewood on Parade."

20

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

MAR 8 - 1959

Serkin and Stern Soloists For Tanglewood Concerts

Pianist to Be Heard in Four Compositions, Violinist On Three; Choral Works Planned

RUDOLF SERKIN

ISAAC STERN

BOSTON — Charles Munch, music director of the Boston Symphony Orchestra, announces plans for the orchestra's 1959 Berkshire Festival at Tanglewood, Lenox. The festival will open on Wednesday, July 1, and close on Sunday, Aug. 9. Dr. Munch will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one in each of the last four weekends.

Serkin and Stern

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts during the 1959 season. These outstandings artists have made special arrangements to appear with the Boston Symphony and will perform classics of the concerto literature.

Serkin will be heard in Brahms' Piano Concerto No. 1 in D minor, Op. 15; Mendelssohn's Piano Concerto No. 1 in G minor, Op. 25; and two works by Beethoven, the "Fantasy" for piano, chorus and orchestra, and the fourth piano concerto in G major, Op. 58. Stern will be soloist in the violin concertos of Tchaikovsky, Brahms and Mendelssohn.

The concerts of the first two weeks of the festival, in the Theater-Concert hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Dr. Munch. The last four week ends, with the full orchestra in the Music Shed, will follow a plan of previous years, featuring the works of the great composers, combined with the contemporary works.

Tchaikovsky First

The opening week end in the Music Shed will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26). Composers of the Romantic period, including Berlioz, Mendelssohn and Schumann (July 31-Aug. 1-2), and Beethoven (Aug. 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Copland and Foss will conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's festival — the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's ninth symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's ninth symphony will include Adele Addison, soprano, Florence Kopleff, contrlto, Blake Stern, tenor, and Donald Gramm, bass.

John McCollum will be tenor soloist in the Berlioz "Requiem." Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil," on July 3 and Beethoven's "Choral Fantasy" on Aug. 7.

Other Features

Other festival features include performances of Mozart's piano concerto in G major, K 453, and D' Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the concerto for violin and oboe in C minor by Bach, performed with the orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of piano concertos by Bach for one, two, three and four pianos.

The Berkshire Festival dates follow the pattern of previous years with six week ends of concerts on Friday and Saturday evenings at 8.30 and Sunday afternoon at 2.30. The first two week ends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theater-Concert hall, under the direction of Charles Munch, are on July 3-4-5 (Bach), and July 10-11-12 (Mozart). The two Saturday evening concerts of this series on July 4 and July 11 will be held in the Music Shed to accommodate the larger demand for seats for these performances.

Six chamber music concerts will be given on Wednesday evenings during the festival season in the Theater-Concert Hall. These concerts will be given on July 1-8-15-22-29 and Aug. 5 and proceeds will benefit the Tanglewood Revolving Scholarship fund of the Berkshire Music Center.

Ticket information for the Berkshire Festival is available from the festival ticket office, Symphony Hall, Boston 15, Mass.

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,226

MAY 7 - 1959

Music in Variety Ready for N.E.

By JOHN A. HATN
United Press International

BOSTON (UPI)—Musical events in New England this summer will run the scale from jazz in a formal garden to opera in the round.

The season opened, as usual, with the Pops concerts in Boston and will crescendo in July and August in festivals from the New York state line to the sea.

The 74th Pops season at Symphony Hall, the 30th year with Arthur Feidler on the podium. The Pops programs, which continue through June 27, feature works which Fiedler has made his trademarks in three decades as a conductor.

Two weeks of free outdoor evening concerts on the Charles River Esplanade span the period from the end of the Pops to the opening of the more formal Berkshire Music Festival at Tanglewood in Lenox.

Charles Munch and Pierre Monteux will share baton honors with the 104 - member Boston Symphony Orchestra in the series of weekend concerts which conclude Aug. 9. Featured soloists this year will be pianist Rudolf Serkin and violinist Isaac Stern.

The North Shore Music Theater in Beverly, Mass. establishes a precedent this year with an in-the-round production of Verdi's "Rigoletto."

With Elaine Malban singing Gilda, the opera will be produced and conducted by Boris Goldovsky, director of the New England Opera Theater, the week of June 15. The audience will be seeing an opera production performed in the round center stage of a tent theater.

Following "Rigoletto," the Beverly Theater will present in-the-round versions of "Lil Abner," "Naughty Marietta," "Wish You Were Here," "Oh Captain," "Bloomer Girl," "Carousel" and "Bells Are Ringing." Except for the opera production, the pattern will be similar at outdoor theaters throughout Massachusetts and elsewhere.

A newly created group with 8,500 organized supporters, announced ized supporters, announced productions during late May and early June of Rossini's "The Barber of Seville" and Gay's "The Begger's Opera" at the Boston University Theater.

Newport announced another jazz festival for Rhode Island scheduled for the four-day Fourth of July weekend and this year featuring a jazz ballet. The backers said the popular seminars of jazz held at previous festivals would be scheduled again this year.

Castle Hill, the former Crane estate in Ipswich, Mass., balances its summer concerts with jazz and concert musicians with folk singing and dancing. Performances are held in a magnificent formal garden, weather permitting, on weekends beginning July 3 and continuing through August.

George Shearing and Dave Brubeck will start the 1959 series and be followed by the Pro Musica Antiqua, instrumentalists; pianist Gina Bachauer; Jean Destinee and his Haitian dancers, and folk singer Odetta.

Though final arrangements were incomplete as of May 1, Storyville nightclub proprietor George Wein revealed plans for a jazz dance festival in Boston, probably in August.

Keyboard music fans anticipate annual organ concerts at the city hall in Portland, Maine in July; at Methuen, Mass. Memorial Music Hall in mid - summer and at the John Hays Hammond museum at Gloucester, Mass. in August.

FLINT, MICH.
JOURNAL
D. 91,189 S. 91,031

MAR 8 1959

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Reformer &
Vermont Phoenix (e)
BRATTLEBORO, Vt.
Independent
Circ. 7,268

MAR 7 - 1959

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The festival at Lenox, Mass., will open July and close Aug. 9.

CLEVELAND, OHIO
NEWS
D. 134,550

MAY 6 1959

Music Will Ring In Berkshires

That famous attraction in the Berkshire Hills of Massachusetts, the Tanglewood Music Festival, opens July 1st and will continue through Aug. 9.

As usual the Boston Symphony Orchestra directed by Dr. Charles Muench will be chief attraction. Sharing the podium also will be Pierre Monteux, the orchestra's director-emeritus, who will conduct one concert on each of the four weekends leading to the end of the festival.

Half a mile distant—in the Music Barn—jazz and folk concerts will be offered. Mahalia Jackson is scheduled for the opening series.

Ted Shawn's Dance Festival at Jacob's Pillow starts its 27th season June 30. The Ballet Rambert of London, England's oldest company, will make its U. S. debut there July 14 to Aug. 1.

MUSICIAN
NEWARK, N.J.
MONTHLY 229,070

MAY 1959

BERKSHIRE FESTIVAL

Chamber music will be featured Wednesday evenings at the Berkshire Festival, and Friday, Saturday and Sunday will be reserved for concerts by the Boston Symphony, under the batons of Charles Munch and Pierre Monteux. The Berkshire Music Center Orchestra will play Thursday evenings, save for the last Thursday, August 6, when Arthur Fiedler will feature "Tanglewood on Parade."

CLEVELAND, OHIO
PRESS
D. 314,053
MAY 6 1959

In the Berkshires

PITTSFIELD, Mass.—Music, theater and the dance again will share top billing with nature in the Berkshire Hills spring-summer vacation schedule this year.

This area's most famous attraction, the Boston Symphony Orchestra's Berkshire Festival, will open at Tanglewood in Lenox, July 1 and close Aug. 9. Dr. Charles Munch, music director of the BSO, will conduct 14 of the 18 festival concerts.

The annual Bach-Mozart concerts will be held on the first two weekends—July 3-5 and 10-12, with performances Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
MAY 10 1959

MUSIC, THEATER, DANCE FEATURES OF BERKSHIRES

Orchestra Festival, Jazz And Folk Music, Ballet Are On Schedule

PITTSFIELD—Music, theater and the dance will share top billing with nature in the Berkshire Hills spring-summer vacation schedule this year.

This area's most famous attraction, the Boston Symphony Orchestra's Berkshire Festival, will open at Tanglewood in Lenox July 1 and close Aug. 9. Dr. Charles Munch, music director of the BSO, will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra's conductor emeritus, will conduct one concert on each of the last four week ends of the season.

Bach-Mozart Concerts

The annual Bach-Mozart concerts will be held on the first two week ends—July 3-5 and 10-12, with performances Friday and Saturday evenings at 8.30 and Sunday afternoons at 2.30. The works of great composers will be featured on the last four week ends: Tchaikovsky, July 17-19; Brahms, July 24-26; Berlioz, Mendelssohn and Schumann, July 31-Aug. 2, and Beethoven, Aug. 7-9. Chamber music concerts will be presented every Wednesday evening from July 1 through Aug. 5 at 8.30.

Only a half mile from the Tanglewood grounds in Lenox, music with a different beat will be on tap from June 28 through Sept. 6. At Music Barn, where Mahalia Jackson, noted gospel singer, will open the season. Music Barn offers jazz every Saturday at 3.30 p. m. and folk music concerts every Sunday at 8.30 p. m.

Ted Shawn's Jacob Pillow Dance Festival will open its 27th season June 30 and will run through Aug. 29. The Ballet Rambert of London, England's oldest company, will make its United States debut at Jacob's Pillow this season, giving 24 performances from July 14 through Aug. 1. Stars from Les Grandes Ballets Canadiens will come from Montreal for a U. S. debut at the Pillow late in the season, and the Ximenez-Vargas Ballets Espagnol, which played here to SRO crowds in 1958, will return for a full week.

The Berkshires' two summer theaters will offer additional entertainment during the season. The Berkshire Playhouse in Stockbridge will open a 10-week season the evening of June 24, the Williamstown Theatre raise the curtain on an eight-season July 3.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,142
MAY 14 1959

Opera - in - Round for Music Theater

BOSTON (UPI)—Musical events in New England this summer will run the scale from jazz in a formal garden to opera in the round.

The season opened, as usual, with the Pops concerts in Boston and will crescendo in July and August in festivals from the New York state line to the sea.

The 74th Pops season at Symphony Hall began on a gala note, the 30th year with Arthur Fiedler on the podium. The Pops programs, which continue through June 27, feature works which Fiedler has made his trademarks in three decades as a conductor.

Two weeks of free outdoor evening concerts on the Charles River Esplanade span the period from the end of the Pops to the opening of the more formal Berkshire Music Festival at Tanglewood in Lenox.

Charles Munch and Pierre Monteux will share baton honors with the 104 - member Boston Symphony Orchestra in the series of weekend concerts which conclude Aug. 9. Featured soloists this year will be pianist Rudolf Serkin and violinist Isaac Stern.

The North Shore Music - Theater in Beverly, Mass. establishes a precedent this year with an in-the-round production of Verdi's "Rigoletto."

With Elaine Malban singing Gilda, the opera will be produced and conducted by Boris Goldovsky, director of the New England Opera Theater, the week of June 15. The audience will be seeing an opera production performed in the round center stage of a tent theater.

Following "Rigoletto," the Beverly Theater will present in-the-round version of "Lil Abner," "Naughty Marietta," "Wish You Were Here," 'Oh Captain," 'Bloomer Girl," "Carousel" and "Bells Are Ringing." Except for the opera production, the pattern will be similar at outdoor theaters throughout Massachusetts and elsewhere.

Opera Group, Inc., a newly-created group with 8,500 organized supporters, announced productions during late May and early June of Rossini's "The Barber of Seville" and Gay's "The Begger's Opera" at the Boston University Theater.

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WASHINGTON, D.C.
NEWS
D. 174,626 SAT. 142,900
MAY 6 1959

Berkshires Liven Up in Late June

PITTSFIELD, Mass.—Music, theater and the dance again will share top billing with nature in the Berkshire Hills spring-summer vacation schedule this year.

The Boston Symphony Orchestra's Berkshire Festival, will open at Tanglewood in Lenox July 1 and close Aug. 9. Dr. Charles Munch will conduct 14 concerts; Pierre Monteux, 4.

From June 28 thru Sept. 6 at Music Barn, Mahalia Jackson, gospel singer, will open the season. Music Barn offers jazz every Saturday at 3:30 p.m. and folk music concerts every Sunday at 8:30 p.m.

Ted Shawn's Jacobs Pillow Dance Festival will open its 27th season June 30 and will run thro August 29. The Ballet Rambert of London, England's oldest company, will make its U. S. debut at Jacob's Pillow July 14-Aug. 1.

The Berkshire Playhouse in Stockbridge will open its season June 24. the Williamstown Theater, July 3.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044
MAY 17 1959

The Music Shed at Tanglewood. This year's Festival will be held from July 1 to Aug. 1.

Sylvan Setting For Great Music

By CYRUS DURGIN

The cultural center of Massachusetts moves westward from Boston to the Berkshires with the coming of Summer. With the Berkshire Festival and Tanglewood as its focal point, a blend of art and entertainment radiates through this beautiful section of the Commonwealth, with its rolling countryside of wooded hills and fertile valleys.

From the glories of the Boston Symphony Orchestra under Charles Munch and guest conductors like Pierre Monteux, the visiting or vacationing public may enjoy the theaters at Williamstown and Stockbridge, Ted Shawn's Dance Festival at Jacobs Pillow, near Lee, and a variety of jazz music at various places in the Berkshire vicinity.

Just as this region is a natural crossroads, so does a huge amount of summertime traffic, commercial and private, flow east and west, north and south, through this part of Massachusetts. Accordingly, it is not at all strange that so much activity for the benefit and pleasure of visitors should be found in the Berkshires.

Yet not so long ago, as those of us who can remember what reckon time, Lenox was a very quiet little town peopled by those who lived there year 'round, and the wealthy whose estates brought an impressive formal beauty to the surroundings.

The coming of the Berkshire Symphonic Festivals began to change all that. From slender and most informal beginnings on the horse track at the Dan Fianna Farm in 1934, the Boston Symphony Orchestra's concerts grew into the impressive plant at Tanglewood, with the Festival concerts attracting thousands of visitors, and the work of the Orchestra's Summer school, the Berkshire Music Center, giving further luster and increasing the scope of musical activity.

Today the Berkshire Festivals, whose concerts are divided between the still unique Music Shed and the smaller Theater-Concert Hall [each with basic design by the late Finnish genius of architecture, Eliel Saarinen], are as famous as any in the world. Their public annually runs into six figures.

1959

22

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,885

MAY 24 1959

Chamber Music Series Programs at Lenox Given

Special to The Standard-Times

LENOX, May 23—Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theater-Concert Hall at Tanglewood, Lenox, have been announced by the Boston Symphony Orchestra.

The Kroll Quartet will appear on the opening concert, July 1 at 3:30 p. m. Their program will include Beethoven's "Quartet Opus 18 No. 2 in G Major"; Prokofieff's "Quartet Opus 50" and Dvorak's "Quartet Opus 51 in E-Flat Major." Members of the quartet, which is headed by violinist William Kroll, director of the Chamber Music Faculty at the Berkshire Music Center, includes Louis Graeler, violin; David Mankovitz, viola, and Avron Twerdowsky, cello.

The New York Pro Musica, under the direction of Noah Greenberg, will make their second Tanglewood appearance on July 8. The vocal ensemble and players performing on a number of rare instruments will present a program of works by Claudio Monteverdi.

On July 15 the Beau Arts Trio of New York will perform St.-Saens' "Trio in F Major, Opus 18"; Aaron Copland's "Vitebsk, Trio on Jewish Themes," and Beethoven's "Trio in E-flat Major, Opus 70, No. 2." Members of the Beaux Arts Trio are Daniel Guilet, violin; Bernard Greenhouse, cello, and Menahem Pressler, piano.

The Bel Arte Trio, assisted by Ralph Berkowitz, piano, will be heard on July 22. The members of the Bel Arte Trio are Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello. All four players are members of the faculty of the Berkshire Music Center. Their program will include Beethoven's "Trio in C Minor, Opus 9, No. 3"; Rivier's "String Trio" and Brahms' "Piano Quartet in G Minor, Opus 25."

Alexander Schneider, violin, and Leon Kirchner, piano, will present a Sonata recital on July 29. Works by Mozart and Kirchner will be heard, including Mozart's 'Sonata in B-Flat Major, K. 570." and "Sonata in E-Flat Major, K. 454," and Kirchner's "Piano Sonata, 1948" and "Sonata Concertante, 1952."

The Kroll Quartet will close the series on Aug. 5, performing Beethoven's "Quartet Opus 18, No. 3 in D Major, Hindemith's "Quartet Opus 22" and Brahms' "Quartet Opus 51, No. 2 in A Minor."

The proceeds from the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center and are available from the Festival Office, Symphony Hall, Boston until June 15, and thereafter at Tanglewood.

ATLANTA, GA.
JOURNAL-CONSTITUTION
SUN. 502,480

MAY 24 1959

Boston Symphony Sets Festival Dates

The Boston Symphony Orchestra will hold its annual summer Berkshire Festival at Tanglewood, Lenox, Mass., July 1 through Aug. 9, 1959.

Charles Munch, director of the orchestra, will conduct 14 of the 18 festival concerts, and Pierre Monteux will conduct four concerts.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

MAY 25 1959

Programs for Chamber Series At Tanglewood Are Released

TANGLEWOOD — Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theater-Concert Hall at Tanglewood, have been announced by the Boston Symphony Orchestra.

The Kroll Quartet will appear on the opening concert, July 1 at 3:30. Their program will include Beethoven's Quartet Op. 18 No. 2 in G Major; Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51 in E-flat Major. Members of the Quartet, which is headed by violinist William Kroll, director of the Chamber Music Faculty at the Berkshire Music Center, include: Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello.

Pro Musica Coming

The New York Pro Musica, under the direction of Noah Greenberg, will make their second Tanglewood appearance on July 8. The vocal ensemble and players performing on a number of rare instruments will present a program of works by Claudio Monteverdi.

On July 15 the Beaux Arts Trio of New York will perform Saint-Saens' Trio in F major, Op. 18; Aaron Copland's "Vitebsk," Trio on Jewish Themes; and Beethoven's Trio in E-flat major, Op. 70, No. 2. Members of the Beaux Arts Trio are: Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano.

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The Kroll Quartet will close the series on Aug. 5, performing Beethoven's Quartet Op. 18, No. 3 in D Major, Hindemith's Quartet Op. 22 and Brahm's Quartet Op. 51, No. 2 in A minor.

The proceeds from the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center and are available from the Festival Office, Symphony Hall, Boston until June 15, and thereafter at Tanglewood, Lenox.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

MAY 24 1959

Summer Music Festivals In Various Parts of U. S.

By DELOS SMITH

NEW YORK (UPI)—If you like to listen to music enough to devote a summer vacation to it, you can choose among the tamed mountains of Western Massachusetts, the untamed mountains of Colorado, a forest in New York state, and the highly civilized desert of New Mexico.

The Massachusetts mountains are the Berkshires at Lenox, Mass., where the Boston Symphony will open its 17th annual festival July 1 and continue it until Aug. 9.

Music Schools

The Colorado mountains are those around Aspen, where the Aspen Music Festival opens a 10-week season, its 10th, June 24. The New York forest is Sterling Forest, near Tuxedo, where the Empire State Music Festival will hold forth for four weeks beginning July 11. The Sante Fe, New Mexico festival is operatic. It runs for eight weeks beginning June 24.

The Berkshire and Aspen festivals also operate music schools, providing pleasant settings for aspiring musical youth to learn something from professionals taking holidays with pay, if somewhat reduced pay. At the Berkshire, Aaron Copland and Lukas Foss will teach composing to selected students and 23 members of the Boston Symphony will teach orchestral playing to amateur players of assorted instruments.

But the big thing about the Berkshire Festival for the listener will be the 18 concerts of the Boston Symphony, 14 under its director, Charles Munch, and four under Pierre Monteux, Rudolf Serkin will be piano soloist in three of the 18, and Isaac Stern will be violin soloist in three.

Chamber Music

They will be week-end concerts, of course, three each week end, beginning Friday evenings, but there will be six consecutive Wednesday evenings of chamber music, beginning July 1. The first week end will be devoted exclusively to Bach, the second exclusively to Mozart. As the festival progresses, 20th century composers will be interwoven with the old masters.

Bach will be one of the big men as Aspen, sharing that honor with Felix Mendelssohn. Their major works will be performed in a big tent three times a week, but there will be works of such moderns as Darius Milhaud, Charles Jones, Benjamin Britten, Claude Debussy and William Schuman.

Opera at Sante Fe

The Sante Fe Festival will stage six operas — Donizetti's "Anna Bolena," Strauss' "Die Fledermaus," Blitzstein's "Regina," Mozart's "The Abduction from the Seraglio," Puccini's "Madame Butterfly," and Rossini's "The Barber of Seville." All will be sang in English.

The company is made up of 85 singers and players drawn from the Metropolitan Opera, the New York City Center Opera, the NBC Opera Co., and the Chicago Lyric Opera. In addition the company has admitted 16 "apprentice" opera singers, who were selected by auditions. They will understudy the major and minor roles and also sing in the chorus.

ROANOKE, VA.
TIMES
D. 47,918 S. 85,208

MAY 31 1959

Music Festival Will Open July 1

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run from July 1 to Aug. 9. Charles Munch, music director of the Boston Symphony Orchestra, will conduct 14 of the concerts, and Pierre Monteux will be guest conductor at four concerts.

Rudolf Serkin, outstanding piano virtuoso, and Isaac Stern, the remarkable American violinist, will each appear at three Festival concerts during the 1959 season. Serkin will perform piano concertos of Brahms, Mendelssohn and Beethoven, and Stern will be heard in the Violin Concertos of Tchaikovsky, Mendelssohn and Brahms.

Other soloists will include Nicole Henriot-Schweitzer, Lukas Foss, Bernard Zighera and Ralph Berkowitz, piano; Ruth Posselt, violin, Doriot Anthony Dwyer, flute and Ralph Gomberg, oboe. John McCollum, tenor, will be soloist in a performance of the Berlioz Requiem. Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass, will be soloists in Mozart's Requiem and Beethoven's Ninth Symphony. Bethany Beardslee will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen." The annual Tanglewood-on-Parade benefit concert will take place on Thursday, Aug 6 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 96,829

MAY 31 1959

Concert Season To Open July 1 At Tanglewood

The annual Berkshire Festival at Tanglewood, Lenox, Mass. will open its concert season July 1 and continue through Aug. 9. Charles Munch, music director of the Boston Symphony Orchestra, will conduct 14 of the concerts, and Maine's Pierre Monteux of Hancock will be guest conductor at four concerts.

Six weekend concerts are scheduled beginning July 3 with music of Bach continuing with Mozart, Tchaikovsky, Brahms, Berlioz, Mendelssohn, Schumann, and Beethoven.

Chamber music will be a feature Wednesday evenings and visitors will hear all concerts in the Theater-Concert Hall, in the Music Shed or from the surrounding lawns.

DALLAS, TEXAS
NEWS
D. 207,156 S. 215,728

MAY 30 1959

Annual Berkshire Festival Reopening at Tanglewood

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run from July 1 to Aug. 9. Charles Munch, music director of the Boston Symphony Orchestra, will conduct fourteen of the concerts, and Pierre Monteux will be guest conductor at four concerts. Rudolf Serkin, outstanding piano virtuoso, and Isaac Stern, the remarkable American violinist, will each appear at three festival concerts during the 1959 season. Serkin will perform piano concertos of Brahms, Mendelssohn and Beethoven, and Stern will be heard in the Violin Concertos of Tchaikovsky, Mendelssohn and Brahms.

Other soloists will include Nicole Henriot-Schweitzer, Lukas Foss, Bernard Zighera and Ralph Berkowitz, piano; Ruth Posselt, violin; Doriot Anthony Dwyer, flute, and Ralph Gomberg, oboe. John McCollum, tenor, will be soloist in a performance of the Berlioz Requiem. Adele Addison, soprano; Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass, will be soloists in Mozart's Requiem and Beethoven's Ninth Symphony. Bethany Beardslee will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen." The annual Tanglewood-on-Parade benefit concert will take place on Thursday, Aug. 6, and will feature Arthur Fiedler and the Boston Pops Orchestra.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 43,423

MAY 25 1959

Berkshire Concerts To Open July 1

BOSTON — Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, are announced by the Boston Symphony Orchestra.

Kroll Quartet

The Kroll Quartet will appear on the opening concert, July 1 at 3:30 o'clock. Their program will include Beethoven's Quartet Op. 18 No. 2 in G major; Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51 in E-flat Major. Members of the quartet, which is headed by violinist William Kroll, director of the Chamber Music Faculty at the Berkshire Music Center, include: Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello.

The Bel Arte Trio, assisted by Ralph Berkowitz, piano, will be heard on July 22. The members of the Bel Arte Trio are Ruth Posselt, violin, Joseph de Pasquale, viola and Samuel Mayes, cello. All four players are members of the faculty at the Berkshire Music Center. Their program will include Beethoven's Trio in C minor, Op. 9, No. 3; Rivier's String Trio and Brahm's Piano Quartet in G. minor, Op. 25.

Alexander Schneider, violin, and Leon Kirchner, piano, will present a Sonata recital on July 29. Works by Mozart and Kirchner will be heard, including Mozart's Sonata in B-flat Major, K. 570, and Sonata in E-flat Major, K. 454, and Kirchner's Piano Sonata, 1948 and Sonata Concertante, 1952.

The Kroll Quartet will close the series on Aug 5, performing Beethoven's Quartet Op. 18, No. 3 in D Major, Hindemith's Quartet Op. 22 and Brahm's Quartet Op. 51, No. 2 in A minor.

The proceeds from the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. Tickets are available from the Festival Office, Symphony Hall, Boston until June 15, and thereafter at Tanglewood, Lenox.

KALAMAZOO, MICH.
GAZETTE
D. 48,630 S. 49,696
APR 19 1959

MUSIC MEDLEY

Many Events On Tap for Travelers

Major Festivals on Summer Schedule

By SHIRLEY FELTMANN
Gazette Staff Writer

Those of us accustomed to the formal coldness of a winter concert find an almost unmatched musical exhilaration in the summer festivals.

The environment ranges from the dignified gardens and swan-dotted streams beyond the Avon Theater, at Stratford, Ont., to the mining town mountain ruggedness encircling the circus tent at Aspen, Colo.

Kalamazoo music fans may want to schedule stops at some of the major festivals while touring the country this summer, or even plan to spend the entire vacation at a music festival.

* * *

IF THE vacationer heads East, he can visit the Berkshire Festival in Lenox, Mass., this summer featuring Charles Munch and Pierre Monteux conducting, with soloists, Rudolph Serkin, pianist, and Isaac Stern, violinist.

Going South or Southwest

CLEVELAND, OHIO
PLAIN DEALER
D. 309,267 S. 500,790
MAY 10 1959

Summer Berkshires Resound With Music

Music will share top billing with nature this year in Tanglewood (Mass.) when the Boston Symphony Orchestra opens July 1.

Only a half mile from the Tanglewood grounds in Lenox, music with a different beat will be on tap from June 28 through Sept. 6 at Music Barn, where Mahalia Jackson, noted gospel singer, will open the season. Music Barn offers jazz every Saturday at 3:30 and folk music concerts every Sunday at 8:30 p. m.

Ted Shawn's Jacob's Pillow Dance Festival will open its 27th season June 30 and will run through August 29. The ballet Rambert of London, England's oldest company, will make its United States debut at Jacob's Pillow this season, giving 24 performances from July 14 through August 1. Stars from Les Grandes Ballets Canadiens will come from Montreal for a U. S. debut at the Pillow late in the season, and the Ximenez-Vargas Ballets Espagnol, which played here to SRO crowds in 1958, will return for a full week.

The Berkshires' two summer theaters will offer additional entertainment during the season. The Berkshire Playhouse in Stockbridge will open a 10-week season the evening of June 24, and the Williamstown Theatre will raise the curtain on an eight-week season July 3.

Fishing enthusiasts already are heading for the Berkshires to enjoy the early spring trout fishing in the many streams and ponds, and the golfing season already has opened at the even dozen courses in Berkshire County.

One of the Berkshires' year-round resorts, Oak 'n Spruce in South Lee, will have something new in the way of entertainment this season. Two full-length productions, known as the Gaslight Gayeties, will be presented in a tent theater at the resort by the Richmond Players, a local theater group from the Berkshire County town of Richmond. Performances will be given Tuesday through Thursday evenings from July 21 through August 13. The audiences will be expected to hiss the villain and cheer the hero to help the melodrama along. The spectators will be seated at tables and will be served during the performances.

DAYTON, OHIO
NEWS
D. 144,687 S. 173,775
MAY 31 1959

Vacation-Bound? Music's Around

Vacation-bound music lovers won't have to look far this summer for entertainment. A stone's throw from almost anywhere is either a festival or an outdoor series of some sort.

For stay-at-homes Dayton's own island park series, which includes both Sunday and Thursday concerts, got under way June 14.

Cincinnati's Summer Opera at the Zoo, famous both here and abroad, commences Saturday June 20 with a performance of Aida. The four-week series includes performances Wednesday, Friday, Saturday and Sunday.

The Cleveland Summer orchestra and Conductor Louis Lane start a two-month series of "Pop" concerts Wednesday, July 8, in Public auditorium. This series will include a concert performance of Most Happy Fella and a stage production of Menotti's The Telephone. Strauss' Di Fledermaus will also be done in concert form.

* * *

PIERRE MONTEUX, veteran conductor who "guested" with the Dayton Philharmonic orchestra this year, will open the 24th Ravinia festival season in Chicago. He'll conduct the Chicago Symphony orchestra's first week of concerts June 30 through July 4. Isaac Stern will be soloist with him June 30 and July 2. The Ravinia series will run through Aug. 8 and includes a variety of symphony concerts, chamber music and an appearance by the New York City Ballet.

The Grant Park concerts given four days a week in the shell on the downtown lake front will feature an impressive array of soloists with a symphony orchestra. Guest conductors will include Milton Katims, Leo Kopp, Robert Whitney, Alfredo Antonini, Joseph Rosenstock and Julius Rudel. Soloists will number Regina Resnick, Jan Peerce, Mary Curtis-Verna, Camilla Williams, Todd Duncan, Laurel Hurly, Michael Rabin and Gary Graffman. The eight-week series starts June 24.

* * *

THE BERKSHIRE festival at Tanglewood starts July 1 with a chamber music concert. Charles Munch will conduct most of the concerts by the Boston Symphony orchestra. Special events will include a performance of the Berlioz Requiem July 31 and the Beethoven Ninth Aug. 9.

The popular Robin Hood Dell concerts in Philadelphia are scheduled from June 22 to July 30. New York's Lewisohn stadium concerts are slated for the same starting date and they'll continue through Aug. 1. The Empire State Music festival at Bear Mountain will begin July 10.

Central City, Colo., has scheduled two operas for its series that starts June 27. Both Die Fledermaus and The Ballad of Baby Doe will be given through July 25. Robert Shaw and Julius Herford are co-directors of the Anchorage, Alaska, festival set for June 15-26. The Peninsula Music festival at Fish Creek, Wis., is to commence Aug. 8 under the direction of Thor Johnson.

68—TRAVEL SECTION
THE WASHINGTON DAILY NEWS, WEDNESDAY, MAY 6, 1959

Berkshires Liven Up in Late June

PITTSFIELD, Mass.—Music, theater and the dance again will share top billing with nature in the Berkshire Hills spring-summer vacation schedule this year.

The Boston Symphony Orchestra's Berkshire Festival, will open at Tanglewood in Lenox July 1 and close Aug. 9. Dr. Charles Munch will conduct 14 concerts; Pierre Monteux, 4.

From June 28 thru Sept. 6 at Music Barn, Mahalia Jackson, gospel singer, will open the season. Music Barn offers jazz every Saturday at 3:30 p.m. and folk music concerts every Sunday at 8:30 p.m.

Ted Shawn's Jacobs Pillow Dance Festival will open its 27th season June 30 and will run thro August 29. The Ballet Rambert of London, England's oldest company, will make its U. S. debut at Jacob's Pillow July 14-Aug. 1.

The Berkshire Playhouse in Stockbridge will open its season June 24, the Williamstown Theater, July 3.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161
MAY 12 1959

Berkshire Activities Start Late in June

Pittsfield, Mass.—Music, theater and the dance again will share top billing with nature in the Berkshire Hills spring-summer vacation schedule this year.

This area's most famous attraction, the Boston Symphony Orchestra's Berkshire Festival, will open at Tanglewood in Lenox July 1 and close Aug. 9. Dr. Charles Munch, music director of the BSO, will conduct 14 of the 18 festival concerts and Pierre Monteux, the orchestra's conductor emeritus, will conduct one concert on each of the last four weekends of the season.

The annual Bach-Mozart concerts will be held on the first two weekends—July 3-5 and 10-12, with performances Friday and Saturday evenings at 8:30 and Sunday aternoons at 2:30. The works of great composers will be featured on the last four weekends: Tchaikovsky, July 17-19; Brahms, July 25-26; Berlioz, Mendelssohn and Schumann, July 31-Aug. 2, and Beethoven, Aug. 7-9. Chamber music concerts will be presented every Wednesday evening from July 1 through Aug. 5 at 8:30.

* * *

ONLY A half mile from the Tanglewood grounds in Lenox, music with a different beat will be on tap from June 28 through Sept. 6 at Music Barn, where Mahalia Jackson, noted gospel singer, will open the season. Music Barn offers jazz every Saturday at 3:30 p. m. and folk music concerts every Sunday at 8:30 p. m.

Ted Shawn's Jacob's Pillow Dance Festival will open its 27th season June 30 and will run through Aug. 29. The ballet Rambert of London, England's oldest company, will make its United States debut at Jacob's Pillow this season, giving 24 performances from July 14 through Aug. 1. Stars from Les Grandes Ballets Canadians will come from Montreal for a U. S. debut at the Pillow late in the season, and the Ximenez-Vargas Ballets Espagnol, which played here to SRO crowds in 1958, will return for a full week.

The Berkshires' two Summer theaters will offer additional entertainment during the season. The Berkshire Playhouse in Stockbridge will open a 10-week season the evening of June 24, and the Williamstown Theater will raise the curtain on a neight-week season July 3.

Journal (e)
MERIDEN, Conn.
Independent
Circ. 9,604
MAY 7 - 1959

New England's Summer Musical Events Listed

Boston (UPI) — Musical events in New England this summer will run the scale from jazz in a formal garden to opera in the round.

The season opened, as usual, with the Pops concerts in Boston and will crescendo in July and August in festivals from the New York state line to the sea.

The 74th Pops season at Symphony Hall began on a gala note, the 30th year with Arthur Fiedler on the podium. The Pops programs, which continue through June 27, feature works which Fiedler has made his trademarks in three decades as a conductor.

Two weeks of free outdoor evening concerts on the Charles River Esplanade span the period from the end of the Pops to the opening of the more formal Berkshire Music Festival at Tanglewood in Lenox.

Charles Munch and Pierre Monteux will share baton honors with the 104 - member Boston Symphony Orchestra in the series of weekend concerts which conclude Aug. 9. Featured soloists this year will be pianist Rudolf Serkin and violinist Isaac Stern.

The North Shore Music — Theater in Beverly, Mass. establishes a precedent this year with an in-the-round production of Verdi's "Rigoletto."

With Elaine Malban singing Gilda, the opera will be produced and conducted by Boris Goldovsky, director of the New England Opera Theater, the week of June 15. The audience will be seeing an opera production performed in the round center stage of a tent theater.

Following "Rigoletto," the Beverly Theater will present in-the-round version of "Lil Abner," "Naughty Marietta," "Wish You Were Here," "Oh Captain," "Bloomer Girl," "Carousel" and "Bells Are Ringing." Except for the opera production, the pattern will be similar at outdoor theaters throughout Massachusetts and elsewhere.

Opera Group, Inc., a newly-created group with 8,500 organized supporters, announced productions during late May and early June of Rossini's "The Barber of Seville" and Gay's "The Begger's Opera" at the Boston University Theater.

Newport announced another jazz festival for Rhode Island scheduled for the four-day Fourth of July weekend and this year featuring a jazz ballet. The backers said the popular seminars of jazz held at previous festivals would be scheduled again this year.

Castle Hill, the former Crane estate in Ipswich, Mass., balances its summer concerts with jazz and concert musicians with folk singing and dancing. Performances are held in a magnificent formal garden, weather permitting, on weekends beginning July 3 and continuing through August.

George Shearing and Dave Brubeck will start the 1959 series and be followed by the Pro Musica Antiqua, instrumentalists; pianist Gina Bachauer; Jean Destinee and his Haitian dancers; and folk singer Odetta.

Though final arrangements were incomplete as of May 1, Storyville nightclub proprietor George Wein revealed plans for a jazz dance festival in Boston, probably in August.

Keyboard music fans anticipate annual organ concerts at the city hall in Portland, Maine in July; at Methuen, Mass. Memorial Music Hall in mid-summer and at the John Hays Hammond museum at Gloucester, Mass. in August.

BALTIMORE, MD.
SUN (MORNING)
D. 196,719 S. 314,229
MAY 24 1959

Berkshire Music Season

Pittsfield, Mass.

MUSIC, theater and the dance again will share top billing with nature in the Berkshire Hills summer vacation schedule this year.

This area's most famous attraction, the Boston Symphony Orchestra's Berkshire Festival, will open at Tanglewood in Lenox July 1 and close August 9. Dr. Charles Munch, music director of the symphony, will conduct fourteen of the eighteen festival concerts, and Pierre Monteux, the orchestra's conductor emeritus, will conduct one concert on each of the last four weekends of the season.

Serious Music

The annual Bach-Mozart concerts will be held on the first two weekends, July 3-5 and 10-12, with performances Friday and Saturday evenings at 8.30 and Sunday afternoons at 2.30. The works of these great composers will be featured on the last four weekends — Tchaikovsky, July 17-19; Brahms, July 24-26; Berlioz, Mendelssohn and Schumann, July 31-August 2, and Beethoven, August 7-9. Chamber music concerts will be presented every Wednesday evening from July 1 through August 5.

Only a half mile from the Tanglewood grounds in Lenox, music with a different beat will be heard from June 28 through September 6 at Music Barn, where Mahalia Jackson, noted gospel singer, will open the season. Music Barn offers jazz every Saturday at 3.30 P.M. and folk music concerts every Sunday at 8.30 P.M.

BALTIMORE, MD.
AMERICAN
SUN. 321. 757
MAY 31 1959

MUSIC

Notes On Berkshire Festival

By HELEN A. F. PENNIMAN

THIS afternoon the well-know French-Canadian tenor Joseph Victor Laderoute, of the Conservatory faculty, and his pupil, Junetta Jones, soprano, will be heard in recital at the Peabody at 4 P.M. The program is being sponsored by the Sigma Gamma Rho Sorority, but is open to the public.

THERE are some admirable Baltimoreans, whose noble brows glow with a musical ardor. Not content with the winter's feast of music, they must fare forth in summer, too, notably to that flow of musical soul, sponsored by the Boston Symphony Orchestra, and known as the Berkshire Festival.

This is always held at a lovely spot near Lenox, Mass., called Tanglewood, and there you may enjoy every type of music, from full orchestra, under the baton of Charles Munich and guest artists of similar calibre, to chamber music and instrumental soloists. Also vocal soloists and choral music.

And even opera, under the skilled guidance of Boris Goldowsky, who has sponsored not a few premieres at Tanglewood, — though this special feature will be omitted, we now understand, while Mr. Goldowsky takes a summer in Europe, to write a book.

LADEROUTE
. . . *sings today.*

THE FESTIVAL opens on July 1, with a series of 6 chamber music concerts, running till July 5, varied by five concerts by the Berkshire Music School orchestra —also managed by the Orchestra and free to friends— and by some 18 programs by the famous orchestra itself. These start on July 3, running almost daily till August 9, and for these Mr. Munch has invited his countryman and colleague, Pierre Monteux, to share the conductor's duties.

The soloists will include Rudolf Serkin, the pianist so well known to us hereabouts, the violinist Isaac Stern, as well as Nicole Henriot-Schweitzer, piano; John McCollum, tenor; Ruth Posselt, violin; Ralph Gombers, oboe; Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; Donald Gramm, bass. Hugh Ross will again lead the Festival Chorus.

ALL OF THESE events may be subscribed to in series, or singly. The school was founded by the late Serge Koussevitsky, as a centre where young musicians could add to their experience under the guidance of eminent artists.

William Kroll coaches in chamber music, and Aaron Copland heads the composition faculty.

FESTIVAL celebrities: Left: Famed French conductor Pierre Monteux. Right: Noted pianist Rudolf Serkin.

ATLANTA, GA.
JOURNAL-CONSTITUTION
SUN. 502,485
MAY 31 1959

Nation's Music Draws Tourists

By GEORGE GREIFF

America's tourists, who once sought quietude and the gentle songs of birds, are now more likely to flock to vacation spots that ring with the louder sounds of man-made song.

They are crowding—for instance—into music festivals, a billion-dollar enterprise the world over, and one which draws millions of listeners to scores of tourist centers.

In our own hemisphere these are perhaps the best known summer festivals:

Abingdon, Va.: Virginia Highlands Festival, Aug. 1-15, features concerts by the Highlands Chamber Orchestra and an opera workshop conducted by Ludwik Sikorski.

Anchorage, Alaska: Combined festival and summer school, June 15-25, features Robert Shaw as conductor of the Anchorage Symphony Orchestra and Community Chorus.

Aspen, Colo.: Festival-music school, June 24-Aug. 30, directed by Izler Solomon.

Brevard, N.C.: This festival, the closest to Atlanta, is to be held during July and August; exact dates have not been announced. Directed by conductor James C. Pfohl, it is coordinated with the Transylvania music teaching camp.

Chicago: This one-day festival that draws 75,000 persons to Soldier Field each year is scheduled Aug. 22 and will introduce a new Ferde Grofe composition.

Newport, R.I.: Jazz festival, July 2-5.

Ojai, Calif.: Festival stressing modern works, May 22-24, conducted by Robert Craft.

Tanglewood, Mass.: Berkshire Festival, July 1-Aug. 9, will be highlighted by concerts of the Boston Symphony conducted by Charles Munch and Pierre Monteux, with pianist Rudolf Serkin and violinist Isaac Stern.

Tuxedo, N.Y.: Empire State Festival opens four-week season July 11 with a concert conducted by Leopold Stokowski.

Vancouver, B.C.: This festival, July 11-Aug. 15, will be directed by Nicholas Goldschmidt and will feature pianist Rudolf Firkusny and soprano Elisabeth Schwarzkopf.

* * *

AMERICA'S BIG cities are planning summer musical activity, too. The Cincinnati Summer Opera season will last from June 20 to July 19. Beginning in mid-June, the "pops" season will be in full swing: the Crescent City Concerts at New Orleans, the Philharmonic Symphony in New York City's Lewisohn Stadium, the Chicago Symphony at Ravinia on Chicago's North Shore, the Philadelphia Orchestra in Robin Hood Dell, and the Hollywood Bowl concerts are a few of the best.

It would be impractical to list any but the most famous of the many European festivals. These are:

Athens, Greece: This one, Aug. 1-Sept. 15, features the Greek State Symphony, Israel Philharmonic, Chicago Symphony, conductors Dimitri Mitropoulos, Fritz Reiner and Hans Rosbaud, and pianist Gina Bachauer and soprano Schwarzkopf.

Edinburgh, Scotland: This event, Aug. 23-Sept. 12, stars the Stockholm Royal Opera, Czech Philharmonic, Royal Philharmonic, Scottish National Orchestra, singers Irmgard Seefried and Dietrich Fischer-Dieskau, cellist Pierre Fournier and violinist Wolfgang Schneiderhan.

Florence, Italy: The May Festival, through July 15, ranges from opera to symphony to jazz, and features artists like soprano Eileen Farrell and violinist Nathan Milstein.

Glyndebourne, England: This, the best of all opera festivals, is scheduled May 28-Aug. 16.

Lucerne: The best of the Swiss festivals, Aug. 19-Sept. 9, includes the London Philharmonic and its choir; conductors Ferenc Fricsay, Ernest Ansermet, Herbert von Karajan, Rafael Kubelik, Otto Klemperer and Sir Thomas Beecham; and soloists like pianists Edwin Fischer and Artur Rubinstein, violinists Yehudi Menuhin and Milstein, and singers Schwarzkopf, Seefried, Fischer-Dieskau and Lisa Della Casa.

Vienna: This may be the most fabulous musical event of them all. To be held May 30-June 21, it will feature six orchestras including Vienna's own Philharmonic and Symphony and the refugee Philharmonia Hungarica, five choirs, 21 conductors including Karl Bohm, von Karajan and composer Paul Hindemith, and 18 famed soloists like violinists Menuhin, Milstein, Schneiderhan and Zino Francescatti and pianists Wilhelm Backhaus, Robert Casadesus and Jorge Demus.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,699
MAY 31 1959

Want Music Festival? There's Wide Choice

NEW YORK—(UPI)—If you like to listen to music enough to devote a summer vacation to it, you can choose among the tamed mountains of western Massachusetts, the untamed mountains of Colorado, a forest in New York State, and the highly civilized desert of New Mexico.

The Massachusetts mountains are the Berkshires at Lenox, Mass., where the Boston Symphony will open its 17th annual festival July 1 and continue it until Aug. 9.

The Colorado mountains are those around Aspen where the Aspen Music Festival opens a 10-week season, its 10th, June 24. The New York forest is Sterling Forest, near Tuxedo, where the Empire State Music Festival will hold forth for four weeks beginning July 11. The Santa Fe Festival is operatic. It runs for eight weeks, beginning June 24.

The Berkshire and Aspen Festivals also operate music schools, providing pleasant settings for aspiring musical youth to learn something from professionals taking busmen's holidays with pay, if somewhat reduced pay. At the Berkshire, Aaron Copland Ukas Foss will teach composing to selected students, and 23 members of the Boston Symphony will teach orchestral playing to amateur players of assorted instruments.

But the big thing about the Berkshire Festival for the listener will be the 18 concerts by the Boston Symphony, 14 under its music director, Charles Munch, and four under Pierre Monteux. Rudolf Serkin will be piano soloist in three of the 18 and Isaac Stern will be violin soloist in three.

They will be weekend concerts, of course, three each weekend, beginning Friday evenings, but there will be six consecutive Wednesday evenings of chamber music, beginning July 1. The first weekend will be devoted exclusively to Bach, the second exclusively to Mozart. As the festival progresses, 20th Century composers will be interwoven with the Old Masters.

Bach will be one of the big men as Aspen, sharing that honor with Felix Mendelssohn. Their major works will be performed in a big tent three times a week, but there will be works of such moderns as Darius Milhaud, Charles Jones, Benjamin Britten, Claude Debussy and William Schuman.

The Santa Fe festival will stage six operas—Donizetti's "Anna Bolena," "Strauss' "Die Fledermaus," Blitzstein's "Regina," Mozart's "The Abduction form the Seraglio," Puccini's "Madame Butterfly" and Rossini's "The Barber of Seville." All will be sung in English.

The company is made up of 85 singers and players drawn from the Metropolitan Opera, the New York City Center Opera, the NBC Opera Company and the Chicago Lyric Opera. In addition, the company has admitted 16 "apprentice" opera singers, who were selected by auditions. They will understudy the major and minor roles and also sing in the chorus.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
JUN 1959

MUSIC AND ART

1959 Berkshire Festival Announced

Charles Munch, Music Director of the Boston Symphony Orchestra, announces plans for the Orchestra's 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts. The Festival will open on Wednesday, July 1, and close on Sunday, August 9.

Charles Munch will conduct fourteen of the eighteen Festival concerts and Pierre Monteux, the Orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts during the 1959 season. These outstanding artists have made special arrangements to appear with the Boston Symphony Orchestra and will perform classics of the concerto literature. Mr. Serkin will be heard in Brahm's Piano Concerto No. 1 in D minor, Op. 15, Mendelssohn's Piano Concerto No. 1 in G minor, OP. 25; and two works by Beethoven, the Fantasy for Piano, Chorus and Orchestra, and the Fourth Piano Concerto in G major, Op. 58. Isaac Stern will be soloist in the Violin Concertos of Tchaikovsky, Brahms, and Mendelssohn.

The concerts of the first two weeks of the Festival, in the Theatre-Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12), and will be conducted by Charles Munch. The last four weekends will follow a plan of previous years, featuring the works of the great composers, combined with contemporary works. The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19) and the following weeks to Brahms (July 24-25-26). Composers of the Romantic Period, including Berlioz, Mendelsshon and Schuman (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three great works of the choral literature during this summer's Festival: the Mozart "Requiem' on Sunday, July 12, the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony. The Festival Chorus, of which Hugh Ross is conductor, will be featured in all the works, and soloists for the Mozart "Requiem" and Beethoven's Ninth Symphony will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass. John McCollum will be tenor soloist in the Berlioz "Requiem". Dr. Munch will also present Bach's Cantata No. 50, "Nun ist das Heil", on July 3 and Beethoven's Choral Fantasy on August 7.

Other Festival features include performances of Mozart's Piano Concerto in G major, K. 453 and d'Indy's "Symphony on a French Mountain Air" by the French pianist, Nicole Henriot-Schweitzer, and the Concerto for Violin and Obot in C minor by Bach, performed with the Orchestra by Ruth Posselt, violin, and Ralph Gomberg, oboe. Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51; "Jauchzet Gott in allen Landen," and the concert of Saturday evening, July 4, will be devoted to performances of Piano Concertos by Bach for one, two, three and four pianos.

The Berkshire Festival dates follow the pattern of previous years with six weekends of concerts on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2::30. The first two weekends of concerts by a small orchestra of Boston Symphony Orchestra members in the Theatre-Concert Hall, under the direction of Charles Munch, are on July 3-4-5 (Bach), and July 10-11-12 (Mozart). The two Saturday evening concerts of this series

Boston Symphony

The Boston Symphony's 1959 Berkshire Festival at Tanglewood will extend from July 1 to Aug. 9. Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux will conduct four concerts, one on each of the last 4 weekends. Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three Festival concerts. Artists who will also appear this summer include Nicole Henriot-Schweitzer, pianist, John McCollum, tenor, Ruth Posselt, violinist, Ralph Gomberg, oboist, Adele Addison, soprano, Florence Kopleff, alto, Blake Stern, tenor, Donald Gramm, bass, and Hugh Ross conducting the Festival Chorus.

The Berkshire Festival follows the pattern of previous years, with six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons. Each week-end will emphasize a composer or group in the following order: July 3-4-5 (Bach), July 10-11-12 (Mozart), July 17-18-19 (Tchaikovsky), July 24-25-26 (Brahms), July 31-Aug. 1-2 (Composers of the Romantic Period), Aug. 7-8-9 (Beethoven). There will also be six Chamber Music Concerts on Wednesday evenings: July 1-8-15-22-29-and Aug. 5.

Guest conductors next season with the Boston Symphony

(Continued on page 22)

will include William Steinberg, Musical Director of the Pittsburgh Symphony, Eugene Ormandy, Music Director of the Philadelphia Orchestra, and Thomas Schippers, regular conductor of the Metropolitan Opera and guest conductor with many American orchestras.

YANKEE
DUBLIN, N. H.
Circ. Mo. 49,436
JUN 1959

TRAVEL and RESORTS

by MARJORY HALL

Fun, Frolic & Festivals

IT'S TANGLEWOOD TIME AGAIN. THE Festival will open in Lenox, Massachusetts, on Wednesday, July 1st, and close on Sunday, August 9th. Rudolph Serkin and Isaac Stern will each appear at three Festival concerts during the season. Charles Munch is scheduled to conduct fourteen of the eighteen Festival concerts, and Pierre Monteux, the Orchestra's eighty-four-year-old "conductor emeritus," will conduct four.

Public Library News
BOSTON, Mass.
Monthly Library
Circ. 7,000
JUN 1959

CODMAN SQUARE GOOD EXAMPLE O

In summertime, librarians seek to encourage reading by means of displays and exhibits emphasizing appropriate seasonal themes or topics of special current interest.

Reading Themes

What a branch library can do in this direction is well illustrated by Codman Square's plans for the summer months. That branch will build adult reader interest around two natural warm-weather themes: music and drama, and sports and travel. June's Boston Arts Festival, July's Esplanade Concerts, and the Berkshire Music Festival at Tanglewood will be the season's highlights for music, while the nearly continuous offerings of summer theater, indoors and on-the-green, will serve as focal points for drama.

Public Library News
BOSTON, Mass.
Monthly Library
Circ. 7,000
JUN 1959

BRANCH BRIEFS

At Memorial . . .

*Two exhibits featuring the arts: for June, the *Boston Arts Festival,* with autographed pictures of the singers, actors, and dancers; from mid-July to mid-August, *Tanglewood Concerts,* with photographs of the orchestra, the Music Shed, and the Lenox setting.

GREATER BOSTON BUSINESS
BOSTON, MASS.
MONTHLY 8,500
JUN 1959

The Berkshires

glow needed for another full year of worldwide sunsets.

Yet it is not alone nature, and not only autumn, that lures vacationists here. For the beauty of the Berkshires is year-round and so are its attractions. And, thanks to the Massachusetts Turnpike, this westernmost Bay State county is now only 2½ hours by car from the coast.

The primary summer atraction is the Berkshire Music Festival at Tanglewood in Lenox where the celebrated Boston Symphony Orchestra presents weekend concerts from early [illegible] through mid-August. If you g[illegible]ts—and they are much in demand—you may sit in the covered amphitheater, but there are many who prefer to listen to the music of the masters from outside the [illegible] while lying on cool [illegible] under gently swaying trees.

p. 26

American (e)
BOSTON, Mass.
Independent
Circ. 179,169

JUN 2 - 1959

Tanglewood Chamber Music Programs Set

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, are announced by the Boston Symphony Orchestra.

The Kroll Quartet will appear on the opening concert, July 1, at 8:30. Their program will include Beethoven's Quartet Op. 18 No. 2 in G Major; Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51 in E-flat Major. Members of the quartet, which is headed by violinist William Kross, director of the Chamber Music Faculty at the Berkshire Music Center, include: Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello.

The New York Pro Musica, under the direction of Noah Greenberg, will make their second Tanglewood appearance on July 8. The vocal ensemble and players performing on a number of rare instruments will present a program of works by Claudio Monteverdi.

On July 15 the Beaux Arts Trio of New York will perform Saint-Saens' Trio in F Major, Op. 18; Aaron Copland's "Vitebsk," Trio on Jewish Themes; and Beethoven's Trio in E-flat major, Op. 70, No. 2. Members of the Beaux Arts Trio are: Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano.

The Bel Arte Trio, assisted by Ralph Berkowitz, piano, will be heard on July 22. The members of the Bel Arte Trio are Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello. All four players are members of the faculty of the Berkshire Music Center. Their program will include Beethoven's Trio in C minor, Op. 9, No. 3; Rivier's String Trio and Brahms' Piano Quartet in G minor, Op. 25.

Alexender Schneider, violin, and Leon Kirchner, piano, will present a Sonata recital on July 29. Works by Mozart and Kirchner will be heard, including Mozart's Sonata in B-flat Major, K. 570, and Sonata in E-flat Major, K. 454, and Kirchner's Piano Sonata, 1948, and Sonata Concertante, 1952.

The Kroll Quartet will close the series on Aug. 5, performing Beethoven's Quartet Op. 18, No. 3, in D Major, Hindemith's Quartet Op. 22 and Brahms' Quartet Op. 51, No. 2, in A minor.

The proceeds from the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center and tickets are available from the Festival Office, Symphony Hall, Boston, until June 15, and thereafter at Tanglewood, Lenox.

Music — Lowell Sun

Guild Tournaments Attract Scores of Pianists

By Alfred W. Burke

LOWELL—The regional National Piano Guild tournaments which are being conducted locally through next Wednesday at Lowell State Teachers college has attracted students from several communities in the Merrimack Valley.

The event which is under the direction of Miss Eva M. Lequin of this city is listing about 25 pianists each day. Conducting the auditions is the noted pianist and teacher, George Kelver.

Mr. Kelver brings to the auditions a splendid background both in concert and teaching fields. Several years ago he was invited to join the staff of selected judges who travel to different sections of the country for the yearly auditions.

The board of judges, numbering about 200, hear about 53,000 young people who gather at the 650 centers in order to receive expert advice and an analysis of their prospective in the field of concert playing.

Each student must essay the same pattern of routine. This means that the pianist must approach such points as rhythm, accuracy, tone-quality, phrasing and pedaling. These are among the 32 points covered in the auditions.

The auditionee plays from memory and is responsible to present from three to ten numbers, all above the elementary stage. Stress is placed on scales and cadences. The auditions are conducted privately, a factor that enables the young musician to approach his work with ease and confidence.

Success has marked the audition series conducted here in past years. However, from official reports received during the week the current affair has attracted the largest number of students to date as well as many more teachers who are established in the field.

The Boston Symphony Orchestra, Charles Munch, music director, announces the complete roster of soloists for this summer's Berkshire Festival at Tanglewood, Lenox, Massachusetts, which opens July 1 and closes August 7.

INCLUDED IN THE LIST will be the outstanding piano virtuoso, Rudolf Serkin, who will appear on three separate Festival programs as will Isaac Stern, the remarkable American violinist.

Other outstanding artists will include, Nicole Henriot-Schweitzer, Lukas Foss, Bernard Zighera and Ralph Berkowitz, pianists; Bethany Beardslee and Adele Addison, sopranos; John McCollum and Blake Stern, tenors; Florence Kopleff, alto; Donald Gramm, bass; Doriot Anthony Dwyer, flute; Ruth Posselt, violin; Ralph Gomberg, oboe and the Festival Chorus under the baton of Hugh Ross.

Dr. Charles Munch will conduct 14 of the Festival concerts and the beloved "conductor emeritus", Pierre Monteux, will conduct four of the concerts. Arthur Fiedler will return for the concert of August 6 to direct the now famous Tanglewood of Parade program.

Next week's performance of Verdi's "Rigoletto" at the North Shore Music theatre brings another first for Boris Goldovsky. The idea of opera in-the-round could be the start of a new operatic ear on the New England scene. Another first will be marked when Evelyn Mekelatos, contralto, of Groton and formerly of Lowell appears as one of the four top leads in the cast. She will be the first local singer to appear in such a production as this.

Two Massachusetts composers, both graduates of Boston University School of Fine and Applied arts, have won Student Composer awards in the seventh annual contest. Alan D. Kemler of Chestnut Hill and Dr. Michael M. Horvit of Pepperell are among the nine American composers who received a total of $8000 in the contest. Mr. Kemler received $1500 for his composition, Duo Concertante for Flute and Clarinet and Dr. Horvit, $1000 for his Symphony No. 1.

Both composers have been affiliated with the Berkshire Music Center at Tanglewood, Dr. Horvit as bass trombonist on 1955, and Mr. Kemler as a member of the composition department in 1948 where his works were performed in the Composers Forum. His first string quartet was presented in 1947 by the Zimbler String quartet.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416

JUN 4 - 1959

AMUSEMENTS

Noted Soloists Engaged For Berkshire Festival

Serkin, Stern, Addison Among Those Who Will Be Featured at Tanglewood This Summer; Season Will Open July 1

The Boston Symphony Orchestra, Charles Munch, music director, announces the complete roster of soloists for this summer's Berkshire Festival at Tanglewood, Lenox, which opens July 1 and closes Aug. 7.

Piano virtuoso Rudolf Serkin will appear on three separate Festival programs as will Isaac Stern, violinist. Mr. Serkin will

ISAAC STERN

be heard in Brahms' piano concerto No. 2 (July 26); Mendelssohn's piano concerto No. 1 and Schumann's concert piece, Op. 92 (Aug. 1); and Beethoven's Choral Fantasy with piano and piano concerto No. 4 (Aug. 7). Mr. Stern will be soloist in the violin concertos of Tchaikovsky (July 18), Brahms (July 24) and Mendelssohn (Aug. 2).

French Pianist

Nicole Henriot-Schweitzer, the young French pianist, will be soloist in Mozart's piano concerto in G major, K. 453 on July 10 and will appear again on Sunday afternoon, July 19 in D'Indy's "Symphony on a Mountain Air." The concert on Saturday evening, July 4 in the Music Shed, will be conducted by Dr. Munch and will be devoted to performances of concertos for one, two and three pianos by Johann Sebastian Bach. Soloists, all of whom are members of the faculty of the Berkshire Music Center, will include Lukas Foss, pianist, composer and conductor, Bernard Zighera, official pianist of the Boston Symphony Orchestra and principal harp, and Ralph Berkowitz, former piano instructor at the Curtis Institute of Music in Philadelphia and accompanist of the world-famous cellist Gregor Piatigorsky from 1942 to 1956. The program will include the Piano Concerto in F minor, No. 5 and the Piano Concerto in D Minor, No. 1 (Mr. Foss); Concerto for Two Pianos in C major, No. 2 (Mr. Foss, Mr. Zighera); Concerto for Three Pianos in C major, No. 2 and Concerto for Three Pianos in D minor, No. 1 (Mr. Foss, Mr. Berkowitz, Mr. Zighera).

Doriot Anthony Dwyer, first flute of the Boston Symphony Orchestra, will be soloist in Bach's Suite No. 2 (July 3), and Ralph Gomberg, principal oboe, will be heard with Ruth Posselt, violin, in Bach's Concerto for violin and oboe (July 5).

Bach Cantata

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51 (Jauchzet Gott in Allen Landen"), assisted by Roger Voisin, trumpet (July 5). John McCollum, tenor, will be soloist in the Berlioz Requiem (July 31). The vocal quartet to be heard in the Mozart Requiem (July 12) and Beethoven's Ninth Symphony (Aug. 9) will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Donald Gramm, bass.

The Festival Chorus, Hugh Ross director, will be heard in the Berlioz Requiem (July 31), Beethoven's "Choral Fantasy" with piano (Aug. 7), and Beethoven's Ninth Symphony (Aug. 9). A small group from the chorus, the Tanglewood Choir, will appear in Bach's Cantata No. 50 ("Nun ist das Heil") (July 3) and Mozart's "Requiem" (July 12).

The Festival concerts will be under the direction of Charles Munch, the orchestra's music director. Dr. Munch has invited Pierre Monteux to conduct four of the concerts (July 19, 24; Aug. 1, 8). Lukas Foss will conduct his "Symphony of Chorales" at the concert of July 18, and the program of July 26 will include Aaron Copland's "Tender Land" suite conducted by the composer.

Artists to be heard in the Wednesday evening chamber music series include the Kroll Quartet, the New York Pro Musica, the Beaux Arts Trio, the Bel Arte Trio and Alexander Schneider, violin and Leon Kirchner, piano.

Single tickets for all Festival concerts will be available at the Festival Ticket Office, Tanglewood, Lenox, (LEnox 600) after June 16.

NEW YORK POST, THURSDAY, JUNE 4, 1959

The Berkshires Offer Music And the Dance

Pittsfield, Mass.—Music, theater and the dance again will share top billing in the Berkshire Hills spring-summer vacation schedule this year.

This area's most famous attraction, the Boston Symphony Orchestra's Berkshire Festival will open at Tanglewood in Lenox July 1 and close Aug 9.

Only a half mile from the Tanglewood grounds in Lenox, music with a different beat will be on tap from June 28 through Sept. 6 at Music Barn, where Mahalia Jackson, noted gospel singer, will open the season Music Barn offers jazz every Saturday at 3:30 p. m. and folk music concerts every Sunday at 8:30 p. m.

Ted Shawn's Jacob's Pillow Dance Festival will open its 27th season June 30 and will run through Aug. 29.

The Berkshires' two summer theaters will offer additional entertainment during the season. The Berkshire Playhouse in Stockbridge will open a 10-week season the evening of June 24, and the Williamstown Theater will raise the curtain on a 8-week season July 8.

Fishing enthusiasts already are heading for the Berkshires to enjoy the early spring trout fishing in the many streams and ponds, and the golfing season already has opened at the dozen courses in Berkshire County.

NEW BEDFORD, Mass.
Independent
Circ. 50,885
JUN 7 - 1959

A Look At the Arts

By E.J.D.

Lily Dumont, the gifted New Bedford pianist who returned last month from her fourth consecutive European concert tour, continues to win critical acclaim for her keyboard artistry.

On May 19, Miss Dumont appeared as soloist with the Corning (N. Y.) Philharmonic Symphony Orchestra, under the baton of Theodore Hollenbach. Miss Dumont performed Mozart's "Concerto No. 26 in D. Major" with the orchestra in a program that concluded the Corning group's 1958-59 concert season.

EARL J. DIAS

Bob Lyon, music critic for the Corning Leader, called Miss Dumont, "a pianist who is in love with the music of Mozart." He noted that "she approaches the relaxed style of Mozart in its own spirit. Her affinity for the composer's work was especially evident—as it should be—in the andante movement. To perform the graciously simple, folk-tune like second movement of a Mozart concerto as it should be performed requires art of a high order. Miss Dumont's tone, phrasing, and rhythms meet this requirement."

Mr. Lyon also praised Miss Dumont's legato style in the rondo third movement. Her style, he observed, was "full of spontaneity and was never forced. To this listener's ears," he concluded, "Miss Dumont's Mozart sounds much like that of Robert Casedesus. And if there is a more sympathetic interpreter of Mozart than Casedesus, we do not know who it is."

Plenty of Culture Available for Area Residents

Anyone interested in the performing arts should be able to schedule a busy Summer for himself unless oppressive humidity makes him retreat to a comfortable back-yard chair and a tall cool drink.

Those who do not mind driving on a Summer night will have plenty of straw-hat playhouses in which to sample theatrical fare. Within comparatively comfortable driving distance are the numerous straw-hat theaters on the Cape, besides those in Newport and Little Compton, R. I.

More venturesome souls might like to journey to Stratford, Conn., where the American Shakespeare Festival and Academy will be offering a repertory season. And up in Stratford, Ontario, another Shakespeare festival will be offering "Othello" and "As You Like It."

Locally, on July 2 and 3, the Spouters will present three plays from Noel Coward's "Tonight at 8:30" collection at Jose da Costa's Summer home in South Dartmouth.

Jazz enthusiasts will unquestionably flock to Newport in early July for the annual jazz festival which will be followed, on July 11 and 12, by the Newport Folk Festival. This new enterprise will feature such well-known folk singers as Pete Seeger, Odetta, Josh White, the Gateway Singers and Theo Bikel. Folk humorists also will be included on the program.

Those who like their music of more long-hair vintage can drive to Tanglewood in the Berkshires where the Boston Symphony Orchestra's internationally-known festival begins on July 2 and continues through Aug. 10. This season there will be the customary symphonic and chamber music programs, choral concerts, and soloists including pianists Leon Fleisher, Eugene Istomin, Seymour Lipkin, Lukas Foss, and Leonard Pennario; violinists Zino Francescatti, Berl Senofsky, Ruth Posselt; violinist Joseph de Pasquale, and vocalists Margaret Harshaw, Hilde Gueden, and Donald Gramm. Composers to be featured this season are Bach, Mozart, Beethoven and Wagner.

In other words, area residents can find plenty to do this Summer besides acquiring a tan and following the up-and-down fortunes of the Red Sox and Ted Williams.

A Look at Broadway — Past and Present

Variety has just published its annual analysis of the Broadway season. According to the famous trade paper's box score, the 1958-59 season (which officially ended on Memorial Day) saw 38 new plays, 12 new musicals, and seven revivals for a total of 57 productions, one more than in the 1957-58 season.

Of these 57 presentations, Variety rates 13 of them as hits. To qualify for this category, a production must have actually recovered its investment. The 13 are "Flower Drum Song," "J.B.," "La Plume de Ma Tante," "Majority of One," "Marriage-Go-Round," "Once More With Feeling," "Party" with Betty Comden and Adolph Green, "Raisin in the Sun," "Shakespeare's Ages of Man" (John Gielgud's solo outing), "Sweet Bird of Youth," "Tall Story," "Touch of the Poet" and "World of Suzie Wong."

There are likewise six productions whose status is not yet determined but which seem likely, if their runs continue, to enter the hit category. These are "Destry Rides Again," "The Gazebo," "Gypsy," "Make a Million," "Rashomon" and "Redhead."

Thirty-one of the season's productions were failures, one of the most expensive being the musical, "Juno," which starred Shirley Booth and Melvyn Douglas.

Variety's annual tabulations also demonstrate conclusively the devastating effect on the Broadway theater of the coming of talking movies in the '30s and the TV bonanza of the '40s and '50s. For example, the busiest Broadway season of all time occurred in 1927-28 when 264 productions were on display. Naturally, costs were much less in those halcyon days. In 1927-28, there were 183 new plays, 53 new musicals, and 28 revivals. The season of 1931-32 was the last period in which more than 200 productions hit Broadway.

And 1937-38 was the last season to witness more than 100 productions—111, to be exact. Since then, mounting costs and competition from other media have caused a steady decline in the number of Broadway presentations. Since 1950, for example, the largest number of productions has been 81 (1950-51) and the smallest number 54 (1952-53). During the last five years, the number has remained fairly constant, ranging between 56 and 63.

Judging from present conditions in the current Broadway theater world, it is unlikely that we shall ever see the tremendous theater activity of the late '20s and early '30s. Inflation has caught up with all of us.

HERE AND THERE—The New York Philharmonic will perform on Aug. 16 at the Salzburg Festival . . . Duo-pianists Luboschutz and Nemenoff, who appeared here this season, are concertizing in Greece . . . "The Jazz Word," an anthology of writings about jazz, will be published by Ballantine Books in the Fall . . . Louis Prima and Keely Smith have signed a long-term contract with Dot Records . . . ABC-TV is dropping You Asked for It.

Sales of pistols and revolvers have risen 10 percent this year. Could it be the influence of TV's horse operas and cops-and-crooks extravaganza? . . . Garson Kanin's new novel, "Blow Up a Storm," will be made into a film starring Frank Sinatra as a jazzman . . . A Walt Disney unit is in Scotland filming backgrounds for "Kidnapped" . . . Lev Oborin, one of Russia's leading concert pianists, will make his North American debut this Summer at the Stratford, Ont., Shakespeare Festival.

Gloria Lane, American mezzo-soprano, has scored a hit in "Carmen" at La Scala, Milan . . . Debbie Reynolds and Glenn Ford will co-star in M-G-M's film version of the Broadway murder tale, "The Gazebo" . . . M-G-M's "Ask Any Girl" has been selected as the official American entry at the Berlin Film Festival.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886
JUN 7 - 1959

Berkshire Festival Soloists

The Boston Symphony Orchestra, Charles Munch music director, has announced the roster of soloists for the Berkshire Festival at Tanglewood, Lenox, which will open July 1.

Piano virtuoso Rudolf Serkin will appear on three programs, as will Isaac Stern, American violinist. Mr. Serkin will be heard in Brahm's Piano Concerto No. 2 (July 26); Mendelssohn's Piano Concerto No. 1 and Schumann's Concert Piece, Op. 92 (Aug. 1); and Beethoven's Choral Fantasy with Piano, and Piano Concerto No. 4 (Aug. 7). Mr. Stern will be soloist in the Violin Concertos of Tchaikovsky (July 18), Brahms (July 24) and Mendelssohn (Aug. 2).

Nicole Henriot-Schweitzer, young French pianist, will play Mozart's Piano Concerto in G major (K. 453), July 10 and will appear again Sunday afternoon, July 19 in D'Indy's Symphony on a Mountain Air.

The concert of Saturday evening, July 4 in the Music Shed will be conducted by Dr. Munch and will be devoted to performances of Concertos for one, two and three pianos by Johann Sebastian Bach. Soloists, all of whom are members of the faculty of the Berkshire Music Center, will include bass. Lukas Foss, Bernard Zighera, and Ralph Berkowitz.

Doriot Anthony Dwyer, first flute, will be soloist in Bach's Suite No. 2 (July 3), and Ralph Gomberg, principal oboe, will be heard with Ruth Posselt, violin, in Bach's Concerto for Violin and Oboe (July 5).

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51 ("Jauchzet Gott in Allen Landen"), assisted by Roger Voisin, trumpet (July 5). John McCollum, tenor, will be soloist in the Berlioz Requiem (July 31). The vocal quartet to be heard in the Mozart Requiem (July 12) and Beethoven's Ninth Symphony (Aug. 9) will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Donald Gramm, bass.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
JUN 4 - 1959

Complete List Of Soloists For Berkshire Festival

The Boston Symphony Orchestra, Charles Munch, music director, announces the complete roster of soloists for this summer's Berkshire Festival at Tanglewood, Lenox, which opens July 1, and closes Aug. 7.

The outstanding piano virtuoso, Rudolf Serkin, will appear on three separate Festival programs as will Isaac Stern, the remarkable American violinist. Mr. Serkin will be heard in Brahms' Piano Concerto No. 2 (July 26); Mendelssohn's Piano Concerto No. 1 and Schumann's Concert Piece, Op. 92 (Aug. 1); and Beethoven's Choral Fantasy with Piano and Piano Concerto No. 4 (Aug. 7). Mr. Stern will be soloist in the violin concertos of Tchaikovsky (July 18), Brahms (July 24) and Mendelssohn (Aug. 2).

Nicole Henriot-Schweitzer, the young French pianist, will be soloist in Mozart's Piano Concerto in G major, K. 453 on July 10 and will appear again on Sunday afternoon, July 19 in D'Indy's Symphony on a Mountain Air. The concert of Saturday evening, July 4 in the music shed will be conducted by Dr. Munch and will be devoted to performances of concertos for one, two and three pianos by Johann Sebastian Bach. Soloists all of whom are members of the faculty of the Berkshire Music Center, will include Lukas Foss, pianist, composer and conductor, Bernard Zighera, official pianist of the Boston Symphony Orchestra and principal harp, and Ralph Berkowitz, former piano instructor at the Curtis Institute of Music in Philadelphia and accompanist of the world-famous cellist Gregor Piatigorsky from 1942 to 1956. The program will include the Piano Concerto in F minor, No. 5 and the Piano Concerto in D minor, No. 1 (Mr. Foss); Concerto for Two Pianos in C major, No. 2 (Mr. Foss, Mr. Zighera); Concerto for Three Pianos in C major, No. 2 and Concerto for Three Pianos in D minor, No. 1 (Mr. Foss, Mr. Berkowitz, Mr. Zighera).

Doriot Anthony Dwyer, first flute of the Boston Symphony Orchestra, will be soloist in Bach's Suite No. 2 (July 3), and Ralph Gomberg, principal oboe, will be heard with Ruth Posselt, violin, in Bach's Concerto for Violin and Oboe (July 5).

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51 ("Jauchzet Gott in Allen Landen"), assisted by Roger Voisin, trumpet (July 5). John McCollum, tenor, will be soloist in the Berlioz Requiem (July 31). The vocal quartet to be heard in the Mozart Requiem (July 12) and Beethoven's Ninth Symphony (Aug. 9) will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Donald Gramm, bass.

The Festival Chorus, Hugh Ross Director, will be heard in the Berlioz Requiem (July 31), Beethoven's Choral Fantasy with Piano (Aug. 7), and Beethoven's Ninth Symphony (Aug. 9). A small group from the chorus, the Tanglewood Choir, will appear in Bach's Cantata No. 50 ("Nun ist das Heil") (July 3) and Mozart's Requiem (July 12).

The Festival concerts will be under the direction of Charles Munch, the Orchestra's Music Director. Dr. Munch has invited Pierre Monteux to conduct four of the concerts (July 19, 24; Aug. 1, 8). Lukas Foss will conduct his "Symphony of Chorales" at the concert of July 18, and the program of July 26 will include Aaron Copland's "Tender Land" Suite conducted by the composer.

Artists to be heard in the Wednesday evening Chamber Music Series include the Kroll Quartet, the New York Pro Musica, the Beaux Arts Trio, the Bel Arte Trio and Alexander Schneider, violin and Leon Kirchner, piano.

Single tickets for all Festival concerts will be available at the Festival ticket office, Tanglewood, after June 16.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
JUN 7 - 1959

27

Berkshire Festival at Lenox Will Run July 1 to August 9

This year's Berkshire Festival at Tanglewood, Lenox, will run from July 1 to August 9.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct 14 of the concerts, and Pierre Monteux will the guest conductor at four concerts.

Rudolf Serkin, piano virtuoso, and Isaac Stern, American violinist, will each appear at three Festival concerts during the 1959 season.

Serkin will perform Piano Concertos of Brahms, Mendelssohn and Beethoven, and Stern will be heard in the Violin Concertos of Tchaikovsky, Mendelssohn and Brahms.

Other soloists will include Nicole Henriot-Schweitzer, Lukas Foss, Bernard Zighera and Ralph Berkowitz, piano; Ruth Posselt, violin, Doriot Anthony Dwyer, flute and Ralph Gomberg, oboe.

John McCollum, tenor, will be soloist in a performance of the Berlioz Requiem. Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass, will be soloists in Mozart's Requiem and Beethoven's Ninth Symphony.

Bethany Beardslee will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen."

The annual Tanglewood-on-Parade benefit concert will take place on Thursday, August 6 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six weekends: July 3-4-5 (devoted to music of Bach); July 10-11-12 (devoted to the music of Mozart) and the final four weekends by the full Boston Symphony Orchestra in the 6000 seat Music Shed.

The concerts of July 17-18-19 will feature music of Tchaikovsky; July 24-25-26 music of Brahms; July 31-August 1-2 music of the Romantic Period, including Berlioz, Mendelssohn and Schumann; August 7-8-9 music of Beethoven.

Six concerts of Chamber Music will be presented on Wednesday evenings and will include the Kroll Quartet; the New York Pro Musica; the Beaux Arts Trio of New York; the Bel Arte Trio and Ralph Berkowitz, piano; and Alexander Schneider, violin and Leon Kirchner, piano.

Visitors to the Berkshire Festival may attend concerts in the intimate Theatre-Concert Hall and in the Music Shed, or may enjoy the music from Tanglewood's spacious lawns.

Many events of the Boston Symphony Orchestra's summer school of musical performance, the Berkshire Music Center, are open to Friends of the Center, including student performance of orchestra, chamber music, and choral music.

Tanglewood and the surrounding area of the Berkshire Hills, which offer many attractions to the visitor, is easily reached by the Massachusetts Turnpike from Boston.

Single tickets to all concerts and further information about events open to the Friends are available at the Festival Office, Tanglewood, Lenox, Massachusetts (Lenox 600).

CINCINNATI, OHIO
ENQUIRER
D. 204.960 S. 277,547
JUN 7 1959

East Is Ready For Festival

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run from July 1 to August 9. Charles Munch, music director of the Boston Symphony Orchestra, will conduct 14 of the concerts, and Pierre Monteux will be guest conductor at four concerts. Rudolf Serkin, outstanding piano virtuoso, and Isaac Stern, the remarkable American violinist, will each appear at three festival concerts.

Mr. Serkin will perform piano concertos of Brahms, Mendelssohn and Beethoven, and Mr. Stern will be heard in the violin concertos of Tchaikovsky, Mendelssohn and Brahms. Other soloists will include Nicole Henriot-Schweitzer, Lukas Foss, Bernard Zighera and Ralph Berkowitz, piano; Ruth Posselt, violin, Doriot Anthony Dwyer, flute, and Ralph Gomberg, oboe. John McCollum, tenor, will be soloist in a performance of the Berlioz Requiem. Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass, will be soloists in Mozart's Requiem and Beethoven's Ninth Symphony. Bethany Beardslee will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in Allen Landen." The annual Tanglewood-on-Parade benefit concert will take place on Thursday, August 6, and will feature Arthur Fiedler and the Boston Pops Orchestra.

Further information is available at the Festival Office, Tanglewood, Lenox, Mass.

Bermuda's most notable agricultural claim is that the first potatoes ever cultivated in North America were shipped from the mid-Atlantic islands to Virginia in 1621.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,885
JUN 7 - 1959

A Look At the Arts

By E.J.D.

Lily Dumont, the gifted New Bedford pianist who returned last month from her fourth consecutive European concert tour, continues to win critical acclaim for her keyboard artistry.

On May 19, Miss Dumont appeared as soloist with the Corning (N. Y.) Philharmonic Symphony Orchestra, under the baton of Theodore Hollenbach. Miss Dumont performed Mozart's "Concerto No. 26 in D. Major" with the orchestra in a program that concluded the Corning group's 1958-59 concert season.

EARL J. DIAS

Bob Lyon, music critic for the Corning Leader, called Miss Dumont, "a pianist who is in love with the music of Mozart." He noted that "she approaches the relaxed style of Mozart in its own spirit. Her affinity for the composer's work was especially evident—as it should be—in the andante movement. To perform the graciously simple, folk-tune like second movement of a Mozart concerto as it should be performed requires art of a high order. Miss Dumont's tone, phrasing, and rhythms meet this requirement."

Mr. Lyon also praised Miss Dumont's legato style in the rondo third movement. Her style, he observed, was "full of spontaneity and was never forced. To this listener's ears," he concluded, "Miss Dumont's Mozart sounds much like that of Robert Casedesus. And if there is a more sympathetic interpreter of Mozart than Casedesus, we do not know who it is."

Plenty of Culture Available for Area Residents

Anyone interested in the performing arts should be able to schedule a busy Summer for himself unless oppressive humidity makes him retreat to a comfortable back-yard chair and a tall cool drink.

Those who do not mind driving on a Summer night will have plenty of straw-hat playhouses in which to sample theatrical fare. Within comparatively comfortable driving distance are the numerous straw-hat theaters on the Cape, besides those in Newport and Little Compton, R. I.

More venturesome souls might like to journey to Stratford, Conn., where the American Shakespeare Festival and Academy will be offering a repertory season. And up in Stratford, Ontario, another Shakespearc festival will be offering "Othello" and "As You Like It."

Locally, on July 2 and 3, the Spouters will present three plays from Noel Coward's "Tonight at 8:30" collection at Jose da Costa's Summer home in South Dartmouth.

Jazz enthusiasts will unquestionably flock to Newport in early July for the annual jazz festival which will be followed, on July 11 and 12, by the Newport Folk Festival. This new enterprise will feature such well-known folk singers as Pete Seeger, Odetta, Josh White, the Gateway Singers and Theo Bikel. Folk humorists also will be included on the program.

Those who like their music of more long-hair vintage can drive to Tanglewood in the Berkshires where the Boston Symphony Orchestra's internationally-known festival begins on July 2 and continues through Aug. 10. This season there will be the customary symphonic and chamber music programs, choral concerts, and soloists including pianists Leon Fleisher, Eugene Istomin, Seymour Lipkin, Lukas Foss, and Leonard Pennario; violinists Zino Francescatti, Berl Senofsky, Ruth Posselt; violinist Joseph de Pasquale, and vocalists Margaret Harshaw, Hilde Gueden, and Donald Gramm. Composers to be featured this season are Bach, Mozart, Beethoven and Wagner.

In other words, area residents can find plenty to do this Summer besides acquiring a tan and following the up-and-down fortunes of the Red Sox and Ted Williams.

A Look at Broadway — Past and Present

Variety has just published its annual analysis of the Broadway season. According to the famous trade paper's box score, the 1958-59 season (which officially ended on Memorial Day) saw 38 new plays, 12 new musicals, and seven revivals for a total of 57 productions, one more than in the 1957-58 season.

Of these 57 presentations, Variety rates 13 of them as hits. To qualify for this category, a production must have actually recovered its investment. The 13 are "Flower Drum Song," "J.B.," "La Plume de Ma Tante," "Majority of One," "Marriage-Go-Round," "Once More With Feeling," "Party" with Betty Comden and Adolph Green, "Raisin in the Sun," "Shakespeare's Ages of Man" (John Gielgud's solo outing), "Sweet Bird of Youth," "Tall Story," "Touch of the Poet" and "World of Suzie Wong."

There are likewise six productions whose status is not yet determined but which seem likely, if their runs continue, to enter the hit category. These are "Destry Rides Again," "The Gazebo," "Gypsy," "Make a Million," "Rashomon" and "Redhead."

Thirty-one of the season's productions were failures, one of the most expensive being the musical, "Juno," which starred Shirley Booth and Melvyn Douglas.

Variety's annual tabulations also demonstrate conclusively the devastating effect on the Broadway theater of the coming of talking movies in the '30s and the TV bonanza of the '40s and '50s. For example, the busiest Broadway season of all time occurred in 1927-28 when 264 productions were on display. Naturally, costs were much less in those halcyon days. In 1927-28, there were 183 new plays, 53 new musicals, and 28 revivals. The season of 1931-32 was the last period in which more than 200 productions hit Broadway.

And 1937-38 was the last season to witness more than 100 productions—111, to be exact. Since then, mounting costs and competition from other media have caused a steady decline in the number of Broadway presentations. Since 1950, for example, the largest number of productions has been 81 (1950-51) and the smallest number 54 (1952-53). During the last five years, the number has remained fairly constant, ranging between 56 and 63.

Judging from present conditions in the current Broadway theater world, it is unlikely that we shall ever see the tremendous theater activity of the late '20s and early '30s. Inflation has caught up with all of us.

HERE AND THERE—The New York Philharmonic will perform on Aug. 16 at the Salzburg Festival . . . Duo-pianists Luboschutz and Nemenoff, who appeared here this season, are concertizing in Greece . . . "The Jazz Word," an anthology of writings about jazz, will be published by Ballantine Books in the Fall . . . Louis Prima and Keely Smith have signed a long-term contract with Dot Records . . . ABC-TV is dropping You Asked for It.

Sales of pistols and revolvers have risen 10 percent this year. Could it be the influence of TV's horse operas and cops-and-crooks extravaganza? . . . Garson Kanin's new novel, "Blow Up a Storm," will be made into a film starring Frank Sinatra as a jazzman . . . A Walt Disney unit is in Scotland filming backgrounds for "Kidnapped" . . . Lev Oborin, one of Russia's leading concert pianists, will make his North American debut this Summer at the Stratford, Ont., Shakespeare Festival.

Gloria Lane, American mezzo-soprano, has scored a hit in "Carmen" at La Scala, Milan . . . Debbie Reynolds and Glenn Ford will co-star in M-G-M's film version of the Broadway murder tale, "The Gazebo" . . . M-G-M's "Ask Any Girl" has been selected as the official American entry at the Berlin Film Festival.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886
JUN 7 - 1959

Berkshire Festival Soloists

The Boston Symphony Orchestra, Charles Munch music director, has announced the roster of soloists for the Berkshire Festival at Tanglewood, Lenox, which will open July 1.

Piano virtuoso Rudolf Serkin will appear on three programs, as will Isaac Stern, American violinist. Mr. Serkin will be heard in Brahm's Piano Concerto No. 2 (July 26); Mendelssohn's Piano Concerto No. 1 and Schumann's Concert Piece, Op. 92 (Aug. 1); and Beethoven's Choral Fantasy with Piano, and Piano Concerto No. 4 (Aug. 7). Mr. Stern will be soloist in the Violin Concertos of Tchaikovsky (July 18), Brahms (July 24) and Mendelssohn (Aug. 2).

Nicole Henriot-Schweitzer, young French pianist, will play Mozart's Piano Concerto in G major (K. 453), July 10 and will appear again Sunday afternoon, July 19 in D'Indy's Symphony on a Mountain Air.

The concert of Saturday evening, July 4 in the Music Shed will be conducted by Dr. Munch and will be devoted to performances of Concertos for one, two and three pianos by Johann Sebastian Bach. Soloists, all of whom are members of the faculty of the Berkshire Music Center, will include Lukas Foss, Bernard Zighera, and Ralph Berkowitz.

Doriot Anthony Dwyer, first flute, will be soloist in Bach's Suite No. 2 (July 3), and Ralph Gomberg, principal oboe, will be heard with Ruth Posselt, violin, in Bach's Concerto for Violin and Oboe (July 5).

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51 ("Jauchzet Gott in Allen Landen"), assisted by Roger Voisin, trumpet (July 5). John McCollum, tenor, will be soloist in the Berlioz Requiem (July 31). The vocal quartet to be heard in the Mozart Requiem (July 12) and Beethoven's Ninth Symphony (Aug. 9) will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Donald Gramm, bass.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
JUN 4 - 1959

Complete List Of Soloists For Berkshire Festival

The Boston Symphony Orchestra, Charles Munch music director, announces the complete roster of soloists for this summer's Berkshire Festival at Tanglewood, Lenox, which opens July 1, and closes Aug. 7.

The outstanding piano virtuoso, Rudolf Serkin, will appear on three separate Festival programs as will Isaac Stern, the remarkable American violinist. Mr. Serkin will be heard in Brahms' Piano Concerto No. 2 (July 26); Mendelssohn's Piano Concerto No. 1 and Schumann's Concert Piece, Op. 92 (Aug. 1); and Beethoven's Choral Fantasy with Piano and Piano Concerto No. 4 (Aug. 7). Mr. Stern will be soloist in the violin concertos of Tchaikovsky (July 18), Brahms (July 24) and Mendelssohn (Aug. 2).

Nicole Henriot-Schweitzer, the young French pianist, will be soloist in Mozart's Piano Concerto in G major, K. 453 on July 10 and will appear again on Sunday afternoon, July 19 in D'Indy's Symphony on a Mountain Air. The concert of Saturday evening, July 4 in the music shed will be conducted by Dr. Munch and will be devoted to performances of concertos for one, two and three pianos by Johann Sebastian Bach. Soloists all of whom are members of the faculty of the Berkshire Music Center, will include Lukas Foss, pianist, composer and conductor, Bernard Zighera, official pianist of the Boston Symphony Orchestra and principal harp, and Ralph Berkowitz, former piano instructor at the Curtis Institute of Music in Philadelphia and accompanist of the world-famous cellist Gregor Piatigorsky from 1942 to 1956. The program will include the Piano Concerto in F minor, No. 5 and the Piano Concerto in D minor, No. 1 (Mr. Foss); Concerto for Two Pianos in C major, No. 2 (Mr. Foss, Mr. Zighera); Concerto for Three Pianos in C major, No. 2 and Concerto for Three Pianos in D minor, No. 1 (Mr. Foss, Mr. Berkowitz, Mr. Zighera).

Doriot Anthony Dwyer, first flute of the Boston Symphony Orchestra, will be soloist in Bach's Suite No. 2 (July 3), and Ralph Gomberg, principal oboe, will be heard with Ruth Posselt, violin, in Bach's Concerto for Violin and Oboe (July 5).

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51 ("Jauchzet Gott in Allen Landen"), assisted by Roger Voisin, trumpet (July 5). John McCollum, tenor, will be soloist in the Berlioz Requiem (July 31). The vocal quartet to be heard in the Mozart Requiem (July 12) and Beethoven's Ninth Symphony (Aug. 9) will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Donald Gramm, bass.

The Festival Chorus, Hugh Ross Director, will be heard in the Berlioz Requiem (July 31), Beethoven's Choral Fantasy with Piano (Aug. 7), and Beethoven's Ninth Symphony (Aug. 9). A small group from the chorus, the Tanglewood Choir, will appear in Bach's Cantata No. 50 ("Nun ist das Heil") (July 3) and Mozart's Requiem (July 12).

The Festival concerts will be under the direction of Charles Munch, the Orchestra's Music Director. Dr. Munch has invited Pierre Monteux to conduct four of the concerts (July 19, 24; Aug. 1, 8). Lukas Foss will conduct his "Symphony of Chorales" at the concert of July 18, and the program of July 26 will include Aaron Copland's "Tender Land" Suite conducted by the composer.

Artists to be heard in the Wednesday evening Chamber Music Series include the Kroll Quartet, the New York Pro Musica, the Beaux Arts Trio, the Bel Arte Trio and Alexander Schneider, violin and Leon Kirchner, piano.

Single tickets for all Festival concerts will be available at the Festival ticket office, Tanglewood, after June 16.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
JUN 7 - 1959

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Berkshire Festival at Lenox Will Run July 1 to August 9

This year's Berkshire Festival at Tanglewood, Lenox, will run from July 1 to August 9.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct 14 of the concerts, and Pierre Monteux will the guest conductor at four concerts.

Rudolf Serkin, piano virtuoso, and Isaac Stern, American violinist, will each appear at three Festival concerts during the 1959 season.

Serkin will perform Piano Concertos of Brahms, Mendelssohn and Beethoven, and Stern will be heard in the Violin Concertos of Tchaikovsky, Mendelssohn and Brahms.

Other soloists will include Nicole Henriot-Schweitzer, Lukas Foss, Bernard Zighera and Ralph Berkowitz, piano; Ruth Posselt, violin, Doriot Anthony Dwyer, flute and Ralph Gomberg, oboe.

John McCollum, tenor, will be soloist in a performance of the Berlioz Requiem. Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass, will be soloists in Mozart's Requiem and Beethoven's Ninth Symphony.

Bethany Beardslee will be soloist in Bach's Cantata No. 51, "Jauchzet Gott in allen Landen."

The annual Tanglewood-on-Parade benefit concert will take place on Thursday, August 6 and will feature Arthur Fiedler and the Boston Pops Orchestra.

Concerts are given on six weekends: July 3-4-5 (devoted to music of Bach); July 10-11-12 (devoted to the music of Mozart) and the final four weekends by the full Boston Symphony Orchestra in the 6000 seat Music Shed.

The concerts of July 17-18-19 will feature music of Tchaikovsky; July 24-25-26 music of Brahms; July 31-August 1-2 music of the Romantic Period, including Berlioz, Mendelssohn and Schumann; August 7-8-9 music of Beethoven.

Six concerts of Chamber Music will be presented on Wednesday evenings and will include the Kroll Quartet; the New York Pro Musica; the Beaux Arts Trio of New York; the Bel Arte Trio and Ralph Berkowitz, piano; and Alexander Schneider, violin and Leon Kirchner, piano.

Visitors to the Berkshire Festival may attend concerts in the intimate Theatre-Concert Hall and in the Music Shed, or may enjoy the music from Tanglewood's spacious lawns.

Many events of the Boston Symphony Orchestra's summer school of musical performance, the Berkshire Music Center, are open to Friends of the Center, including student performance of orchestra, chamber music, and choral music.

Tanglewood and the surrounding area of the Berkshire Hills, which offer many attractions to the visitor, is easily reached by the Massachusetts Turnpike from Boston.

Single tickets to all concerts and further information about events open to the Friends are available at the Festival Office, Tanglewood, Lenox, Massachusetts (Lenox 600).

CINCINNATI, OHIO
ENQUIRER
D. 204,980 S. 277,547
JUN 7 1959

East Is Ready For Festival

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run from July 1 to August 9. Charles Munch, music director of the Boston Symphony Orchestra, will conduct 14 of the concerts, and Pierre Monteux will be guest conductor at four concerts. Rudolf Serkin, outstanding piano virtuoso, and Isaac Stern, the remarkable American violinist, will each appear at three festival concerts.

Mr. Serkin will perform piano concertos of Brahms, Mendelssohn and Beethoven, and Mr. Stern will be heard in the violin concertos of Tchaikovsky, Mendelssohn and Brahms. Other soloists will include Nicole Henriot-Schweitzer, Lukas Foss, Bernard Zighera and Ralph Berkowitz, piano; Ruth Posselt, violin, Doriot Anthony Dwyer, flute, and Ralph Gomberg, oboe. John McCollum, tenor, will be soloist in a performance of the Berlioz Requiem. Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass, will be soloists in Mozart's Requiem and Beethoven's Ninth Symphony. Bethany Beardslee will be soloist in Bach's Cantata No. 51, "Jauchzet Gott In Allen Landen." The annual Tanglewood-on-Parade benefit concert will take place on Thursday, August 6, and will feature Arthur Fiedler and the Boston Pops Orchestra.

Further information is available at the Festival Office, Tanglewood, Lenox, Mass.

Bermuda's most notable agricultural claim is that the first potatoes ever cultivated in North America were shipped from the mid-Atlantic islands to Virginia in 1621.

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MINNEAPOLIS, MINN.
TRIBUNE
D. 214,827 S. 635,122
JUN 7 1959

You Can Put a Lilt Into Your Vacation

NEW YORK — (UPI) — If you like to listen to music enough to devote a summer vacation to it, you can choose among the tamed mountains of western Massachusetts, the untamed mountains of Colorado, and the desert of New Mexico.

The Massachusetts mountains are the Berkshires at Lenox, Mass., where the Boston symphony will open its 17th annual festival July 1 and continue it until Aug. 9.

THE COLORADO mountains are those around Aspen where the Aspen Music festival opens a 10-week season, its 10th, June 24.

The New York forest is Sterling forest, near Tuxedo, where the Empire State Music festival will hold forth for four weeks beginning July 11.

The Santa Fe, N. M., festival is operatic. It runs for eight weeks beginning June 24.

The Berkshire and Aspen festivals also operate music schools, providing pleasant settings for aspiring musical youth to learn something from professionals taking busmen's holidays with pay, if somewhat reduced pay.

At the Berkshire, Aaron Copland and Ukas Foss will teach composing to selected students and 23 members of the Boston symphony will teach orchestral playing to amateur players of assorted instruments.

But the thing about the Berkshire festival for the listener will be the 18 concerts of the Boston symphony, 14 under its music director, Charles Munch, and four under Pierre Monteux. Rudolf Serkin will be piano soloist in three of the 18 and Isaac Stern will be violin soloist in three.

THEY WILL BE week-end concerts, of course, three each week-end, beginning Friday evenings, but there will be six consecutive Wednesday evenings of chamber music, beginning July 1.

The first week-end will be devoted exclusively to Bach, the second exclusively to Mozart. As the festival progresses, 20th century composers will be interwoven with the old masters.

Bach will be one of the big men at Aspen, sharing that honor with Felix Mendelssohn. Their major works will be performed in a big tent three times a week, but there will be works of such moderns as Darius Milhaud, Charles Jones, Benjamin Britten, Claude Debussy and William Schuman.

THE SANTE FE festival will stage six operas — Donizetti's "Anna Bolena," Strauss' "Die Fledermaus," Blitzstein's "Regina," Mozart's "The Abduction from the Seraglio," Puccini's "Madama Butterfly," and Rossini's "The Barber of Seville." All will be sung in English.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
JUN 7 1959

TANGLEWOOD FETE NAMES SOLOISTS

Stern and Serkin to Play at Berkshire Concerts— Monteux Also Booked

Soloists for this summer's Berkshire Festival at Tanglewood, Lenox, Mass., have been announced by Charles Munch, Music director of the Boston Symphony Orchestra.

Rudolf Serkin, the pianist, and Isaac Stern, the violinist, will each appear on three separate programs.

The festival concert will be under the direction of Dr. Munch. He has invited Pierre Monteux to conduct four of the concerts. Lukas Foss and Aaron Copland will also appear as conductors.

The list of soloists follows:

July 3—Conductor, Munch; Works of Bach, including the Suite No. 2, Doriot Anthony Dwyer, flutist; Cantata No. 50, "Nun ist das Heil," the Tanglewood Choir.

July 4—Conductor, Munch; works of Bach, including the Piano Concerto in F minor, No. 5, and the Piano Concerto in D minor, No. 1, Lukas Foss, pianist; Concerto for Two Pianos in C, No. 2, Bernard Zighers and Mr. Foss, pianists; Concerto for Three Pianos in C, No. 2, and Concerto for Three Pianos in D minor, No. 1, Ralph Berkowitz, Mr. Foss and Mr. Zighera, pianists.

July5—Conductor, Munch; works of Bach including the Cantata No. 51, Jauchzet Gott in Allen Landen," Bethany Beardslee, soprano, and Roger Voisin, trumpet; Concerto for Violin and Oboe, Ruth Posselt, violin, and Ralph Gomber, oboe.

July 10—Conductor, Munch; Mozart's Piano Concerto in G, K. 453, Nicole Henriote-Schweitzer, pianist.

July 12—Conductor, Munch; Mozart Requiem, Adele Addison soprano; Florence Kopleff, alto; Blake Stern, tenor; Donald Gramm, bass, and the Tanglewood Choir.

July 18—Lukas Foss' "Symphony of Chorales," conducted by the composers; Tchaikovsky Violin Concerto, Mr. Stern, violinist.

July 19 — Conductor, Monteux; D'Indy's Symphony on a Mountain Air, Mme. Henriot-Schweitzer, pianist.

July 24 — Conductor, Monteux, Brahms' Violin Concerto, Mr. Stern, violinist.

July 26 — Conductor, Munch; Brahms' Piano Concerto No 1, Mr. Serkin, pianist; Aaron Copland's "Tender Land" suite, conducted by the composer.

July 31—Conductor, Munch; Berlioz' Requiem, John McCollum, tenor, and the Festival Chorus, Hugh Ross, director.

August 1 — Conductor, Monteux; Mendelssohn's Piano Concerto No. 1, Mr. Serkin, pianist.

August 2 — Conductor, Munch; Mendelssohn's Violin Concerto, Mr. Stern, violinist.

August 7—Conductor, Munch; Beethoven's Piano Concerto No. 4, Mr. Serkin, pianist; Beethoven's Choral Fantasy, Mr. Serkin, pianist, and the Festival Chorus, Mr. Ross, director.

August 8—Conductor, Monteux.

August 9—Conductor, Munch; Beethoven's Ninth Symphony, Miss Addison, Miss Kopleff, Blake Stern, Mr. Gramm and the Festival Chorus, Mr. Ross, director.

The Wednesday evening Chamber Music Series wil include performances by the Kroll Quartet, the New York Pro Musica, the Beaux Arts Trio, the Bel Arte Trio and Alexander Schneider, violinists, and Leon Kirchener, pianist.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242
JUN 6 - 1959

Music

Billerica Women in Concert Tomorrow

By Alfred W. Burke

LOWELL — The fifth annual concert by the Center Singers will be presented tomorrow evening at the Dale Parish house, Billerica, at 8 o'clock. The group was originally the Women's Chorus of the First Congregational church.

During the past two seasons, the chorus has grown in membership. Concerts have been given at the Masonic home in Charlton, and recently, at the dedication of the newly built Vining school. A program of sacred and secular music has been planned for tomorrow's concert.

Miss Eva M. Lequin, audition program chairman, has announced that this year's National Piano Guild tournament series for this district will be held in the Little Theater at Lowell State Teachers college from June 10 to the 17th.

This will mark the third annual series in Lowell. During the past two years the auditions have brought to light several promising young pianists. The enrollment to date exceeds previous figures.

The judge for Lowell will be George Kelver, noted pianistand Guild judge. Mr. Kelver will be in complete charge of the auditions and during his stay will hear 160 aspiring young artists.

Miss Evelyn Mekelatos, mezzo-contralto, of Groton, and formerly of this city, will join Elaine Malbin, Ronald Holgate and James Berg as leading singers in the North Shore Music theater production of Verdi's "Rigoletto."

This event, scheduled for the week of June 15, and under the direction of Boris Goldovsky, will establish a new era for opera in New England. For the first time, summer opera fans will enjoy opera whose setting is in-the-round.

THE PRODUCTION will offer to listeners a fine cast of operatically-experienced artists. Each singer has enjoyed a successful season and in the case of Miss Malbin, especially so in TV. Both Mr. Holgate and Mr. Berg are top vocalists and promise to carry their careers far into the operatic and concert fields. Miss Mekelatos recently scored a tremendous success in Bizet's "Carmen" with the Boston-New England company in which she essayed the title role.

The Boston Symphony orchestra, Charles Munch, music director, announces the complete roster of soloists for this summer's Berkshire festival at Tanglewood, Lenox, which opens July 1 and closes Aug. 7.

The outstanding piano virtuoso, Rudolph Serkin, will appear on three separate festival programs as will Isaac Stern, the American violinist. Mr. Serkin will be heard in Brahms' Piano Concerto No. 2 (July 26); Mendelssohn's Piano Concerto No. 1 and Schumann's Concert Piece, Opus 92 (Aug. 1); and Beethoven's Choral Fantasy with Piano and Piano Concerto No. 4 (Aug. 7).

Mr. Stern will be soloist in the violin concertos of Tchaikovsky (July 18), Brahms (July 24), and Mendelssohn (Aug. 2).

Nicole Henriot-Schweitzer, the young French pianist, will be soloist in Mozart's Piano Concerto in G Major, K. 453 on July 10 and will appear again on Sunday afternoon, July 19 in D'Indy's Symphony on a Mountain Air.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512
JUN 7 - 1959

Berkshire Festival Soloists Announced for July 1-Aug. 7

The Boston Symphony Orchestra, Charles Munch, music director, announces the complete roster of soloists for this summer's Berkshire Festival at Tanglewood, Lenox, Massachusetts, which opens July 1, 1959, and closes August 7.

The outstanding piano virtuoso, Rudolf Serkin, will appear on three separate Festival programs as will Isaac Stern, the remarkable American violinist. Mr. Serkin will be heard in Brahms' Piano Concerto No. 2 (July 26); Mendelssohn's Piano Concerto No. 1 and Schumann's Concert Piece, Op. 92 (August 1); and Beethoven's Choral Fantasy with Piano and Piano Concerto No. 4 (August 7). Mr. Stern will be soloist in the violin concertos of Tchaikovsky (July 18), Brahms (July 24) and Mendelssohn (August 2).

Nicole Henriot-Schweitzer, the young French pianist, will be soloist in Mozart's Piano Concerto in G major, K. 453 on July 10 and will appear again on Sunday afternoon, July 19, in D'Indy's Symphony on a Mountain Air. The concert of Saturday evening, July 4, in the Music Shed will be conducted by Dr. Munch and will be devoted to performances of concertos for one, two and three pianos by Johann Sebastian Bach. Soloists, all of whom are members of the faculty of the Berkshire Music Center, will include Lukas Foss, pianist, composer and conductor; Bernard Zighera, official pianist of the Boston Symphony Orchestra and principal harp, and Ralph Berkowitz, former piano instructor at the Curtis Institute of Music in Philadelphia and accompanist of the world-famous cellist Gregor Piatigorsky from 1942 to 1956.

Doriot Anthony Dwyer, first flute of the Boston Symphony Orchestra, will be soloist in Bach's Suite No. 2 (July 3), and Ralph Gomberg, principal oboe, will be heard with Ruth Posselt, violin, in Bach's Concerto for Violin and Oboe (July 5).

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51 ("Jauchzet Gott in Allen Landen"), assisted by Roger Voisin, trumpet (July 5). John McCollum, tenor, will be soloist in the Berlioz Requiem (July 31). The vocal quartet to be heard in the Mozart Requiem (July 12) and Beethoven's Ninth Symphony (August 9) will include Adele Addison, soprano; Florence Kopleff alto; Blake Stern, tenor, and Donald Gramm, bass.

The Festival Chorus, Hugh Ross director, will be heard in the Berlioz Requiem (July 31), Beethoven's Choral Fantasy with Piano (August 7), and Beethoven's Ninth Symphony (August 9). A small group from the chorus, the Tanglewood Choir, will appear in Bach's Cantata No. 50 ("Nun ist das Heil") (July 3) and Mozart's Requiem (July 12).

The Festival concerts will be under the direction of Charles Munch, the orchestra's music director. Dr. Munch has invited Pierre Monteax to conduct four of the concerts (July 19, 24; August 1, 8). Lukas Foss will conduct his "Symphony of Chorales" at the concert of July 18, and the program of July 2 will include Aaron Copland's "Tender Land" Suite conducted by the composer.

Artists to be heard in the Wednesday evening Chamber Music Series include the Kroll Quartet, the New York Pro Musica, the Beaux Arts Trio, the Bel Arte Trio and Alexander Schneider, violin, and Leon Kirchner, piano.

Single tickets for all Festival concerts will be available at the Festival Ticket Office, Tanglewood, Lenox, Massachusetts (Lenox 600) after June 16.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886
JUN 7 - 1959

BERKSHIRE FESTIVALS

Tanglewood, Music Barn And Jacob's Pillow Dance

PITTSFIELD, Mass.—The azalea fields at Pittsfield State Forest, one of New England's most colorful displays, are nearing their peak and will provide a brilliant show in the Berkshire Hills for the next couple of weeks.

The azalea fields, largest of their kind in New England, are located just eight miles from the center of Pittsfield in the heart of the Berkshires. They may be reached over a hard-surfaced road which for three miles follows the brink of heavily forested Lulu Cascade.

The pink flowering trees cover 100 acres of land surrounding Berry Pond atop a 2000-foot peak.

The Berkshires' most famous cultural attraction, the Boston Symphony Orchestra's Berkshire Festival, will open at Tanglewood in Lenox July 1 and close Aug. 9. Dr. Charles Munch, director, will conduct 14 of the 18 festival concerts. Pierre Monteux, the orchestra's conductor emeritus, will direct one concert on each of the last four week-ends of the season.

If you like your music with a more modern beat, you will appreciate the menu at Music Barn, only a half-mile from the Tanglewood grounds in Lenox. Louis Armstrong and his group will open the fifth season of the Berkshire Music Barn the evening of June 28, a Sunday. Music Barn offers a schedule of jazz and folk music concerts through Sept. 6.

Ted Shawn's Jacob's Pillow Dance Festival will open its 27th season June 30 and will run through Aug. 29. The opening Pillow program — June 30-Aug. 4—will include Pearl Lang and Dance Company in "Falls the Shadow," Ruth St. Denis in her newest work, "The Blue Madonna of St. Marks," and Alvin Allen & Co. in "Blues" and "Latin American Sketches."

In the southern Berkshire town of Stockbridge, the Berkshire Playhouse will open a 10-week season July 6 with "Time Remembered," and the Williamstown Theater in the college town of the same name will raise the curtain for an eight-week season July 3, opening with "Auntie Mame."

Another Berkshire Hills favorite, the July Fourth Firemen's Muster in Pittsfield, will open a five-day program June 30. The muster closes July 4 with a gigantic parade, followed by competitions between volunteer fire companies in ladder and hose cart races and band and drum corps drills.

More detailed information on what to see and do in the Berkshires may be secured by writing the Berkshire Hills Conference, 50 South St., Pittsfield. Circle tour folders outlining suggested automobile tours of Berkshire County, with map, also may be secured on request.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUN 7 - 1959

Soloists at Tanglewood Include Faculty Members

Foss, Zighera, Berkowitz On Roster in Shed Concert; Serkin, Stern Listed

BOSTON — The Boston Symphony Orchestra, Charles Munch music director, announces the complete roster of soloists for this summer's Berkshire Festival at Tanglewood, Lenox, which opens July 1, and closes Aug. 7. The outstanding piano virtuoso, Rudolf Serkin, will appear on three separate festival programs as will Isaac Stern, outstanding American violinist.

Serkin will be heard in Brahms' Piano Concerto No. 2 (July 26); Mendelssohn's Piano Concerto No. 1 and Schumann's "Concert Piece," Op. 92 (Aug. 1); and Beethoven's "Choral Fantasy" with piano and Piano Concerto No. 4 (Aug. 7). Stern will be soloist in the violin concertos of Tchaikovsky (July 18), Brahms (July 24) and Mendelssohn (Aug. 2).

Other Soloists

Nicole Henriot-Schweitzer, the young French pianist, will be soloist in Mozart's Piano Concerto in G major, K. 453, on July 10 and will appear again on Sunday afternoon, July 19, in D'Indy's "Symphony on a Mountain Air." The concert of Saturday evening, July 4, in the Music Shed will be conducted by Dr. Munch and will be devoted to performances of concertos for one, two and three pianos by Johann Sebastian Bach.

Soloists, all of whom are members of the faculty of the Berkshire Music Center, will include Lukas Foss, pianist, composer and conductor; Bernard Zighera, official pianist of the Boston Symphony Orchestra and principal harp, and Ralph Berkowitz, former piano instructor at the Curtis Institute of Music in Philadelphia and accompanist of the famous cellist Gregor Piatigorsky from 1942 to 1956.

The program will include the Piano Concerto in F minor, No. 5 and the Piano Concerto in D minor, No. 1 (Foss); Concerto for Two Pianos in C major, No. 2 (Mr. Foss, Mr. Zighera); Concerto for Three Pianos in C major, No. 2 and Concerto for Three Pianos in D minor, No. 1 (Foss, Berkowitz, Zighera).

Doriot Anthony Dwyer, first flute of the Boston Symphony Orchestra, will be soloist in Bach's Suite No. 2 (July 3), and Ralph Gomberg, principal oboe, will be heard with Ruth Posselt, violin, in Bach's concerto for violin and oboe (July 5).

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51 ("Jauchzet Gott in Allen Landen"), assisted by Roger Voisin, trumpet (July 5). John McCollum, tenor, will be soloist in the Berlioz "Requiem" (July 31). The vocal quartet to be heard in the Mozart Requiem (July 12) and Beethoven's ninth symphony (Aug. 9) will include Adele Addison soprano, Florence Kipleff alto, Blake Stern tenor, and Donald Gramm bass.

The Festival Chorus, Hugh Ross director, will be heard in the Berlioz "Requiem" (July 31), Beethoven's "Choral Fantasy" with piano (Aug. 7), and Beetoven's ninth symphony (Aug. 9). A small group from the chorus, the Tanglewood Choir, will appear in Bach's Cantata No. 50 ("Nun ist das Heil") (July 3) and Mozart's "Requiem" (July 12).

Guest Conductos

The festival concets will be under the direction of Charles Munch, the orchestra's music director. D. Munch has invited Pierre Monteux to conduct four of te concerts (July 19, 24; Aug 1, 8). Lukas Foss will conduct his "Symphony of Chorales" at the concert of July 18, and the program of July 26 will include Aaron Copland's "Tender Land" Suite conducted by the composer.

Artists to be heard in the Wednesday evening chamber music series include the Kroll Quartet, the New York Pro Musica, the Beaux Arts Trio, the Bel Arte Trio, and Alexander Schneider, violin, and Leon Kirchner, piano.

Single tickets for all festival concerts will be available at the festival ticket office, Tanglewood, Lenox (Lenox 600) after June 16.

CHICAGO, ILL.
SUN-TIMES
D. 534,063 S. 632,432

JUN 13 1959

List Tanglewood Dates, Artists

The 1959 Tanglewood Festival will take place between July 1 and Aug. 9 in Lenox, Mass., under the direction of Charles Munch.

Alternating with Munch at the podium will be Pierre Monteux. Piano soloists during the season include Lukas Foss, Rudolf Serkin, Nicole Henriot-Schweitzer, Ralph Berkowitz and Bernard Zighera.

Singers include Bethany Beardslee, Adele Addison, John McCollum, Blake Stern, Florence Kopleff and Donald Gramm. Other soloists to be featured are Isaac Stern, violinist, and Doriot Anthony Dwyer, flutist.

WILMINGTON, DEL.
NEWS
D. 30,477

JUN 11 1959

Munch, Monteux At Tanglewood

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run July 1 to Aug. 9.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct 14 of the concerts, and Pierre Monteux will be guest conductor at four. Rudolf Serkin, outstanding piano virtuoso, and Isaac Stern, the remarkable American violinist, will each appear at three festival concerts during the 1959 season.

Concerts are given on six week-ends: July 3-4-5 (devoted to music of Bach); July 10-11-12 (devoted to the music of Mozart) and the final four week-ends by the full Boston Symphony Orchestra in the 6,000 seat Music Shed.

WINSTON-SALEM, N.C.
TWIN CITY SENTINEL
D. 39,461

JUN 13 1959

Taking a Trip?

Berkshire Visit Is Rewarding

By FRANCIS CHURCH
Staff Reporter

Know someone who hates classical music? Want him to like it?

If so, take him to Tanglewood (Yankee-version) near Lenox in the Berkshire Hills of western Massachusetts.

That's where the Boston Symphony Orchestra maintains its summer music school (with students from throughout the world—including this year Miss Geraldine McIlroy of Winston-Salem) and performs Friday and Saturday nights and Sunday afternoons during the weekends from July 2-Aug. 9.

If after a weekend with the Boston Symphony, the classical musical hater still hates classical music, one can still be a good host. Each Sunday evening during the summer there are jazz concerts at the Jazz Barn, a stone's throw from the Berkshire Music Center.

For those who LIKE classical music, there are concerts practically each night at the music center. Student groups perform on Tuesdays and Thursdays; there is chamber music by leading groups on Wednesdays. During the day, there are symposiums on contemporary music, often led by the composers themselves.

Other Attractions

Besides music, the Berkshire Hills are full of summer "stock" theaters . . . there is an art museum at Williamstown, seat of Williams College . . . and there are sports car races at Lime Rock, Conn.

What makes Tanglewood so appealing even to the musically uninitiated? The location.

When you go, drive to the music center in order to arrive 15 minutes before concert time. Stand on the green lawns and watch the sun set behind the Berkshires, leaving the sky tinted pink . . . the mountains, valley and lake in Stockbridge Bowl a deep blue.

Then step into the music shed (it seats 6,000, opens on the sides to reveal towering white pines and elms). Hear the first chords of the 110-piece Boston Symphony, always the greatest thrill of a Tanglewood vacation.

At intermission, glance onto the rolling lawns of Tanglewood, now covered with 3,000 people . . . some in Bermuda shorts and sports shirts, others with cribs containing small fry (who somehow always seem to remain quiet throughout the concerts).

After it's all over, head from car-crowded parking lots into traffic-filled highways . . . all folks who have chosen music instead of the so-called popular diversions for a summer evening's entertainment.

15 Hours Away

Superhighways have brought the Berkshire Festival "close" to Winston - Salem and Northwest North Carolina. It is now 15 hours driving time away.

By lingering longer on the way, the tourist can enjoy such spots as Virginia's Natural Bridge, Shenandoah Valley and caverns. . . . Washington's many attractions . . . New Jersey's palisades . . . New York's West Point . . . and others.

Although the Berkshires are tame compared to North Carolina's Great Smokies and Blue Ridge, one can enjoy drives through the area's neat countryside, the trip to the top of Mount Greylock, Massachusetts' tallest peak, or a walk among the rocks of Monument Mountain between Stockbridge and Great Barrington, Mass.

Accommodations are numerous. Stockbridge is the most pleasant spot for lodgings and only a few miles from Tanglewood. Other nearby towns with numerous hotels and motels are Lenox, Great Barrington and Pittsfield.

How to get there:

The quickest route is via U. S. 158 to Reidsville, U. S. 29 to Danville, Va., U. S. 58 to South Hill, Va., U. S. 1 to Petersburg, Va., Richmond-Petersburg Turnpike to U. S. 1 on the other side of Richmond, U. S. and Shirley Freeway to Washington, Washington-Baltimore Parkway to Baltimore Tunnel (the tunnel takes you UNDER Baltimore) U.S. 40 to Delaware Bridge, New Jersey Turnpike to Garden State Parkway, Garden State Parkway to New York Thruway, New York Thruway to Berkshire spur, Berkshire spur to Massachusetts Turnpike which has exits in the Lenox-Stockbridge area.

Tolls are charged on the Richmond - Fredricksburg Turnpike, Baltimore Tunnel, Delaware Bridge, New Jersey Turnpike, Garden State Parkway, New York Thruway and Massachusetts Turnpike. The price tag is computed on a mileage basis.

Staff Photo by Francis Church

Outside the music shed at Tanglewood near Lenox, Mass.

SCHENECTADY, N.Y.
GAZETTE
D. 46,209

JUN 9 1959

Berkshire Festival Lists Soloists for Summer

The Boston Symphony Orchestra, Charles Munch, music director, has announced the complete roster of soloists for this summer's Berkshire Festival at Tanglewood, Lenox, Mass. The festival opens July 1 and closes Aug. 7.

* * *

RUDOLF SERKIN, piano virtuoso, will appear on three festival programs as will Isaac Stern, American violinist.

Serkin will be heard in the Brahms Piano Concerto number 2, July 26; Mendelssohn's piano concerto number 1 and Schumann's Concert Piece, opus 92, Aug. 1; and Beethoven's Choral Fantasy with Piano and Piano Concerto number 4, Aug. 7.

Stern will be soloist in the violin concerto of Tchaikovsky, July 18; Brahms, July 24; and Mendelssohn, Aug. 2.

Nicole Henriot - Schweitzer, young French pianist, will be soloist in Mozart's Piano Concerto in G major, K. 453, July 10; and will appear again on the afternoon of July 19 in D'Indy's Symphony on a Mountain Air.

* * *

DR. MUNCH will conduct the evening concert of July 4 in the Music Shed featuring performances of concertos for one, two and three pianos by J. S. Bach. Soloists will include Lukas Foss, Bernard Zighera and Ralph Berkowitz.

Doriot Anthony Dwyer, first flute of the Boston Symphony Orchestra, will be soloist in Bach's Suite number two, July 3; and Ralph Gomberg, principal oboe, will be heard with Ruth Posselt, violin, in Bach's Concerto for violin and Oboe, July 5.

Bethany Beardslee, soprano, will be soloist in the Bach Cantata number 51 assisted by Roger Voisin, trumpet, July 5. John McCollum, tenor, will be soloist in the Berlioz Requiem, July 31. The vocal quartet for the Mozart Requiem, July 12, and Beethoven's Ninth Symphony, Aug. 9, will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Donald Gramm, bass.

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THE FESTIVAL CHORUS, Hugh Ross, director, will be heard in the Berlioz Requiem, July 31; Beethoven's Choral Fantasy with Piano, Aug. 7; and Beethoven's Ninth Symphony, Aug. 9. The Tanglewood Choir, a small group from the chorus, will appear in the Bach Cantata number 50, July 3; and Mozart Requiem, July 12.

Dr. Munch will direct most of the festival concerts. He has invited Pierre Monteux to conduct four concerts, July 19 and 24, Aug. 1 and 8. Lukas Foss will conduct his "Symphony of Chorales" on July 18 and the program of July 26 will include Aaron Copland's "Tender Land" Suite conducted by the composer.

* * *

ARTISTS to be heard in the Wednesday evening Chamber Music Series include the Kroll Quartet, the New York Pro Musica, the Beaux Arts Trio, the Bel Arte Trio, and Alexander Schneider, violin, and Leon Kirchner, piano.

Single tickets for all festival concerts will be available at the festival ticket office, Tanglewood, Lenox, Mass., after June 16.

WILMINGTON, DEL.
JOURNAL
D. 70,888

JUN 10 1959

Munch, Monteux At Tanglewood

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run July 1 to Aug. 9.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct 14 of the concerts, and Pierre Monteux will be guest conductor at four. Rudolf Serkin, outstanding piano virtuoso, and Isaac Stern, the remarkable American violinist, will each appear at three festival concerts during the 1959 season.

Concerts are given on six week-ends: July 3-4-5 (devoted to music of Bach); July 10-11-12 (devoted to the music of Mozart) and the final four week-ends by the full Boston Symphony Orchestra in the 6,000 seat Music Shed.

30

LOUISVILLE, KY.
COURIER JOURNAL
D. 216,645 S. 310,371
JUN 14 1959

SUMMER MUSIC By William Mootz

38th Opera Season To Open At Cincinnati Zoo Saturday

Expanded festivals in various sections of the country are slated for the vacation season.

WITH THE PEAK of the summer vacation period just around the corner, music festicals the country over are completing preparations for the 1959 season.

The American tourist, with a little advance planning, can have music wherever he goes.

The Cincinnati Summer Opera Association is going all out this year to make its 38th season at the Zoo Pavilion a success. The battered backdrops and crumpled hangings of former years have all been scrapped in an effort to bring its productions up to date.

Work on Details

Wolfgang Roth, internationally known stage designer, and Dino Yannopoulos, stage director of the Metropolitan, have been in Cincinnati the past several weeks to personally supervise the endless details involved in preparing for the coming season. New sets, new lighting,

The season opens next Saturday with "Aida," starring Mary Curtis-Verna, Piero Miranda-Ferraro, Constantine Ego and Nell Rankin. The following night's opera is "Tosca," and the season extends through July 18. Complete details and tickets are available from the Summer Opera Ticket Office, Fifth and Vine Streets, Cincinnati, Ohio. Mail orders, claims the management, will be given special attention. Saturday prices range from $3 to $5.50; weekdays and Sunday from $2.50 to $4.50.

Jack Baldwin
To hold piano workshop

At Berkshire

The Berkshire Festival at Tanglewood promises another fine season, with Rudolf Serkin and Isaac Stern heading the list of soloists. The Boston Symphony will be conducted by its regular, Charles Munch, and Pierre Monteux will step in for four concerts. Outstanding event of the festival is apt to be Munch's performance of the rarely scheduled Berlioz Requiem. Request brochure and details from Berkshire Festival at Lenox, Mass. The festival runs from July 1 through August 9.

Chicago's Ravinia Festival opens on June 30 with a concert conducted by Pierre Monteux. Ravinia's 24th season runs through August 15, with symphony concerts at 8:30 p. m. every Tuesday, Thursday and Saturday. Chamber music, ballad and jazz programs will be interspersed throughout the six weeks of symphony programs.

Ballet To Take Over

During Ravinia's final week (August 10-15), the New York City Ballet will take over with a company including Diana Adams, Melissa Hayden, Allegra Kent, Jacques d'Amboise, and other star members of its company. Included in the repertory will be Symphony in C, "Western Symphony," "Stars and Stripes," "The Seven Deadly Sins," "Interplay," "The Cage" and others.

Going West? **The Aspen Music Festival** has grown until it is the longest in the country. According to first-hand observers, it is also one of the most distinguished. Music of Bach and Mendelssohn will be featured this season, but many other composers are represented on the programs.

The season opens June 24 and runs through August 30. Concerts are given each week on Wednesday, Saturday and Sunday, and all programs begin at 4 p.m.

Nell Rankin will sing the role of Amneris in the opening of "Aida" at Cincinnati Zoo on Saturday.

LANSING, MICH.
STATE JOURNAL
D 63,998 S. 63,202
JUN 14 1959

Boston Symphony Proclaims Berkshire Festival Soloists

The Boston Symphony orchestra, Charles Munch, music director, announces the complete roster of soloists for this summer's Berkshire Festival at Tanglewood, Lenox, Mass., opening July 1, 1959, and closing Aug. 7.

The famous piano virtuoso, Rudolf Serkin, will appear on three separate festival programs; so will Isaac Stern, the remarkable American violinist.

Mr. Serkin will be heard in Brahms' "Piano Concerto No. 2" (July 26); Mendelssohn's "Piano Concerto No. 1" and Schumann's "Concert Piece, Op. 92" (August 1)—and Beethoven's "Choral Fantasy with Piano" and "Piano Concerto No. 4" (August 7). Mr. Stern will be soloist in the violin concertos of Tschaikowsky (July 18), Brahms (July 24) and Mendelssohn (August 2).

"ON A MOUNTAIN AIR"

Nicole Henriot-Schweitzer, young French pianist, will be soloist in Mozart's Piano Concerto in G major, K. 453 on July 10 and will appear again on Sunday afternoon, July 19, in D'Indy's "Symphony on a Mountain Air." The concert of Saturday evening, July 4, in

RUDOLF SERKIN

the Music Shed will be conducted by Dr. Munch and will be devoted to performances of concertos for one, two and three pianos by Johann Sebastian Bach.

Soloists, all of whom are members of the faculty of the Berkshire Music center, will include Lukas Foss, pianist, composer and conductor, Bernard Zighera, official pianist of the Boston Symphony orchestra and principal harp, and Ralph Berkowitz, former piano instructor at the Curtis Institute of Music in Philadelphia and accompanist of the world-famous cellist Gregor Piatigorsky from 1942 to 1956. The program will include "Piano Concerto in F minor, No. 5" and "Piano Concerto in D minor," No. 1 (Mr. Foss); "Concerto for Two Pianos in C major, No. 2" (Mr. Foss, Mr. Zighera); "Concerto for Three Pianos in C major, No. 2" and "Concerto for Three Pianos in D minor, No. 1" (Mr. Foss, Mr. Berkowitz, Mr. Zighera).

FLUTE, OBOE STARS

Doriot Anthony Dwyer, first flute of the Boston symphony orchestra, will be soloist in Bach's "Suite No. 2" (July 3), and Ralph Gomberg, principal oboe, will be heard with Ruth Posselt, violin, in Bach's "Concerto for Violin and Oboe" (July 5).

Bethany Beardslee, soprano, will be soloist in Bach's "Cantata No. 51"" ("Jauchzet Gott in Allen Landen"), assisted by Roger Voisin, trumpet (July 5). John McCollum, tenor, will be soloist in the Berlioz Requiem (July 31). The vocal quartet to be heard in the Mozart Requiem (July 12) and Beethoven's Ninth Symphony (August 9) will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor and Donald Gramm, bass.

The Festival Chorus, Hugh Ross director, will be heard in the Berlioz Requiem (July 31), Beethoven's "Choral Fantasy with Piano" (August 7), and Beethoven's Ninth Symphony (August 9). A small group from the chorus, the Tanglewood choir, will appear in Bach's Cantata No. 50 ("Nun ist das Heil") (July 3) and Mozart's Requiem (July 12).

MONTEUX AS GUEST

The festival concerts will be under the direction of Dr. Munch, who has invited Pierre Monteux to conduct four of the concerts (July 19, 24; August 1, 8). Lukas Foss will conduct his "Symphony of Chorales" at the concert of July 18, and the program of July 26 will include Aaron Copland's "Tender Land" suite, conducted by the composer.

Artists to be heard in the Wednesday evening Chamber Music Series include the Kroll quartet, the New York Pro Musica, the Besux Arts Trio, the Bel Arte Trio and Alexander Schneider, violin and Leon Kirchner, piano.

Single tickets for all festival concerts will be available at the festival ticket office, Tanglewood, Lenox, Mass., (Lenox 600) after June 16.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
JUN 14 1959

ARTS TO SHARE SPOTLIGHT WITH MOTHER NATURE

Berkshires Will Again Have Music, Dance And Theater

PITTSFIELD—Music, theater and the dance again will share top billing with nature in the Berkshire Hills summer vacation schedule this year.

Serious Music

This area's most famous attraction, the Boston Symphony Orchestra's Berkshire Festival will open at Tanglewood in Lenox July 1 and close Aug. 9. Dr. Charles Munch, music director of the symphony, will conduct 14 of the 18 festival concerts, and Pierre Monteux, the orchestra's conductor emeritus, will conduct one concert on each of the last four week ends of the season.

The annual Bach-Mozart concerts will be held on the first two week ends, July 3-5 and 10-12, with performances Friday and Saturday evenings at 8:30 and Sunday afternoons at 4:30. The works of these great composers will be featured on the last four week ends—Tchaikovsky, July 17-19; Brahms, July 24-26; Berlioz, Mendelssohn and Schumann, July 31-Aug. 2, and Beethoven, August 7-9. Chamber music concerts will be presented every Wednesday evening from July 1 through Aug. 5.

Only a half mile from the Tanglewood grounds in Lenox, music with a different beat will be heard from June 28 through September 6 at Music Barn, where Mahalia Jackson, noted gospel singer, will open the season. Music Barn offers jazz every Saturday at 3.30 p. m. and folk music concerts every Sunday at 8.30 p. m.

Dance Artists

Ted Shawn's Jacob's Pillow Dance Festival will open its twenty-seventh season the 30th and will run through Aug. 29. The ballet Rambert, of London England's oldest company, will make its United States debut at Jacob's Pillow this season, giving 24 performances from July 14 through Aug. 1. Stars from Les Grandes Ballets Canadiens will come from Montreal for an American debut at the Pillow late in the season, and the Ximenez—Vargas Ballets Espagnol, which played here to sell-out crowds in 1958, will return for a full week.

The Berkshires' two summer theaters will offer additional entertainment during the season. The Berkshire Playhouse in Stockbridge will open a 10-week season the evening of June 24, and the Williamstown Theater will raise the curtain on an eight-week season July 3.

GREENSBORO, N.C.
NEWS
D. 37,002 S. 98,985
JUN 14 1959

Berkshire Festival Dates Set

This year's Berkshire Festival at Tanglewood, Lenox, Mass., will run from July 1 to Aug. 9. Charles Munch, music director of the Boston Symphony Orchestra, will conduct 14 of the concerts, and Pierre Monteux will be guest conductor at four concerts.

Rudolf Serkin, outstanding piano virtuoso, and Issac Stern, the remarkable American violinsist, will each appear at three Festival concerts during the 1959 season. Serkin will perform Piano Concertos of Brahms, Mendelssohn and Beethoven, and Stern will be heard in the violin Concertos of Tchaikovsky, Mendelssohn and Brahms.

Concerts are given on six weekends: July 3-4-5 (devoted to music of Bach); July 10-11-12 (devoted to the music of Mozart) and the final four weekends by the full Boston Symphony Orchestra in the 6,000-seat Music Shed. The concerts of July 17-18-19 will feature music of Tchaikovsky; July 24-25-26 music of Brahms; July 31-Aug. 1-2 music of the Romantic Period, including Berlioz, Mendlessohn and Schumann; Aug 7-8-9 music of Beethoven.

Visitors to the Berkshire Festival may attend concerts in the intimate Theatre-Concert Hall and in the Music Shed, or may enjoy the music from Tanglewood's spacious lawns.

WASHINGTON, D.C.
STAR
D. 254,992 S. 296,218
JUN 14 1959

POINTS OF INTEREST

Biblical Drama Staged In Salem, Virginia

VIRGINIA — "Thy Kingdom Come," a religious play set in St. Paul's time 1,900 years ago, opens its third season on June 26 at Sherwood Amphitheater in Salem. The Kermit Hunter outdoor drama will play nightly except Mondays throughout the summer.

MARYLAND — Ocean City's annual Amateur Fishing Contest gets under way today. The contest, sponsored by the Mayor and City Council, awards prizes to anglers landing the largest trout, flounder, striped bass or kingfish each week through September 5.

PENNSYLVANIA — Pittsburgh's Gateway Festival, focus of the steel capital's 200th anniversary observance, is presenting hit Broadway musicals starting tomorrow and running through September 5. Other attractions are an authentic Seneca Indian village and a child-scale frontier town.

NEW JERSEY — Atlantic City's Steel Pier will be jumping for the rest of the summer. Top entertainers and orchestras like Sammy Kaye's and Gene Krupa's will perform at the fun palace. Johnny Austin, of the late Glenn Miller band, is playing with his orchestra at the Marine Ballroom through June 18.

MASSACHUSETTS — The 1959 Berkshire Music Festival at Tanglewood starts July 1 under the baton of Charles Munch and the Boston Symphony Orchestra. The festival, in Lenox, features six week ends of concerts held every Friday and Saturday evenings and Sunday afternoons.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
JUN 18 1959

Tanglewood Festival Soloists Announced By Boston Symphony

Outstanding International Artists Selected To Appear At Summer Concerts

The Boston Symphony Orchestra, Charles Munch, Music Director, this week announced the complete roster of soloists for this summer's Berkshire Festival at Tanglewood, Lenox, Massachusetts, which opens July 1, 1959 and closes August 7.

The outstanding piano virtuoso, Rudolph Serkin, will appear on three spearate Festival programs as will Isaac Stern, the remarkable American violinist. Mr. Serkin will be heard in Brahms' Piano Concerto No. 2 (July 26); Mendelssohn's Piano Concerto No. 1 and Shumann's Concert Piece, Op. 92 (August 1); and Beethoven's

Continued on Page Five

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Times (e)
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Independent Republican
Circ. 9,142
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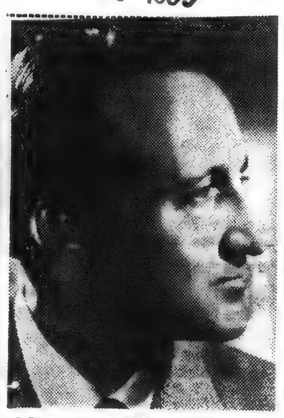
CLEVELAND, OHIO
PRESS
D. 314.053
JUN 20 1959



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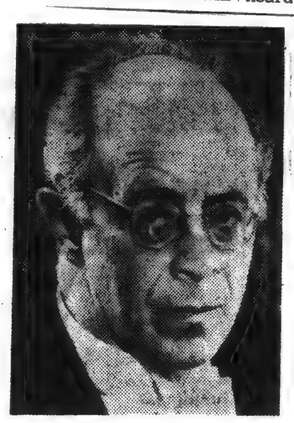

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Festivals Serve Up Culture

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D 7132
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SPAR-KOOL — FRESH FROZEN
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Good Size
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Your Choice
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Boston Symphony

Continued from Page One

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PRESS
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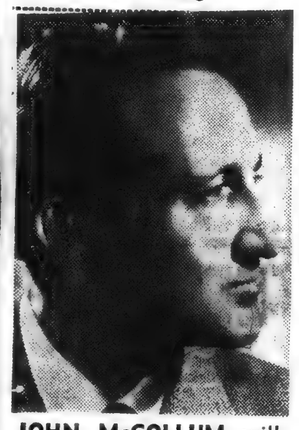

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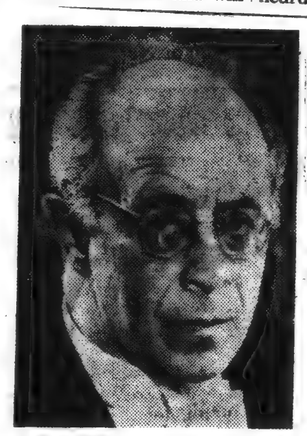

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590
JUN 21 1959

Festival Concerts Will Begin July 1 at Tanglewood

THE 1959 Berkshire Festival will open July 1 and continue through Aug. 9. The festival comprises concerts in various series given by the Boston Symphony Orchestra at its summer home at Tanglewood in Lenox. Also at Tanglewood is the Berkshire Music Center, established to provide a center where young musicians can continue their professional training and add to their experience under the guidance of eminent artists.

Tanglewood is a beautiful estate in the Berkshire Hills, given to the orchestra in 1936. The spacious grouunds open to visitors make the Berkshire Festival an especially attractive goal for a summer journey, besides the opportunity of hearing concerts by the Boston Symphony Orchestra and guest artists. The Music Shed where the major symphony programs are given was designed in 1938 by the Finnish architect, Eliel Saarinen. The huge wedge-shaped shed seats 6,000, and beyond its open sides audiences can hear the music on the tree-shaded lawns of Tanglewood.

Six Chamber Music concerts will be given this summer in the Theater - Concert Hall on Wednesday evenings at 8:30 from July 1 through Aug. 5. featuring the music of Bach and Mozart.

Six weekend concert series will be given in the Musie Shed with programs Friday and Saturday evenings and Sunday afternoon on each weekend beginning July 3. Three weekends will be devoted to the work of one composer: Bach on July 3-5; Mozart, July 10-12; and Beethoven, Aug. 7-9. Classical and modern composers will be heard during the concert programs of the other three weekend series. On Aug. 6, a special annual program is scheduled, Tanglewood on Parade, with Arthur Fiedler and the Boston Pops Orchestra.

Conducting the Boston Symphony Orchestra will be its music director, Charles Munch. Mr. Munch will conduct all the weekend concerts except those of July 19 and 24, and Aug. 1 and 8, when Pierre Monteux will conduct. Soloists will include Rudolph Serkin, piano, Isaac Stern, violinist, Nicole Henriot-Schweizer, piano, Ruth Posselt, violin, as well as John McCollum, tenor, Adele Addison, soprano, Florence Kopleff, alto, Blake Stern, tenor, and Donald Gramm, bass.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,699
JUN 21 1959

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The Festival Chorus, Hugh Ross director, will be heard in the Berlioz Requiem (July 31), Beethoven's Choral Fantasy with Piano (Aug. 7), and Beethoven's Ninth Symphony (Aug. 9). A small group from the chorus, the Tanglewood Choir, will appear in Bach's cantata No. 50 ("Nun ist da Heil") (July 3) and Mozart's Requiem (July 12).

The Festival concerts will be under the direction of Dr. Munch. Dr. Munch has invited Pierre Monteux to conduct four of the concerts (July 19, 24; Aug. 1, 8).

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527
JUN 21 1959

THE HARTFORD COURANT: Sunday, June 21, 1959

Azalea Fields At Pittsfield Near Peak Of Brilliance

PITTSFIELD, Mass. — The azalea fields at Pittsfield State Forest, one of New England's most colorful displays, are nearing their peak and will provide a brilliant show in the Berkshire Hills for the next couple of weeks.

The azalea fields, largest of their kind in New England, are located just eight miles from the center of Pittsfield in the heart of the Berkshires. They may be reached over a hard-surfaced road which for three miles follows the brink of heavily-forested Lulu Cascade.

The pink flowering trees cover 100 acres of lawn surrounding Berry Pond atop a 2,000-foot peak. The azalea bushes, from two to 15 feet high, line the shores of the pond and cover several miles around the pond. This unspoiled area of the Berkshires was unknown to the public until 1934, when it was discovered by Civilian Conservation Corps workers.

The azalea fields are believed to have resulted from natural gardens started by William Berry, a Revolutionary War soldier who received the grant of land for his services in the Continental Army.

The azalea show is the annual season opener for the Berkshires' vacation attractions, which feature a pleasing mixture of nature and culture.

The Berkshires' most famous cultural attraction, the Boston Symphony Orchestra's Berkshire Festival, will open at Tanglewood in Lenox July 1 and close Aug. 9. Dr. Charles Munch, music director of the BSO, will conduct 14 of the 18 Festival conderts. Pierre Monteux, the orchestra's conductor emeritus, will direct one concert on each of the last four weekends of the season.

The annual Bach-Mozart concerts will be held on the first two weekends—July 3-5 and 10-12, with performances Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The works of great composers will be featured on the last four weekends: Tchaikovsky, July 17-19; Brahms, July 24-26; Berlioz, Mendelssohn and Schumann, July 31-Aug. 2, and Beethoven, Aug. 7-9. Chamber music concerts will be presented every Wednesday evening from July 1 through Aug. 5 at 8:30.

If you like your music with a more modern beat, you will appreciate the menu at Music Barn, only a half mile from the Tanglewood grounds in Lenox. Louis Armstrong and his group will open the fifth season of the Berkshire Music Barn the evening of June 28, a Sunday. Music Barn offers a schedule of jazz and folk music concerts through Sept. 6 this season.

Gospel singer Mahalia Jackson will present a concert the evening of July 2, and on the afternoon of July 4, the Music Barn will have Odetta in a program of blues and folk songs. The Fourth of July weekend program will conclude July 5 with an evening concert by the George Shearing Quintet.

Ted Shawn's Jacob's Pillow Dance Festival will open its 27th season June 30 and will run through Aug. 29. The opening Pillow program—June 30-Aug. 4—will include Pearl Lang and Dance Company in "Falls the Shadow," Ruth St. Denis in her newest work, "The Blue Mdaonna of St. Marks," and Alvin Allen & Co. in "Blues" and "Latin American Sketches."

The Ballet Rambert of London, England's oldest company, will make its United States debut at Jacob's Pillow this season, giving 24 performances from July 14 through Aug. 1.

In the southern Berkshire town of Stockbridge, the Berkshire Playhouse will open a 10-week season July 6 with "Time Remembered," and the Williamstown Theater in the college town of the same name will raise the curtain for an eight-week season July 3, opening with "Auntie Mame."

Another Berkshire Hills favorite the July Fourth Firemen's Muster in Pittsfield, will open a five-day program June 30. The muster closes July 4 with a gigantic parade, followed by competitions between volunteer fire companies in ladder and hose cart races and band and drum corps drills.

More detailed information on what to see and do in the Berkshires may be secured by writing the Berkshire Hills Conference, 50 South St., Pittsfield. Circle tour folders outlining suggested automobile tours of Berkshire County, with map, also may be secured on request.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590
JUN 21 1959

Music

Tanglewood Soloists Named

By RAYMOND MORIN
Telegram Music Critic

An impressive array of soloists has been scheduled for the Berkshire Music Festival at Tanglewood, Lenox, which opens July 1 and closes August 9.

Rudolf Serkin, pianist, will appear on three separate programs as will Isaac Stern, violinist.

The pianist's assignments are Brahms' Piano Concerto No. 2 (July 26); Mendelssohn's Piano Concerto No. 1 and Schumann's Concert Piece, Opus 92 (Aug. 1); and Beethoven's Choral Fantasy with Piano and Piano Concerto No. 4 (Aug. 7).

Violin Concertos

Stern will be soloist in the violin Concertos of Tchaikovsky (July 18); Brahms (July 24) and Mendelssohn (Aug. 2).

Nicole Henriot-Schweitzer, the young French pianist, will be soloist in Mozart's Piano Concerto in G major, K.543, on July 10, and will appear again on Sunday afternoon, July 19 in D'Indy's Symphony on a French Mountain Air.

The evening of July 4 will be celebrated by the Boston Symphony and Charles Munch with concertos for one, two and three pianos by Johann Sebastian Bach. Soloists will be Lukas Foss, Bernard Zighera and Ralph Berkowitz.

Suite by Bach

Doriot Anthony Dwyer, first flute of the Boston Symphony, will solo in Bach's Suite No. 2 (July 3), and Ralph Gomberg, principal oboe, will be heard with Ruth Posselt, violinist, in Bach's Concerto for Violin and Oboe (July 5).

Soprano Bethany Beardslee will be in Bach's Cantata No. 51 ("Jauchzet Gott in Allen Landen"), assisted by Roger Voisin, trumpet (July 5). John McCollum, tenor, will appear in Berlioz Requiem (July 31).

Vocal Quartet

The vocal quartet to be heard in the Mozart Requiem (July 12) and Beethoven's Ninth (Aug. 9) will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor, and Donald Gramm, bass.

With the exception of Miss Beardslee, all of these soloists have been heard at Tanglewood many, many times.

Short Cut to Fame

No amount of money or personal influence could have accomplished as much for Jaime Laredo as his recent winning of the Queen Elizabeth of Belgium competition.

The 18-year-old violinist from Bolivia triumphed over dozens of applicants from all over the world in what is known as "the most celebrated musical contest in the Western World."

Judges included Yehudi Menuhin, Zino Francescatti, David Oistrakh, and Arthur Grumiaux.

The cash award of $3,000 is a pittance compared to the "open Sesame" into the offices of managements, to automatic engagements, and publicity.

In addition, Laredo can claim to be the only violinist from South America to ever achieve international recognition.

Jacob's Pillow

The Jacob's Pillow Dances Festival opens June 30-July 4, with seven showings. Evening performances (9:00) will be Tues. Wed. Fri. and Sat. — matinees (4:00) Thurs. Fri. and Sat.

Opening program stars Pearl Lang and Co., "Falls and Shadow' '(Kupferman-Lang); Ruth St. Denis in "Blue Madonna of St. Marks"; and Alvin Ailey & Co., in "Blues" and "Latin American Sketches."

Tickets may be obtained by writing the Jacob's Pillow Dance Festival, Box 90, Lee, Mass. or telephoning the box-office.

Staats-Herold 6/20/59

Die Solisten bekanntgegeben für das Berkshire-Sommerfestspiel

Das Boston Symphony Orchester unter Leitung von Charles Munch hat jetzt die Solisten für das Berkshire-Sommerfestspiel in Tanglewood, Lennox, Mass., bekanntgegeben.

Das Festspiel beginnt am 1. Juli und endet am 7. August.

Der bekannte Pianist Rudolf Serkin erscheint in drei verschiedenen Programmen, ebenso der Geiger Isaac Stern. Am 26. Juli spielt Serkin das Klavierkonzert Nr. 2 von Brahms, am 1. August das Klavierkonzert Nr. 1 von Mendelssohn und am 4. August das Klavierkonzert Nr. 4 von Beethoven wie auch den Klavierpart der Beethovenschen Choralphantasie.

Stern wird als Solist in den Violinkonzerten von Tschaikovsky, Brahms und Mendelssohn zu hören sein, und zwar am 18. Juli, 24. Juli und 2. August.

Bach-Konzerte

Das Klavierkonzert in G-Dur wird am 10. Juli von Nicole Henriot-Schweitzer aus Frankreich gespielt.

Das Konzert am Samstagabend, den 4. Juli, im Musik-Pavillon, wird von Dr. Munch dirigiert und bringt Aufführungen von Konzerten für ein, zwei und drei Klaviere von Johann Sebastian Bach, wobei Mitglieder des Lehrkörpers vom Berkshire Music Center mitwirken.

Dr. Munch, dem die Leitung der Festkonzerte untersteht, hat Pierre Monteux veranlaßt, vier Konzerte zu dirigieren, die am 19., 24. Juli und 1., 8. August stattfinden.

Am Mittwochabend wird Kammermusik geboten, wobei das Kroll-Quartett, das New Yorker Pro Musica, das Beaux Arts Trio, das Bel Arte Trio und Alexander Schneider als Violinist und Leon Kirchner als Pianist auftreten werden.

In der Bach-Kantate 51 ("Jauchzet Gott in allen Landen") am 5. Juli singt die Sopranistin Bethany Beardsley die Solopartie und am 31. Juli John McCollum die Tenorpartie im Requiem von Berlioz.

Das vollständige Programm und Karten können in Tanglewood, Lennox., Mass., angefordert werden.

AMARILLO, TEXAS
GLOBE-TIMES
D 37 029
JUN 22 1959

Summer Music-Making No Longer Is, Like Summer Eating, a Simple Fare

Leonard Bernstein, that gifted missionary, will be conductor and soloist today as New York's Lewisohn Stadium concert series enters its 42nd year. Along with the Boston Pops series, the Lewisohn concerts might be said to have established the main line of summer music-making.

Perhaps on the theory that summer listening like summer eating demands simple fare, programming tends to avoid the bulkier standard offerings. Semi and light classics are staples, and there is often more of Hollywood, Broadway and Tin Pan Alley than of the traditional Three B's.

Concerts given at Ravinia Park near Chicago, at Robin Hood Dell in Philadelphia, at the Watergate in Washington, at Red Rocks outside Denver, at the Bowl near Hollywood are all more or less of this type. Besides attracting huge audiences in their own right, these summer pops programs have generally been credited with preparing a wider public for the weightier sonorities of the winter season.

Oddly enough, a radically different approach also flowers in the summer's heat. Vacation music festivals, of which the 23-year-old Tanglewood Festival at Lennox, Mass., is the best known, aren't afraid of the heavier stuff. In fact, arcane and esoteric works far outnumber the standards.

For example, this year's Caramoor festival at Katonah, N. Y., (June 20-July 5) will feature 15th and 16th Century English and Flemish outdoor music by the Pro Musica Motet. Winston-Salem, N. C., is offering (June 22-28) a festival and seminar devoted exclusively to early American music. Marlboro, Vt., specializes in chamber music, Carmel, Calif., in the lesser-known works of J. S. Bach. Aspen, Colo., which lured Albert Schweitzer to its Goethe bicentennial in 1949, is attracting more and more listeners each season despite an out-of-the-way location and the frequent abstruseness of its programs.

Berkshire Festival At Tanglewood July 3, 4

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will be presented by the Boston Symphony Orchestra under the leadership of its Music Director, Charles Munch, next Friday and Saturday evening (July 3, 4) at 8:30 and Sunday afternoon, July 6 at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the Theatre-Concert Hall on Friday and Sunday, and in the Music Shed on Saturday, July 4.

Millbrook Round Table

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 5,485

JUN 21 1959

Tanglewood Encore . . .

The Boston Symphony Orchestra's ~~1959~~ Berkshire Festival at Tanglewood, Lenox, Mass., will open on July 1 and close Aug. 9.

Charles Munch will conduct 14 of the 18 Festival concerts and Pierre Monteux, the orchestra's 84-year-old "conductor emeritus," will conduct four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, each will appear at three Festival concerts during the 1959 season. These artists will perform classics of the concerto literature.

The concerts of the first two weeks of the Festival, in the Theatre Concert Hall by members of the Boston Symphony Orchestra, will be devoted to music of Bach (July 3-4-5) and Mozart (July 10-11-12). The last four weekends will follow a plan of previous years, featuring the works of established composers combined with contemporary works.

The opening weekend will give especial prominence to music by Tchaikovsky (July 17-18-19), and the following weeks to Brahms (July 24-25-26), composers of the Romantic Period (July 31-August 1-2), and Beethoven (August 7-8-9). Among the contemporary composers whose works will be performed are Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland. Messrs. Copland and Foss will each conduct their own works.

Dr. Munch will present three works of the choral literature during this summer's Festival: the Mozart "Requiem" on Sunday, July 12; the Berlioz "Requiem" on Friday, July 31; and the traditional close of the Berkshire Festival, Beethoven's Ninth Symphony.

Ticket information for the Festival is available from the Festival ticket office, Symphony Hall, Boston.

The Echo 6/23/59

Berkshire Festival Opens On July 1st

In more senses than one the most important center of musical activity in mid-summer on this side of the world is Tanglewood at Lenox in the Berkshire Hills of western Massachusetts. The two hundred acres of Tanglewood are the summer home of the Boston Symphony Orchestra and it is there for six weeks, July 1st through August 8th, that the Boston Symphony Orchestra, under its famous conductor, Charles Munch, presents the Berkshire Festival concerts before many thousands in the great semi-open Music Shed. It is here, also, that the principals of the Boston orchestra, together with other members of a disinguished faculty, hold the annual session of the Berkshire Music Center, a school for "living and working in music." The school offers rare opportunities for music performance and for study and for hearing music as well.

The Berkshire Music Center school was begun in 1940 as a realization of a long cherished project envisioned by Serge Koussevitzky, the Boston Symphony Orchestra's late conductor. Charles Munch is the Director of the Center and Aaron Copland, prominent American composer, serves as chairman of the Faculty. Ralph Berkowitz, noted pianist and lecturer, is Dean. The school comprises five departments: instrumental, choral, composition, opera (suspended for 1959), and the Tanglewood Study Group, primarily for the amateur, teacher, or music enthusiast.

Tanglewood has literary and historical associations from the past, as well as musical associations in the present. It is once the meeting place of Emerson, Holmes, Melville and Nathaniel Hawthorne. It was here that Hawthorne lived in 1850 and 1851, and first imagined his Tanglewood Tales, which he told to his children. Here also he wrote The House of Seven Gables. The "Little Red House," in which he lived and worked, has been rebuilt in replica. Although the place of intensive musical activities, Tanglewood, with its lawns, great trees and lake shore, is a beautiful scenic spot.

LYNCHBURG, VA.
ADVANCE
D. 16,948

JUN 25 1959

The Summer Music Season

Leonard Bernstein, that gifted missionary, was the conductor and soloist Monday evening as New York City's Lewisohn Stadium concert series entered its 42nd year. Together with the Boston Pops series, the Lewisohn concerts might be said to have established the main line of summer music-making.

Perhaps on the theory that summer listening like summer eating demands simple fare, programming tends to avoid the bulkier standard offerings. Semi and light classics are staples, and there is often more of Hollywood, Broadway and Tin Pan Alley than of the traditional Three B's—not to mention Le Jazz Hot and Cool in such well-established locales as Newport.

Concerts given at Ravina Park near Chicago, at Robin Hood Dell in Philadelphia, at the Watergate in Washington, at Red Rocks outside Denver, at the Bowl near Hollywood are all more or less of this type. Besides attracting large audiences in their own right, these summer pops programs have generally been credited with preparing a wider public for the heavier sonorities of the winter season.

Oddly enough, a radically different approach also flowers in the summer's heat. Vacation music festivals, of which the 23-year-old Tanglewood Festival at Lennox, Mass., is the best known, aren't afraid of the heavier stuff. In fact, arcane and esoteric works far outnumber the standards.

For example, this year's Caramoor Festival at Katonah, N. Y. (June 20-July 5) will feature 15th and 16th Century English and Flemish outdoor music by the Pro Musica Motet. Winston-Salem, N. C., is offering this week a festival and seminar devoted exclusively to early American music. Marlboro, Vt., specializes in chamber music, Carmel, Calif., in the lesser known works of J. S. Bach. Aspen, Colo., which lured Albert Schweitzer to its Goethe bicentennial in 1949, is attracting more and more listeners each season despite an out-of-the-way location and the frequent abstruseness of its programs.

Virginia, it will be observed, is conspicuous by its absence in the summer music picture. There's little going on in this area and only minor activity in the larger Old Dominion cities. In the matter of allied cultural undertakings—the outdoor dramas, for example—we're more fortunate. And they have their tuneful moments. Luckily for those music lovers who want their listening "live" every now and then, Washington and Baltimore are not too remote for a day's motoring.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 18,203

JUN 25 1959

Modern Living

THURSDAY, JUNE 25, 1959

Edited by Robina C. Clark

Festivals of Music, Drama and Art Offer Varied Summer Entertainment

Mark Twain once said "there is a sumptuous variety about the New England weather, that compels the stranger's admiration. "Weather permitting, summer residents and tourists will be pouring into New England again this summer as America's "cradle of culture" offers an expanding variety of attractions in the areas of music, drama and the fine arts.

As the northeastern states witness additions to the type and number of such cultural attractions, the orbit of artist and music lover swings away from New York City into New England a little more each summer.

Symphony and summer stock, along with the ubiquitous art exhibits have held the center of the stage since the automobile first brought "entertainment under the stars" closer to the average city dweller. Jazz festivals have been more recent additions, and this year, at least one folk song session will take its place among the seven lively arts.

The musical spotlight will again be focused on the Berkshire Festival at Tanglewood, near Lenox, Mass., with the Boston Symphony orchestra, under its brilliant musical director, Dr. Charles Munch, as the magnet drawing its annual tens of thousands to the open air music shed.

The Tanglewood Season

Dr. Munch has announced a six weeks' season of concerts by the Boston Symphony orchestra in Tanglewood's music shed and two series of chamber music events, opening July 3 and continuing through August 9.

Dr. Munch will conduct two series of concerts by a chamber music orchestra from the Boston Symphony, as the season opener on July 3, 4 and 5 and July 10, 11 and 12, to be held in the theatre-concert hall. The Friday and Saturday evening concerts in the series are scheduled for 8:30 and the Sunday weekend will be devoted to the works of Bach and the second, Mozart. Outstanding soloists will appear.

On July 17, the full Boston Symphony orchestra will take over the Music Shed for twelve symphonic concerts to be given weekends over the remaining four weeks period. Dr. Munch will be on the podium for eight of these events, with four concerts to be conducted by Pierre Monteaus, conductor emeritus of the orchestra. Music of a different composer will be featured on each festival weekend, beginning with Tchaikowsky on July 17, followed by Brahms, composers of the Romantic school, and Beethoven during the final weekend. Heading the list of distinguished soloists will be Isaac Stern and Rudolph Serkin.

In addition to these two series, the Tanglewood season will offer six Wednesday evening chamber music concerts featuring contemporary chamber music with programs given by such leading ensembles as the Kroll Quartet, New York ProMusica, Beau Arts Trio, Bel Arte Trio and others appearing in the Fromm Foundation series.

The 200-acre Tanglewood site, dominated by its impressive music shed, which annually attracts thousands of music lovers from throughout the country and abroad, is located on Route 183, just east of Lenox and Route 7.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

JUN 28 1959

THE BERKSHIRE FESTIVAL on the Tanglewood Estate in the hills of Western Massachusetts will open its 1959 season July 1 and run until Aug. 9. The Boston Symphony Orchestra, under the direction of Charles Munch, presents concerts in the theater-concert hall and 6,000-seat music shed on Friday and Saturday evenings and Sunday afternoons.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

JUN 25 1959

Chamber Music Is Planned For Tanglewood Wednesdays

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., are announced by the Boston Symphony Orchestra.

The Kroll Quartet will appear on the opening concert, July 1 at 8:30. Their program will include Beethoven's Quartet Op. 18 No. 2 in G Major; Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51 in E-flat Major. Members of the Quartet, which is headed by violinist William Kroll, director of the Chamber Music Faculty at the Berkshire Music Center, include: Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello.

The New York Pro Musica, under the direction of Noah Greenberg, will make their second Tanglewood appearance on July 8. The vocal ensemble and players performing on a number of rare instruments will present a program of works by Claudio Monteverdi.

On July 15 the Beaux Arts Trio of New York will perform Saint-Saens' Trio in F major, Op. 18; Aaron Copland's "Vitebsk," Trio on Jewish Themes; and Beethoven's Trio in E-flat major, Op. 70, No. 2. Members of the Beaux Arts Trio are: Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano.

The Bel Arte Trio, [illegible] Ralph Berkowitz, piano, will be heard on July 22. The members of the Bel Arte Trio are Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello. All four players are members of the faculty of the Berkshire Music Center. Their program will include Beehoven's Trio in C minor, Op. 9, No. 3; Rivier's String Trio and Brahms' Piano Quartet in G minor, Op. 25.

Alexander Schneider, violin, and Leon Kirchner, piano, will present a Sonata recital on July 29. Works by Mozart and Kirchner will be heard, including Mozart's Sonata in B-flat Major, K. 570, and Sonata in E-flat Major, K. 454, and Kirchner's Piano Sonata, 1948 and Sonata Concertante, 1952.

The Kroll Quartet will close the series on August 5, performing Beethoven's Quartet Op. 18, No. 3 in D Major, Hindemith's Quartet Op. 22 and Brahms' Quartet Op. 51, No. 2 in A minor.

The proceeds from the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

CHARLES MUNCH, music director of the Boston Symphony Orchestra, who will conduct the orchestra in 14 concerts at the Berkshire Festival at Tanglewood, Lenox, Mass., starting Wednesday night and continuing through Aug. 9.

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 13,700

JUN 29 1959

Music Lovers Will Like Trip To Tanglewood

This suggestion involves a pleasant trip of 135 miles to a spot with literary and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every summer in a series of concerts.

The first part of the trip is to Canaan via U.S. 44 to the northwest corner of the state at the junction of U.S. Route 7 and 44.

Twelve miles north on U.S. 7 is Great Barrington, a summer and winter vacation resort center. Just before entering the town the party passes the fair grounds where the annual fair in September is one of the state's biggest.

A few miles beyond town Route 183 angles off to the left. After a few more miles Route 183 crosses Route 102 and curves around a beautiful lake known as the Stockbridge Bowl, about three miles out of Lenox. Now the group approaches the Dixey Estate, the site of the Berkshire Music Festival and the location of the little red house in which Nathaniel Hawthorn wrote his famous book "The House of the Seven Gables," as well as his "Tanglewood Tales."

On this estate, now owned by the Boston Symphony, is the music shed where concerts are given. Two types of accommodations are available. Some prefer to be in the music shed itself closer to the music and seated but many like the beautiful grounds outside where they may loll at ease or even walk around if it pleases them.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first-time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

The view from the grounds is close to spectacular, and the visitor might be advised to attend the Sunday concert, picnic on the grounds after it, and then take a short tour. The formal garden is a must on the list.

Leaving, the party heads into Lenox and then south on U.S. 20 for a dozen miles to Becket where U.S. 20 cuts east, but the party heads south on Route 8. About 13 miles from here near New Boston is a view of Hanging Mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Farmington River. Fragments loosened by the rain and frost do sometimes come crashing down with tremendous force.

Route 8 continues south to Winsted and then it's U.S. Route 44 back to Hartford.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 18,203
JUN 25 1959

Modern Living

THURSDAY, JUNE 25, 1959

Edited by Robina C. Clark

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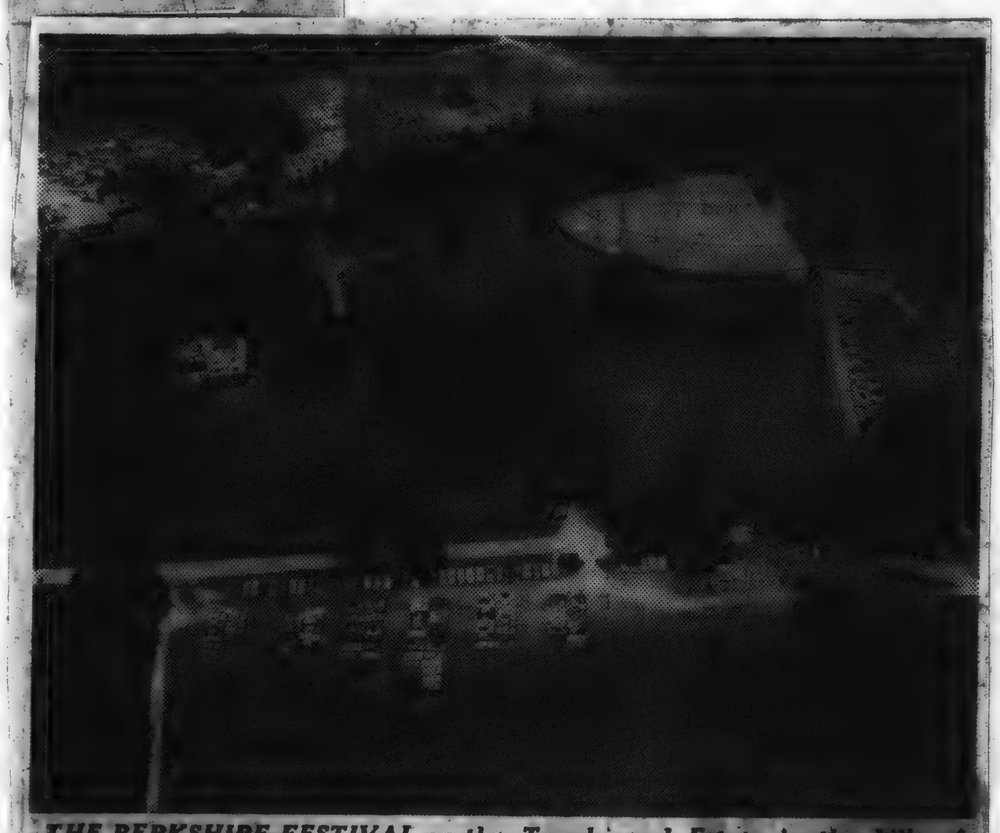
Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886
JUN 28 1959



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Chamber Music Is Planned For Tanglewood Wednesdays

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., are announced by the Boston Symphony Orchestra.

The Kroll Quartet will appear on the opening concert, July 1 at 8:30. Their program will include Beethoven's Quartet Op. 18 No. 2 in G Major; Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51 in E-flat Major. Members of the Quartet, which is headed by violinist William Kroll, director of the Chamber Music Faculty at the Berkshire Music Center, include: Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello.

The New York Pro Musica, under the direction of Noah Greenberg, will make their second Tanglewood appearance on July 8. The vocal ensemble and players performing on a number of rare instruments will present a program of works by Claudio Monteverdi.

On July 15 the Beaux Arts Trio of New York will perform Saint-Saens' Trio in F major, Op. 18; Aaron Copland's "Vitebsk," Trio on Jewish Themes; and Beethoven's Trio in E-flat major, Op. 70, No. 2. Members of the Beaux Arts Trio are: Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano.

[illegible] be heard [illegible] The members of the Bel Arte Trio are Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello. All four players are members of the faculty of the Berkshire Music Center. Their program will include Beehoven's Trio in C minor, Op. 9, No. 3; Rivier's String Trio and Brahms' Piano Quartet in G minor, Op. 25.

Alexander Schneider, violin, and Leon Kirchner, piano, will present a Sonata recital on July 29. Works by Mozart and Kirchner will be heard, including Mozart's Sonata in B-flat Major, K. 570, and Sonata in E-flat Major, K. 454, and Kirchner's Piano Sonata, 1948 and Sonata Concertante, 1952.

The Kroll Quartet will close the series on Aug[illegible] 5, performing Beethoven [illegible]tet, Op. 18, No. [illegible] in D [illegible] Hindemith's Quartet Op[illegible] and Brahms' Quartet Op[illegible] in A minor. The proceeds from [illegible] concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

THE BOSTON SUNDAY HERALD, JUNE 28, 1959

CHARLES MUNCH, music director of the Boston Symphony Orchestra, who will conduct the orchestra in 1st concerts at the Berkshire Festival at Tanglewood, Lenox, Mass., starting Wednesday night and continuing through Aug. 9.

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 13,700
JUN 29 1959

Music Lovers Will Like Trip To Tanglewood

This suggestion involves a pleasant trip of 135 miles to a spot with literary and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every summer in a series of concerts.

The first part of the trip is to Canaan via U.S. 44 to the northwest corner of the state at the junction of U.S. Route 7 and 44.

Twelve miles north on U.S. 7 is Great Barrington, a summer and winter vacation resort center. Just before entering the town the party passes the fair grounds where the annual fair in September is one of the state's biggest.

A few miles beyond town Route 183 angles off to the left. After a few more miles Route 183 crosses Route 102 and curves around a beautiful lake known as the Stockbridge Bowl, about three miles out of Lenox. Now the group approaches the Dixey Estate, the site of the Berkshire Music Festival and the location of the little red house in which Nathanie Hawthorn wrote his famous book "The House of the Seven Gables," as well as his "Tanglewood Tales."

On this estate, now owned by the Boston Symphony, is the music shed where concerts are given. Two types of accommodations are available. Some prefer to be in the music shed itself closer to the music and seated but many like the beautiful grounds outside where they may loll at ease or even walk around if it pleases them.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first-time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

The view from the grounds is close to spectacular, and the visitor might be advised to attend the Sunday concert, picnic on the grounds after it, and then take a short tour. The formal garden is a must on the list.

Leaving, the party heads into Lenox and then south on U.S. 20 for a dozen miles to Becket where U.S. 20 cuts east, but the party heads south on Route 8. About 13 miles from here near New Boston is a view of Hanging Mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Farmington River. Fragments loosened by the rain and frost do sometimes come crashing down with tremendous force.

Route 8 continues south to Winsted and then it's U.S. Route 44 back to Hartford.

NEWARK, N.J.
NEWS
D. 272,958 S. 341,801
JUN 28 1959

Berkshire Festivals

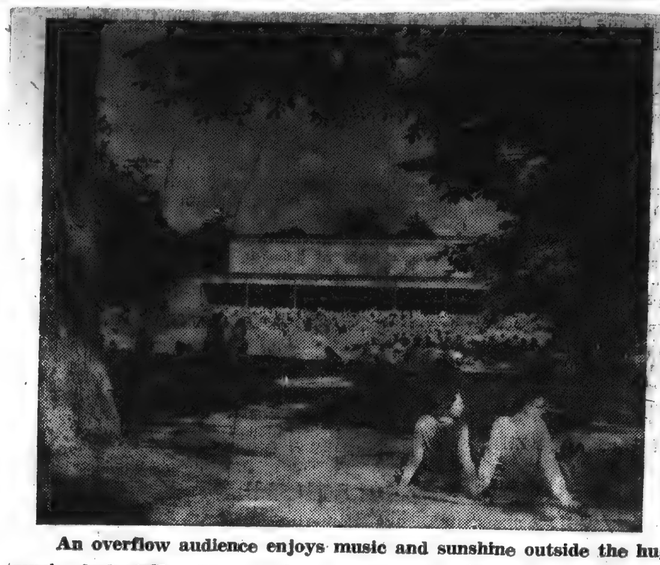
The new Berkshire Thruway linking the New York Thurway about 10 miles south of Albany with the Massachusetts Turnpike should prove a boon to New Jerseyites vacationing in the Berkshire Mountains this summer. Although the newly opened thruway may be a longer drive to the area than the Taconic State Parkway across the Hudson, New Jersey motorists will find no traffic lights along the route and few if any delays. The Garden State Parkway joins directly with the New York Thurway a few miles above the state border .

The new Berkshire Thruway also will be a help to New Jersey lovers of music and the dance who attend the Berkshire Music Festival at Tanglewood, Lenox, Mass., and the Jacob's Pillow Dance Festival at near-by Lee. The Tanglewood concerts start Wednesday and conclude Aug. 7 while the 27th annual dance program at Jacob's Pillow will get under way Tuesday and continue through Aug. 29.

The concerts by the Boston Symphony Orchestra will be held Friday and Saturday evenings and Sunday afternoons in the Music Shed at Tanglewood with such outstanding soloists as Rudolph Serkin, pianist, and Isaac Stern, violinist giving special performances. The usual Wednesday evening chamber music series also has been arranged by Charles Munch, the orchestra's music director. Dr. Munch has invited Pierre Monteaux to conduct four of the Boston Symphony concerts this season on July 19, 24; Aug. 1 and 8.

Ted Shawn has arranged a record total of 60 performances for the dance festival this season. He has announced that England's Ballet Rambert will make its American debut at Jacob's Pillow on July 14 and will give 24 performances at the famed Berkshire's summer dance mecca during its three weeks' engagement. The ballet company presently is appearing at the Sadler's Wells Theater in London. The ballet Rambert, with 21 artists, will not only dance such classics as "Giselle" and "Coppelia" (both complete versions), but also will do a number of contemporary English works entirely new to American audiences.

Express (e)
PORTLAND, Me.
Independent Republican
Circ. 28,236
JUN 30 1959



An overflow audience enjoys music and sunshine outside the huge music shed at Tanglewood where the annual Berkshire Music Festival will open on July 1st. The New Lebanon Echo 6/30/59

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937
JUN 27 1959

Summer Music Season

Leonard Bernstein, that gifted missionary of music, will be conductor and soloist Monday as New York's Lewisohn Stadium concert series enters its 42nd year. Along with the Boston Pops series, the Lewisohn concerts might be said to have established the main line of summer music-making.

Perhaps on the theory that summer listening like summer eating demands simple fare, programming tends to avoid the bulkier standard offerings. Semi and light classics are staples, and there is often more of Hollywood, Broadway and Tin Pan Alley than of the traditional Three Bs.

Concerts given at Ravinia Park near Chicago, at Robin Hood Dell in Philadelphia, at the Watergate in Washington, at Red Rocks outside Denver, and at the Bowl near Hollywood are all more or less of this type. Besides attracting huge audiences in their own right, these summer pops programs have been generally credited with preparing a wider public for the weightier sonorities of the winter season.

Oddly enough, a radically different approach also flowers in the summer's heat. Vacation music festivals, of which the 23-year-old Tanglewood Festival at Lennox, Massachusetts, is the best known, are not afraid of the heavier stuff. In fact, arcane and esoteric works far outnumber the standards.

For example, this year's Caramoor festival at Katonah, N. Y., in July, will feature 15th and 16th Century English and Flemish outdoor music by the Pro Musica Motet. Winston-Salem, North Carolina, is offering a festival and seminar devoted exclusively to early American music. Marlboro, Vermont, specializes in chamber music, and Carmel, California, in the lesser-known works of Bach. Aspen, Colorado, which lured Albert Schweitzer to its Goethe bicentennial in 1949, is attracting more and more listeners each season despite an out-of-the-way location and frequent obstruseness of its programs.

America may not be exactly music-mad, but it is certainly far more music-conscious than it was a decade ago.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620
JUL 30 1959

Culture, With A Capital C

It is time for the annual reminder that New England's big season of Culture is at hand. We have to confess that it has its overwhelming moments. In fact, it is with trepidation that we even begin mentioning some of the local festivals, exhibits, and other programs dedicated to the arts, for fear of forgetting half of them.

Still it's a pity to let the summer flow by without making the most of the opportunity to get noses away from the grindstone, hands out of the garden loam, and eyes off the TV set. There are all kinds of things — art, music, theatre, dance — and they're highbrow, lowbrow, ancient and modern. The point is to take in what you may reasonably expect to enjoy, not what someone thinks would be good for you.

There are plays at Mountain Park Casino, musical comedy at Storrowton, the world's best dancing at Jacob's Pillow, jazz at Lenox, the Boston Symphony playing the great masters at the Tanglewood Music Shed, and also at Tanglewood chamber music old and modern and all kinds of other music. The Berkshires at this time are bulging with other musical programs, art exhibits, and theatres.

It's a good chance to try something you're not familiar with. The evenings are pleasant, the driving is easy, and the scenery is magnificent. You can afford to risk a couple of hours on something that may turn out to be a door opening to a new kind of pleasure.

What's especially great about it is that summer hereabouts lets us see again the terrific difference between live performance and the kind the vacuum tubes give us, between real paintings and the pages of Life. The direct contact has no substitute. There is something to be said, also, for the experience of being part of an audience at a successful musical or dramatic production, for there is [illegible]d of participation that adds [illegible] to the occasion.

Summer is show time, concert time, time for pleasure and applause. Make the most of it, for it doesn't last long.

Tanglewood Opens Tomorrow

BERKSHIRE FESTIVAL, six weeks of concerts by the Boston Symphony Orchestra under the direction of Charles Munch, will be held at Tanglewood, in Lenox, starting tomorrow. At left is an aerial view of Tanglewood, the summer home of the orchestra. Large white building on right side of picture is the Music Shed where the concerts are held. The concerts are held on Friday and Saturday evenings and Sunday afternoons. The first two weekends will be devoted to the music of Bach and Mozart and Pierre Monteux will conduct four concerts during the last four weekends. Visitors are welcomed at Tanglewood to visit and enjoy the beauty of the grounds and gardens.

SUBURBAN LIFE
ORANGE, N.J.
MONTHLY 7,000
JUN JUL 1959

SUBURBAN MUSIC

by Hubert L. Fessenden

Choir of 90 members with its own musicians and dance group.

The eternal Shakespeare

A short trip to Stratford, Connecticut, and you will be able to attend the American Shakespeare Festival which will perform from June 5th through August 9th. Even though you may not be a devotee, it is really worth while to see this remarkable theater with its fine appointments—which in no way seem to interfere with the old English tradition of shields, coats-of-arms, banners—and the very different stage construction which allows the performers to leave the stage by walking toward the audience and down under it. *Romeo and Juliet, The Merry Wives of Windsor, All's Well that Ends Well,* and *A Midsummer Night's Dream* will be performed. Additional repertory performances will be given through September 13th.

Berkshire Festival, Boston Symphony

As we have often done, you could easily drive on to Lenox, Mass. There the Berkshire Festival will be held from July 1st to August 9th. The Boston Symphony will give 18 concerts, 14 of which will be conducted by Charles Munch, the remaining four by Pierre Monteux. There will be a special presentation called "Tanglewood on Parade" featuring Arthur Fiedler and the Boston Pops Orchestra. Here you will enjoy your music from a seat on the lawn, perhaps under one of the many great shade trees, or if you prefer, from inside the huge auditorium. And the countryside abounds with excellent restaurants and tea rooms.

CINCINNATI, OHIO
ENQUIRER
D. 204,960 S. 277,547
JUL 2 1959

Tanglewood Pianists

THE BOSTON Symphony Orchestra, Charles Munch, music director announces piano soloists for this summer's Berkshire Festival at Tanglewood, Lenox, Massachusetts, July 1, 1959 to August 7.

Rudolf Serkin, will appear on three separate Festival programs as will Isaac Stern, violinist. Mr. Serkin will be heard in Brahms' Piano Concerto No. 2 (July 26); Mendelssohn's Piano Concerto No. 1 and Schuman's Concert Piece, Opus 92 (August 1); and Beethoven's Choral Fantasy With Piano and Piano Concerto No. 4 (August 7). Mr. Stern will be soloist in the violin concertos of Tchaikovsky (July 18), Brahms (July 24) and Mendelssohn (August 2).

Nicole Henriot-Schweitzer, the young French pianist, will be soloist in Mozart's Piano Concerto in G major, K. 453 on July 10 and will appear again on Sunday afternoon, July 19 in D'Indy's Symphony On A Mountain Air. The concert of Saturday evening, July 4 in the Music Shed will be conducted by Dr. Munch and will be devoted to performances of concertos for one, two and three pianos by Johann Sebastian Bach. Soloists all of whom are members of the faculty of the Berkshire Music Center, will include Lukas Foss, Bernard Zighera, and Ralph Berkowitz.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUL 1 1959

Tanglewood Lectures Open To Friends

TANGLEWOOD — Friends of the Berkshire Music Center are invited to attend two series of lectures at Tanglewood during the current session of the school. The lectures will be presented on Wednesday and Friday afternoons at 3:15 in the Chamber Music Hall.

The opening lecture in the Wednesday series was given today by Ralph Berkowitz, dean of the Berkshire Music Center, who spoke on "The Tanglewood Idea."

The Friday afternoon series, entitled "A Seminar in Contemporary Music," will be devoted to talks by noted composers. Each lecture will be followed by a musical program performed by Fromm Fellowship Players — a group of young professional musicians attending the Berkshire Music Center for special work and study in contemporary music. The lecture this Friday afternoon will be given by Leon Kirchner, a member of the composition faculty of the Berkshire Music Center, who will speak on "Materials of Musical Composition."

Mr. Kirchner was born in Brooklyn and grew up in Los Angeles, Calif. He studied composition with Arnold Schoenberg, Ernest Bloch and Roger Sessions and has won many awards, including two Guggenheim Fellowships, the New York Music Critics Award, a grant from the National Academy of Arts and Letters and the Naumburg Foundation Award. He is currently professor of music at Mills College, Oakland, Calif.

Future lectures in the Seminar in Contemporary Music will be given by Aaron Copland (July 10); Lukas Foss (July 17); Gunther Schuller (July 24); Robert Craft July 31) and Ernst Krenek (August 7).

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 3,951
JUL 1 1959

east hartford gazette

bill of fare

things to see, hear, do, enjoy

Helpful Tips To Aid Tanglewood Music Fans

By GEORGE W. STOWE

Tanglewood will resume operations this weekend and those who plan to journey to the Berkshire Music Festival this summer may be interested in a few helpful suggestions.

First of all, if you enjoy the scenic beauty of the Berkshires, I would suggest you take Route 44 up to Winsted and then shift to Route 8, which takes you directly to Lenox, Massachusetts. This is not as fast as Route 7 leading out of Canaan but it is considerably more rewarding for those who love the natural beauty of this part of Western Massachusetts.

The trip itself takes about two hours (even the new highway from Springfield only cuts about fifteen minutes), and it is a good idea to choose the most scenic route. Traveling at night, Route 7 is a preferable since you can make better time on less curvaceous roads.

Sunday Concerts at 2:30

Sunday concerts begin at 2:30 p.m. (those on Friday and Saturday start at 8:30 p.m.), and this is the least hectic arrangement for most people. You can stroll around the spacious Festival area and absorb the pastoral atmosphere after the concert and thereby miss the usual traffic tie-up. There is ample, free parking space; the only difficulty is getting out in a hurry, unless you leave a little early.

Those who want to eat a lunch in this pleasant setting may do so. You may bring your own or buy from the pavilion which serves a complete meal (the prices are inclined to be a little high). There is an area where picnic tables are available.

Lest we forget the most important aspect — the music, it should be remembered that the first two weekends are traditionally devoted to the music of Bach and Mozart (in that order). These concerts are given, as a rule, in the Theater-Concert Hall that seats 1500, (rather than in the Shed that seats several thousands).

Sit Outside On Lawn

You can sit on the lawn for two dollars (seats in the Shed range from $2.50 to $5.50), but you run the hazard of sudden showers. However, the management allows several hundred to stand under the shelter of the Shed behind the seated customers if rain begins to fall.

There is one important piece of advice for those who prefer to sit on the lawn. If you want to hear the music with the greatest fidelity, choose a spot as directly in front of the Shed as possible. Although Tanglewood is advertising a new acoustical improvement this year, I have found that sitting too far from direct front is not good. Too much of the orchestral detail is lost.

In addition to the concerts in the Theater-Concert Hall and the Shed (the regular Shed concerts begin on July 17th), there is a Chamber Music Series on Wednesday nights that this year features the Kroll String Quartet, the Beaux Arts Trio, the New York Pro Musica, and others.

NEW YORKER
NEW YORK, N.Y.
SAT. 425,545
JUL 4 1959

IN THE COUNTRY

Berkshire Festival, Tanglewood, Mass. Munch directing members of the Boston Symphony in three all-Bach programs. Friday, July 3, at 8:30: With Nicole Henriot-Schweitzer, piano, and the Tanglewood Choir. Saturday, July 4, at 8:30: With Lukas Foss, Bernard Zighera, and Ralph Berkowitz. Sunday, July 5, at 2:30: With Bethany Beardslee, soprano; Ruth Posselt, violin; and Ralph Gomberg, oboe. . . . ¶ Wednesday, July 8, at 8:30: The New York Pro Musica in an all-Monteverdi program. . . . ¶ Charles Munch directing members of the Boston Symphony in three all-Mozart programs. Friday, July 10, at 8:30: With Nicole Henriot-Schweitzer, piano. Saturday, July 11, at 8:30: No soloists. Sunday, July 12, at 2:30: With Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm, bass; and the Tanglewood Choir. (Tanglewood, Lenox, Mass. Through Sunday, Aug. 9.)

12 Spr. Union 7/24

Berkshires Offer Host Of Vacation Selections

Classical Music, Jazz, Theater Productions, Camping or Luxury Living All Available

Many places vie for the title "Vacationland," but none can exceed the diversity of recreation to be found in the 942 square miles of wooded beauty and cultural delights which is Berkshire County.

Variety Abounds

Bounding the Commonwealth of the west, from the rugged Vermont country in the north to the Connecticut hills in the south, "The Berkshires" come close to being all things to all people.

This will undoubtedly come as news to those who have thought of the area as a rugged, campers' country — good for fishing and hunting and roughing it in general, but probably no place for one who prefers the finer things in life.

But the finer things in life are available in great variety in the Berkshires. This week, to take a merely representative sampling, the Boston Symphony will perform Rimsky-Korsakov, Debussy and Tchaikovsky under the venerable Pierre Monteux, and Brahms and Piston under Charles Munch, in the indescribably beautiful setting at Tanglewood. There, too, will be the precise yet delicate violin mastery of Isaac Stern.

Not to dwell too long on the classical in music—still in the week will be heard the Bel Arte Trio, Madelyn Vose and William Reynolds—for perhaps too much classical would leave the lover of the modern idiom feeling discouraged, and this will not happen in the Berkshires. For those who leave pear shaped tones to the squares, there is the Dave Brubeck Quartet, Sarah Vaughn and Tom Lehrer.

30 Productions Billed

For lovers of the legitimate theater, the finest acting talent has gathered to present "Picnic," "Pal Joey," "Diary of Anne Frank," "Charlie's Aunt" and "Howie." During the summer months, something over 30 full scale productions are mounted—certainly ample fare for the most demanding theatergoer. Should your theater preference turn toward the dance, however, Jacobs Pillow offers the incomparable Ruth St. Denis, Ted Shawn, the Ballet Rambert, Ballet Espanol Ximenez Vargas, Thomas Andrews, Jean Cebron and Baskar and Company.

Between evenings of watching, there is plenty to do when you would like to participate in your own entertainment. The country is dotted with lakes just fine for swimming or boating or bringing in bass, trout or perch. The woods vary from well-blazed trails for the tenderfoot to veritable "forests primeval" where it is possible to get dangerously lost, if you don't know how to manage.

The living can be as easy or as rugged as you wish. If you are a do-it-yourself camper, you can stay in one of the many state park campsites, where tentspace costs $1 a day. Or for the ultimate in do-nothing-yourself, there is the Berkshire Inn, the Curtis Hotel and myriad others catering to luxurious living.

Museums, Too

Afternoons may always be well spent in browsing through one of the museums. No backwoods trading posts these! The Clark Art Institute in Williamstown has an extensive collection of paintings, drawings, prints and sculpture by masters of six centuries. Similarly, the Berkshire Museum in Pittsfield, in addition to its old masters, has the magnificent Spalding Chinese collection.

So if you have thought of the Berkshires as a country cabin with oil lanterns, you owe it to yourself to get better acquainted with this most diversified of all vacationlands.

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 229,348
JUL 1959

The chamber groups to perform at the Berkshire Festival are as follows: The Kroll Quartet — Kroll, Graeler, Mankovitz, Twerdowsky—July 1; The New York Pro Musica, directed by Noah Greenberg, July 8; The Beaux Arts Trio—Guilet, Greenhouse, Pressler — July 15; the Bel Arte Trio — Posselt, de Pasquale, Mayes — July 22; Alexander Schneider, violin, and Leon Kirchner, piano, July 29; and the Kroll Quartet, August 5.

CUE
NEW YORK, N.Y.
SAT. 119,781
JUL 4 1959

MUSIC

BERKSHIRE FESTIVAL—Thru Aug. 7—Tanglewood, Lenox, Mass. Tel.: 600. Chamber Music Concerts 6 Wed. eves. 8:30, $2 & $3 . . . Bach-Mozart Concerts in Theatre-Concert Hall Fri. Sat. 8:30 p.m., Sun. 2:30, July 3-12. $4 & $5. . . . Boston Symphony Orchestra in Music Shed. Fri. Sat. 8:30, Sun. 2:30, July 17-Aug. 9. $2.50-$6.50. Gen. adm. to grounds $2. By mail, enclose check and self-addressed envelope. Info. on accommodations: Berkshire Hills Conference, Pittsfield, Mass. Hillcrest 2-7437 or 3-6406. . . . Thurs. July 2—In Shed. Berkshire Music Center Orch. . . . Fri. July 3—Boston Symphony Orch. Charles Munch, cond. Bach program. . . . Sat. July 4—Boston Symphony Orch., Charles Munch, cond. Lukas Foss, Bernard Zighera, Ralph Berkowitz, guests. Bach concertos for 1, 2, 3, 4 Pianos. . . . Sun. July 5—Boston Symphony Orch. Charles Munch cond. Bach program. . . . Wed. July 8—Chamber Music Concert, New York Pro Musica. Monteverdi program. . . . Thurs. July 9—Berkshire Music Center Orch. . . . Fri. July 10—Boston Symphony Orch., Charles Munch, cond. Mozart program. . . . Sat. July 11—Boston Symphony Orch., Charles Munch, cond. Mozart Symphonies Nos. 39, 40 & 41. . . . Sun. July 12—Boston Symphony Orch. Mozart "Prague" Symphony & "Requiem."

SUBURBAN LIFE
ORANGE, N.J.
MONTHLY 7,000
JUN JUL 1959

SUBURBAN MUSIC

by Hubert L. Fessenden

Choir of 90 members with its own musicians and dance group.

The eternal Shakespeare

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CINCINNATI, OHIO
ENQUIRER
D. 204,980 S. 277,547
JUL 2 1959

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUL 1 1959

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Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
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east hartford gazette

bill of fare

things to see, hear, do, enjoy

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NEW YORKER
NEW YORK, N.Y.
SAT. 425,545
JUL 4 1959

IN THE [illegible]

[illegible] directing [illegible] at 8:30: [illegible] and the [illegible] at 8:30: [illegible] and Ralph Berkowitz. Sunday, July 5, at 2:30: With Bethany Beardslee, soprano; Ruth Posselt, violin; and Ralph Gomberg, oboe. . . . ¶ Wednesday, July 8, at 8:30: The New York Pro Musica in an all-Monteverdi program. . . . ¶ Charles Munch directing members of the Boston Symphony in three all-Mozart programs. Friday, July [illegible], at 8:30: With Nicole Henriot-Schweitzer, piano. Saturday, July 11, at 8:30: No soloists. Sunday, July 12, at 2:30: With Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm, bass; and the Tanglewood Choir. (Tanglewood, Lenox, [illegible] Sunday, Aug. [illegible])

12 Sec. Days 7/24

Berkshires Offer Host Of Vacation Selections

Classical Music, Jazz, Theater Productions, Camping or Luxury Living All Available

Many places vie for the title "Vacationland," but none can exceed the diversity of recreation to be found in the 942 square miles of wooded beauty and cultural delights which is Berkshire County.

Variety Abounds

Bounding the Commonwealth of the west, from the rugged Vermont country in the north to the Connecticut hills in the south, "The Berkshires" come close to being all things to all people.

This will undoubtedly come as news to those who have thought of the area as a rugged, campers' country — good for fishing and hunting and roughing it in general, but probably no place for one who prefers the finer things in life.

But the finer things in life are available in great variety in the Berkshires. This week, to take a merely representative sampling, the Boston Symphony will perform Rimsky-Korsakov, Debussy and Tchaikovsky under the venerable Pierre Monteux, and Brahms and Piston under Charles Munch, in the indescribably beautiful setting at Tanglewood. There, too, will be the precise yet delicate violin mastery of Isaac Stern.

Not to dwell too long on the classical in music—still in the week will be heard the Bel Arte Trio, Madelyn Vose and William Reynolds—for perhaps too much classical would leave the lover of the modern idiom feeling discouraged, and this will not happen in the Berkshires. For those who leave pear shaped tones to the squares, there is the Dave Brubeck Quartet, Sarah Vaughn and Tom Lehrer.

20 Productions Billed

For lovers of the legitimate theater, the finest acting talent is gathered to present "Picnic," "Pal Joey," "Diary of Anne Frank," "Charlie's Aunt" and "Howie." During the summer months, something over 30 full scale productions are mounted—certainly ample fare for the most demanding theatergoer. Should your theater preference turn toward the dance, however, Jacobs Pillow offers the incomparable Ruth St. Denis, Ted Shawn, the Ballet Rambert, Ballet Espanol Ximenez Vargas, Thomas Andrews, Jean Cebron and Baskar and Company.

Between evenings of watching, there is plenty to do when you would like to participate in your own entertainment. The country is dotted with lakes just fine for swimming or boating or bringing in bass, trout or perch. The woods vary from well-blazed trails for the tenderfoot to veritable "forests primeval" where it is possible to get dangerously lost, if you don't know how to manage.

The living can be as easy or as rugged as you wish. If you are a do-it-yourself camper, you can stay in one of the many state park campsites, where tentspace costs $1 a day. Or for the ultimate in do-nothing-yourself, there is the Berkshire Inn, the Curtis Hotel and myriad others catering to luxurious living.

Museums, Too

Afternoons may always be well spent in browsing through one of the museums. Go backwoods trading posts these! The Clark Art Institute in Williamstown has an extensive collection of paintings, drawings, prints and sculpture by masters of six centuries. Similarly, the Berkshire Museum in Pittsfield, in addition to its old masters, has the magnificent Spalding Chinese collection.

So if you have thought of the Berkshires as a country cabin with oil lanterns, you owe it to yourself to get better acquainted with this most diversified of all vacationlands.

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 229,348
JUL 1959

The chamber groups to perform at the Berkshire Festival are as follows: The Kroll Quartet — Kroll, Graeler, Mankovitz, Twerdowsky—July 1; The New York Pro Musica, directed by Noah Greenberg, July 8; The Beaux Arts Trio—Guilet, Greenhouse, Pressler — July 15; the Bel Arte Trio — Posselt, de Pasquale, Mayes — July 22; Alexander Schneider, violin, and Leon Kirchner, piano, July 29; and the Kroll Quartet, August 5.

CUE
NEW YORK, N.Y.
SAT. 119,761
JUL 4 1959

MUSIC

BERKSHIRE FESTIVAL—Thru Aug. 7—Tanglewood, Lenox, Mass. Tel., 600. Chamber Music Concerts 6 Wed. eves. 8:30, $2 & $3 . . . Bach-Mozart Concerts in Theatre-Concert Hall Fri. Sat. 8:30 p.m., Sun. 2:30, July 3-12, $4 & $5. . . . Boston Symphony Orchestra in Music Shed. Fri. Sat. 8:30, Sun. 2:30, July 17-Aug. 9, $2.50-$6.50. Gen. adm. to grounds $2. By mail, enclose check and self-addressed envelope. Info. on accommodations: Berkshire Hills Conference, Pittsfield, Mass. Hillcrest 2-7437 or 3-6406. . . . Thurs. July [illegible]—In Shed. Berkshire Music Center Orch. . . . Fri. July 3—Boston Symphony Orch. Charles Munch, cond. Bach program. . . . Sat. July 4—Boston Symphony Orch., Charles Munch, cond. Lukas Foss, Bernard Zighera, Ralph Berkowitz, guests. Bach concertos for 1, 2, 3, 4 Pianos. . . . Sun. July [illegible] Orch. Charles Munch [illegible] Wed. July 8—Chamber [illegible] York Pro Musica. Mozart [illegible] Thurs. July 9—Berkshire [illegible] Fri. July 10—Boston Symphony [illegible] Munch, cond. Mozart program. [illegible] Sat. July 11—Boston Symphony Orch., Charles Munch, cond. Mozart Symphonies Nos. 39, [illegible] Sun. July 12—Boston Symphony Orch. Mozart "Posthorn" Symphony & "Requiem."

News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 6,989

JUL 2 1959

west hartford news

bill of fare

things to see, hear, do, enjoy

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By GEORGE W. STOWE

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FORT WORTH, TEXAS
STAR-TELEGRAM
D. 149,627 S. 221,809
JUL 5 1959

Coast to Coast

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BY E. CLYDE WHITLOCK.

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E. CLYDE WHITLOCK.

Closest to us of the nationally dimensioned series is the summer-long program of the St. Louis Municipal Opera, with weekly changes of light opera offerings in their remarkable 12,000-seat outdoor theater in Forest Park. An innovation this year is that, though the place is outdoors, it is air-conditioned with enormous fans.

Coming events are: "Rio Rita," July 6-12; "Gentlemen Prefer Blonds," July 13-19; "Fanny," July 20-26; "Li'l Abner," July 27-Aug. 2; "Carmen," Aug. 3-9; "Call Me Madam," Aug. 10-16; "Babes in Toyland," Aug. 17-23, and "Bells Are Ringing," Aug. 24-Sept. 6.

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CHAUTAUQUA AGAIN.

Charles Munch will conduct 14 orchestra concerts and Pierre Monteux two. There will be orchestra concerts each Friday, Saturday and Sunday night for six weeks, and chamber music on Wednesday. Rudolf Serkin, pianist, and Isaac Stern, violinist, will be the principal soloists. The first two trios of orchestra concerts will be devoted to Bach and Mozart, and thereafter to romantic and modern composers. There will be choral programs, and also opportunities for private study.

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The Grant Park free series in Chicago will continue until Aug. 17, having Van Cliburn as soloist July 16 and 18.

Then there is Casa Manana!

HOTEL & RESTAURANT NEWS
BOSTON, MASS.
W

JUL 4 1959

Music Will Attract Many NE Tourists

Symphony, Jazz Vie At Lenox, Newport & Hub

Highlighting the contribution of music festivals to our recreational industries, New England resort operators are preparing for an influx of tourists and music devotees who are expected to attend a varied series of concerts in the New England area this summer. The concept of a music festival which started with the Tanglewood Concert Series has now mushroomed to include not only the devotees of classical music but also those of jazz. Along with this unique development has been a growing awareness by hotelmen and restaurateurs of the promotional possibilities implicit in these festivals.

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

JUL 12 1959

Music

Symphony Program at Lenox Listed

By RAYMOND MORIN
Telegram Music Critic

With the close of the Bach-Mozart concerts in the Theater Concert-Hall at Tanglewood, this afternoon, the full Boston Symphony Orchestra moves into the Shed on Friday night to begin four weekends of concerts.

Evening concerts of the Berkshire Music Festival at Lenox begin at 8:30—Sunday afternoon programs are at 2:30.

Here is the schedule for which we have had many requests:

Friday evening, July 17: Berlioz: Corsair Overture; Martinu: Parables; Tchaikovsky: Symphony No. 6. Conductor, Charles Munch.

Saturday evening, July 18: Weber: Oberon Overture; Foss: Symphony of Chorales (Lukas Foss conducting); Tchaikovsky: Violin Concerto (Isaac Stern, soloist). Conductor, Munch.

Next Week

Sunday afternoon, July 19: Rimsky-Korsakoff: Introduction and March from "Coq d'or"; Debussy: Afternoon of a Faun; D'Indy: Symphony on a French Mountain Air (Nicole Henriot-Schweitzer, piano soloist); Tchaikovsky: Symphony No. 5. Conductor, Pierre Monteux.

Friday evening, July 24: Bach-Respighi: Passacaglia; Brahms: Violin Concerto (Stern, soloist); Brahms: Choral Preludes; Richard Strauss: Don Juan. Conductor, Monteux.

Saturday evening, July 25: Brahms: Academic Festival Overture; Piston: Symphony No. 3; Brahms: Symphony No. 1. Conductor, Munch.

Sunday afternoon, July 26: Brahms: Haydn Variations; Copland: "Tender Land" Suite (Aaron Copland conducting); Brahms: Piano Concerto No. 1: (Rudolf Serkin, soloist). Conductor, Munch.

Friday evening, July 31: Berlioz: "Requiem." Soloist, John McCollum, tenor; Festival Chorus. Conductor, Munch.

Saturday evening, Aug. 1: Mendelssohn: Italian Symphony; Mendelssohn: Piano Concerto No. 1 (Serkin soloist); Wagner: Prelude to "Tristan and Isolde"; Schumann: Symphony No. 4. Conductor, Monteux.

Sunday afternoon, Aug. 2: Roussel: Flemish Rhapsody; Mendelssohn: Violin Concerto (Isaac Stern soloist); Schumann; Symphony No. 2. Conductor, Munch.

Fiedler Conducting

Thursday evening, Aug. 6: "Tanglewood on Parade." Boston Pops Orchestra, Arthur Fiedler conducting.

Friday evening, Aug. 7: Beethoven: Symphony No. 4; Beethoven: Choral Fantasy with Piano (Rudolf Serkin, pianist; Festival Chorus); Beethoven: Piano Concerto No. 4 (Serkin, soloist). Conductor, Munch.

Saturday evening, Aug. 8: Beethoven: FIdelio Overture; Beethoven: Symphony No. 6; Beethoven: Symphony No. 5. Conductor, Monteux.

Sunday after, Aug. 9: Beethoven: Coriolan Overture; Beethoven: Symphony No. 9 (Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm, bass; Festival Chorus). Conductor, Munch.

Berkshire Center

One of the most distinguished faculties ever assembled is treading the campus of the Berkshire Music Center at Tanglewood.

Eleazar de Carvalho and Seymour Lipkin are in charge of the orchestral conducting department. Orchestral playing and chamber music are headed by Richard Burgin, assisted by William Kroll, violinist and head of the Kroll Quartet.

Teachers of instruments include Ruth Posselt, Alfred Krips, Joseph de Pasquale, Samuel Mayes, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, and Bernard Zighera.

Choral music is under the tutelage of Hugh Ross, Lorna Cooke deVaron and Alfred Nash Patterson. Aaron Copland is head of the composition faculty, working with Lukas Foss and Leon Kirchner.

Handel And Haydn

The big musical news item on March 30, 1815 was the founding of the Handel and Haydn Society in Boston. But it was seven years before the choral group came to Worcester. The occasion was a cattle show, on which occasion is sang in Worcester's Old South Church, on Sept. 25, 1822.

During the last many years, the Handel and Haydn Society has been synonymouus with the name of Dr. Thompson Stone, director.

Stone's successor has been named. He's Dr. Edward F. Gilday of Lowell State Teachers College, conductor of the Framingham Community Choral Society, and several Worcester choral group, including that of the St. Gabriel School of Music.

All of next season's Handel and Haydn Society concerts will be given in Symphony Hall, Boston. Dr. Gilday will conduct Handel's "The Messiah" on Dec. 6 and 13—and Dr. Stone (new conductor emeritus) on Dec. 14.

For the spring concert Dr. Gilday will conduct the Mozart Great Mass in C minor on Passion Sunday.

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Saturday evening, July 18: Weber: Oberon Overture; Foss: Symphony of Chorales (Lukas Foss conducting); Tchaikovsky: Violin Concerto (Isaac Stern, soloist). Conductor, Munch.

Next Week

Sunday afternoon, July 19: Rimsky-Korsakoff: Introduction and March from "Coq d'or"; Debussy: Afternoon of a Faun; D'Indy: Symphony on a French Mountain Air (Nicole Henriot-Schweitzer, piano soloist); Tchaikovsky: Symphony No. 5. Conductor, Pierre Monteux.

Friday evening, July 24: Bach-Respighi: Passacaglia; Brahms: Violin Concerto (Stern, soloist); Brahms: Choral Preludes; Richard Strauss: Don Juan. Conductor, Monteux.

Saturday evening, July 25: Brahms: Academic Festival Overture; Piston: Symphony No. 3; Brahms: Symphony No. 1. Conductor, Munch.

Sunday afternoon, July 26: Brahms: Haydn Variations; Copland: "Tender Land" Suite (Aaron Copland conducting); Brahms: Piano Concerto No. 1: (Rudolf Serkin, soloist). Conductor, Munch.

Friday evening, July 31: Berlioz: "Requiem." Soloist, John McCollum, tenor; Festival Chorus. Conductor, Munch.

Saturday evening, Aug. 1: Mendelssohn; Italian Symphony; Mendelssohn: Piano Concerto No. 1 (Serkin soloist); Wagner: Prelude to "Tristan and Isolde"; Schumann: Symphony No. 4. Conductor, Monteux.

Sunday afternoon, Aug. 2: Rousel: Flemish Rhapsody; Mendelssohn: Violin Concerto (Isaac Stern soloist); Schumann; Symphony No. 2. Conductor, Munch.

Fiedler Conducting

Thursday evening, Aug. 6: "Tanglewood on Parade." Boston Pops Orchestra, Arthur Fiedler conducting.

Friday evening, Aug. 7: Beethoven: Symphony No. 4; Beethoven: Choral Fantasy with Piano (Rudolf Serkin, pianist; Festival Chorus); Beethoven: Piano Concerto No. 4 (Serkin, soloist). Conductor, Munch.

Saturday evening, Aug. 8: Beethoven: Fidelio Overture; Beethoven: Symphony No. 6; Beethoven: Symphony No. 5. Conductor, Monteux.

Sunday after, Aug. 9: Beethoven: Coriolan Overture; Beethoven: Symphony No. 9 (Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm, bass; Festival Chorus). Conductor, Munch.

Berkshire Center

One of the most distinguished faculties ever assembled is treading the campus of the Berkshire Music Center at Tanglewood.

Eleazar de Carvalho and Seymour Lipkin are in charge of the orchestral conducting department. Orchestral playing and chamber music are headed by Richard Burgin, assisted by William Kroll, violinist and head of the Kroll Quartet.

Teachers of instruments include Ruth Posselt, Alfred Krips, Joseph de Pasquale, Samuel Mayes, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, and Bernard Zighera.

Choral music is under the tutelage of Hugh Ross, Lorna Cooke deVaron, and Alfred Nash Patterson. Aaron Copland is head of the composition faculty, working with Lukas Foss and Leon Kirchner.

Handel And Haydn

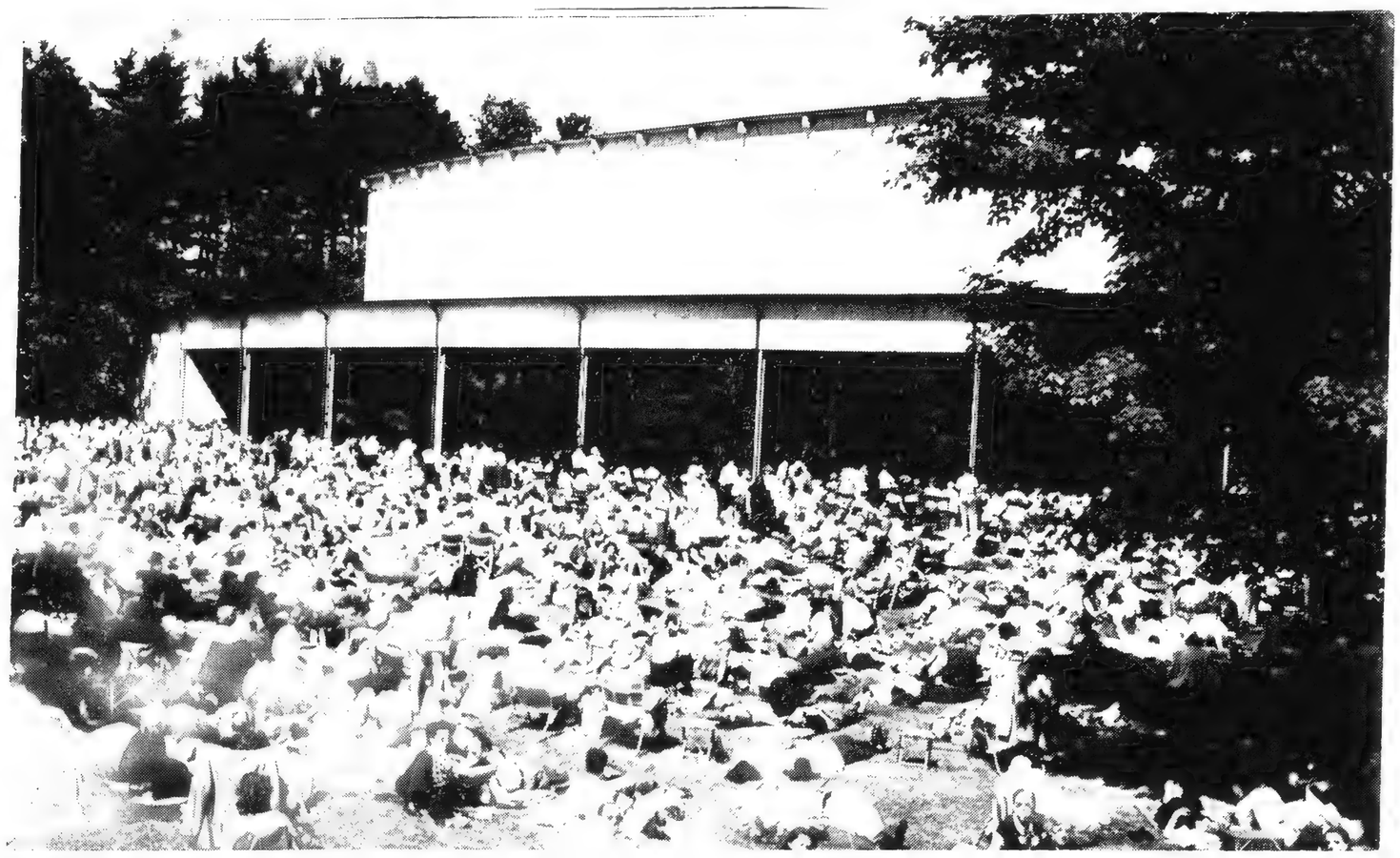
The big musical news item on March 30, 1815 was the founding of the Handel and Haydn Society in Boston. But it was seven years before the choral group came to Worcester. The occasion was a cattle show, on which occasion is sang in Worcester's Old South Church, on Sept. 25, 1822.

During the last many years, the Handel and Haydn Society has been synonymous with the name of Dr. Thompson Stone, director.

Stone's successor has been named. He's Dr. Edward F. Gilday of Lowell State Teachers College, conductor of the Framingham Community Choral Society, and several Worcester choral group, including that of the St. Gabriel School of Music.

All of next season's Handel and Haydn Society concerts will be given in Symphony Hall, Boston. Dr. Gilday will conduct Handel's "The Messiah" on Dec. 6 and 13—and Dr. Stone (now conductor emeritus) on Dec. 14.

For the spring concert Dr. Gilday will conduct the Mozart Great Mass in C minor on Passion Sunday.



MUSICAL IDYL . . . has been found by thousands who regularly attend the Tanglewood concerts and enjoy their music in the relaxed and beautiful atmosphere of the lawn. As many as 36,000 persons have attended a single weekend of music of the Berkshire Festival.

DR. CHARLES MUNCH . . . Music Director of the Boston Symphony Orchestra, will conduct the Orchestra in 14 concerts at the Berkshire Festival at Tanglewood.

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COLORED PAPER

38

MUSICAL IDYL . . . has been found by thousands who regularly attend the Tanglewood concerts and enjoy their music in the relaxed and beautiful atmosphere of the lawn. As many as 36,000 persons have attended a single weekend of music of the Berkshire Festival.

Lakeville Journal

DR. CHARLES MUNCH . . . Music Director of the Boston Symphony Orchestra, will conduct the Orchestra in 14 concerts at the Berkshire Festival at Tanglewood.

Preprint from PARENTS' MAGAZINE AUG 1959

to 5:30. Children 25¢; adults 50¢. The Carriage House of the Museum, open Wed.-Sun., contains over 200 horsedrawn vehicles and a complete tack room. Children 25¢; adults 75¢.

MASSACHUSETTS

BERKSHIRE FESTIVAL at Tanglewood in Lenox continues through Aug. 9. The Boston Symphony Orchestra [illegible] chamber music on Wed. at 8:30 and gives full orchestral concerts on weekends Fri. and Sat. at 8:30 and Sun. at 2:30. Single tickets [illegible]

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
APR 15 19[illegible]

Tanglewood Schedules Berkshire Nights

Discussing plans for the Berkshire Nights series of concerts at Tanglewood this summer are, left to right, Rudolf Serkin, who will be piano soloist at the Friday night series on Aug. 7, Mrs. John G. W. Mahanna of this city, Berkshire Nights chairman, and Dr. Charles Munch, director of the Boston Symphony Orchestra.

The Berkshire Nights series of concerts at the Berkshire Festival this season includes the appearance of featured soloists on Friday evenings, guest conductor Pierre Monteux, and the festival chorus with John McCollum as tenor soloist in Berlioz "Requiem." This is one of the most ambitious undertakings of the Boston Symphony Orchestra, with Dr. Charles Munch conducting.

Thomas D. Perry Jr., manager of the BSO, announced today the reappointment of Mrs. John G. W. Mahanna of this city as chairman of the Berkshire Nights committee, which was inaugurated two years ago. The Berkshire Nights subscription plan, Mr. Perry said, is being continued for the 1959 Berkshire Festival season at Tanglewood because of the interest manifested last year and the year before in the suggestion made by the Tanglewood Advisory Committee. The Berkshire Nights plan offers a subscription to four consecutive Friday night concerts in the Music Shed, the price for the four being the same as the normal series subscription of three concerts on Friday, Saturday and Sunday.

Stern and Serkin

Dr. Munch, musical director of the BSO, this coming season at Tanglewood has included in the Berkshire Nights concerts on Friday evenings performances by the noted violinist, Isaac Stern, and the famed pianist, Rudolf Serkin, who drew a record breaking crowd of nearly 16,000 to Tanglewood a few years ago for one of his appearances with the BSO.

The Programs

The Berkshire Nights programs offered on Friday evenings in the Music Shed follow:

July 17

Corsair Overture — Berlioz
Martinu Parables.
Symphony No. 6 — Tchaikovsky
Conductor, Charles Munch.

July 24

Respighi Passacaglia — Bach
Violin Concerto — Brahms
Isaac Stern.
Thomson Chorale Preludes — Brahms
Don Juan — Strauss
Conductor, Pierre Monteux.

July 31

Requiem — Berlioz
John McCollum, tenor.
Festival Chorus.
Conductor, Charles Munch.

Aug. 7

Symphony No. 4 — Beethoven
Choral Fantasy with piano.
Piano Concerto No. 4
Rudolf Serkin.
Conductor, Charles Munch.

Meeting Monday

The Tanglewood advisory committee will meet Monday at the Hotel Wendell-Sherwood to discuss plans for the Berkshire Nights series and other events scheduled at Tanglewood this summer. Members of the committee are Lenges Bull, George E. Mole, Jesse L. Thompson of Lenox, Henry W. Dwight of Stockbridge, Robert K. Wheeler of Great Barrington, Col. H. George Wilde of High Lawn Farm in Lee, Alan J. Blau and Lawrence K. Miller of this city, Whitney S. Stoddard of Williamstown, Robert T. Capeless and George W. Edman. Ex-officio members are the chairmen of the boards of Selectmen in Lenox, Lee and Stockbridge. They are: David W. Mackey, Lenox; Robert C. Williams, Stockbridge, and William J. Brown, Lee.

The chairman of the Berkshire Nights drive, Mrs. Mahanna, is a graduate of the College of Mount St. Vincent-on-the-Hudson in New York. Active in community affairs here and throughout the county, she is one of the sponsors of the Berkshire ballroom dancing classes, a member of the board of directors of the Girls Club, the Camp Stevenson committee, a member of the advisory board of the Pleasant Valley Sanctuary, a delegate at large to the Social Service Index and cochairman of The Eagle Santa Toy Fund, clerk of the board of the South Mountain Assn., a member of the Tanglewood on Parade committee and the auxiliaries of St. Luke's Hospital and Pittsfield General.

Persons desiring information on the Berkshire Nights series may contact Mrs. Mahanna at 20 Warwick St., this city. The subscription drive will end June 1.

Berkshire/Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
APR 16 1959

In Brief . . .

While only the technically trained could understand all the features of GE's "black box" program (even if they were made public), it is clear that the modernization plan calls for multimillion-dollar improvements to the local plant, and that is all to the good . . . One of the interesting points about expansion of the Barbieri Lumber Company into part of the unused Monument Mills property in Housatonic is that it carries out a recommendation by the A. D. Little Company in its survey of Berkshire's industrial prospects that more use be made of the county's timber resources . . . Planting a sizable tree like that 40-foot maple set down in Park Square yesterday has the big (though proportionately costly) advantage of leapfrogging the early years of growth. This one, which made many a home landscaper drool, has been growing for the past 20 years.

With a four-Friday program including soloists Rudolf Serkin and Isaac Stern, conductors Charles Munch and Pierre Monteux, and a festival chorus presentation of Berlioz' "Requiem," the Berkshire Nights series will give a generous sampling of the best Tanglewood has to offer this season . . . It's amusing to see that the big-brother relationship between chambers of commerce and their junior counterparts does not preclude an outspoken Jaycee president from blasting "webfooted, swamp-Yankee thinking" among his seniors . . .

The City Council discussion preceding acceptance of the new sewer system authorization legislation indicates that clean-river proponents still have some proselyting to do among city fathers whose wards are comfortably distant from the Housatonic . . . Pittsfield has had its skiing, skating and baseball champions, but it is safe to say Charles Najimy is its first national judo titleholder. *Banzai, Najimy-San!* . . . Though saddening to New England traditionalists, soil conservationist Byron E. Titcomb's "case against stone walls" set out in yesterday's Berkshire Farmer column doubtless makes sense to practical farmers . . .

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
APR 16 1959

BERKSHIRE NIGHTS PROGRAM LISTED

Friday Sessions Proving Very Popular, Records Show

The Berkshire Nights series of concerts at the Berkshire Festival this season includes the appearance of the featured soloists on Friday evenings, as well as guest conductor Pierre Monteux, and the festival chorus with John McCollum as tenor soloist in Berloiz "Requiem," one of the most ambitious undertakings of the Boston Symphony Orchestra with Dr. Charles Munch conducting, at Tanglewood.

Thomas D. Perry, Jr., manager of the BSO, announced the re-appointment of Mrs. John G. W. Mahanna of Pittsfield as chairman of the Berkshire Nights committee, which was inaugurated two years ago. The Berkshire Nights subscription plan, Mr. Perry said, is being continued for the 1959 Berkshire Festival season at Tanglewood because of the interest manifested last year and the year before in the suggestion made by the Tanglewood Advisory Committee. The Berkshire Nights plan offers a subscription to four consecutive Friday night concerts in the Music Shed, the price for the four being the same as the normal series subscription of three concerts on Friday, Saturday and Sunday.

Dr. Munch, musical director of the BSO, this coming season at Tanglewood has included in the Berkshire Nights concerts on Friday evenings, performances by the noted violinist Isaac Stern, and the famed pianist, Rudolf Serkin, who drew a record breaking crowd of nearly 16,000 to Tanglewood a few years ago for one of his appearances with the BSO.

The Berkshire Nights programs offered on Friday in the Music Shed follow:

July 17: Berlioz "Corsair" Overture! Martinu Parables; Tchaikovsky Symphony No. 6. Conductor: Charles Munch.

July 24: Bach-Respighi Passacaglia; Brahms' Violin Concerto (Isaac Stern); Brahms-Thomson Chorale Preludes; Strauss Don Juan. Conductor: Pierre Monteux.

July 31: Berlioz "Requiem" (John McCollam, tenor), Festival Chorus). Conductor: Charles Munch.

August 7: Beethoven Symphony No. 4; Choral Fantasy with Piano; Piano Concerto No. 4 (Rudolf Serkin). Conductor: Charles Munch.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138
APR 16 1959

Berkshire Nights Subscription Plan At Tanglewood Again

The Berkshire Nights Subscription Plan will be offered at Tanglewood, Lenox, again this summer for the third year, it was announced today by Thomas D. Perry Jr., manager of the Boston Symphony Orchestra.

Four Friday Nights

Under the plan, series tickets for the four consecutive Friday night concerts in the Tanglewood Music Shed will be offered Berkshire area residents at the price of a normal series of three weekend concerts. Until the Berkshire Nights plan was introduced two years ago at the request of county residents through the Tanglewood Advisory Committee, the only series tickets available at prices reduced from the single-admission charge, were for a weekend series of three concerts.

Mr. Perry announced the reappointment of Mrs. John G. W. Mahanna of Pittsfield as chairman of the Berkshire Nights Committee and disclosed that Charles Munch, musical director of the orchestra, has arranged to include some of the season's top attractions in the Friday evening programs. These will include performances by noted violinist Isaac Stern, famed pianist, Rudolf Serkin who drew a record crowd of nearly 16,000 to Tanglewood a few years ago, and a performance of the Berlioz "Requiem" by the overture, orchestra and Festival Chorus with John McCollum as tenor soloist.

The four Friday programs are as follows: July 17, Dr. Munch conducting, Berlioz "Corsair" overture, Martinu's "Parables" and Tchaikowsky's 6th Symphony; July 24, Pierre Monteux conducting, the Bach-Respighi "Passacaglia," Brahms' Violin Concerto, Isaac Stern soloist, Brahms' Thomson Chorale Preludes, and Strauss' "Don Juan;" July 31, Dr. Munch conducting, Berlioz "Requiem" with the Festival Chorus and John McCollum, tenor; and Aug. 7, a Beethoven program with Dr. Munch conducting, 4th Symphony, Choral Fantasy with Piano, and Piano Concerto No. 4 with Rudolf Serkin, soloist.

Mrs. Mahanna said the campaign for the sale of Berkshire Nights Series tickets would end June 1. Information concerning the series is available from her at her home, 20 Warwick St., Pittsfield.

The Tanglewood Advisory Committee will meet Monday night in Pittsfield to discuss plans for the series and other Tanglewood events. Prof. Whitney S. Stoddard of Williamstown is the only Northern Berkshire member.

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572

APR 16 1959

TANGLEWOOD GROUP TO MEET MONDAY

Plans Will Be Made For Berkshire Night Series

The Tanglewood Advisory Committee will meet Monday at the Hotel Wendell-Sherwood to discuss plans for the Berkshire Nights series and other events scheduled at Tanglewood this summer. Members of the committee are Lenges Bull, George E. Mole, Jesse L. Thomason of Lenox, Henry W. Dwight of Stockbridge, Robert K. Wheeler of Great Barrington, Col. H. George Wilde of High Lawn Farm in Lee, Alan J. Blau and Lawrence K. Miller of Pittsfield, Whitney S. Stoddard of Williamstown, Robert T. Capeless and George W. Edman. Ex-officio members are the chairmen of the boards of selectmen in Lenox, Lee and Stockbridge. They are: David W. Mackey, Lenox; Robert G. Williams, Stockbridge, and William J. Brown, Lee.

Mrs. John G. W. Mahanna of Pittsfield the chairman of the Berkshire Nights drive, which will end June 1, is active in community affairs throughout the county. She is one of the sponsors of the Berkshire ballroom dancing classes, a member of the board of directors of the Girls Club, the Camp Stevenson committee, a member of the advisory board of the Pleasant Valley Sanctuary, a delegate-at-large to the Social Service Index and co-chairman of The Eagle Santa Toy Fund, clerk of the board of the South Mountain Assn., a member of the Tanglewood on parade committee and the auxiliaries of St. Luke's and Pittsfield General Hospitals.

Persons desiring information on the Berkshire Nights series may contact Mrs. Mahanna at 20 Watwick street Pittsfield.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

APR 20 1959

Anniversary

Berkshire Nights Committee Includes Festival Organizers

The living members of the original committee of the Berkshire Symphonic Festival, which was started here 25 years ago, will be invited to serve as honorary members of the Berkshire Nights committee this season.

Mrs. John G. W. Mahanna, chairman of the Berkshire Nights committee, made the announcement to members of the Tanglewood Advisory Committee at a luncheon meeting today at the Hotel Wendell-Sherwood. She reported she received acceptances to serve as honorary chairmen from Miss Gertrude Robinson Smith of Stockbridge, who pioneered the Festival idea and served as president from 1934 to 1956, when the corporation was dissolved, and from Mrs. Olga Koussevitzky of Lenox, widow of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra for 25 years and founder of the Berkshire Music Center at Tanglewood.

The Berkshire Symphonic Festival plan was started in May, 1934, when the late Dr. Henry Hadley made known to Miss Robinson Smith "his dream" to give symphony concerts "under the stars" in Berkshire County.

On June 26, 1934, after Miss Robinson Smith met with 64 men and women from the Berkshire area at her summer home in Glendale, the festival plan was started and the first concerts were held at the Hanna Farm in Interlaken on the weekend of Aug. 23, 25 and 26.

Two years later when the Festival scene shifted to Holmwood, the Vanderbilt estate, now Foxhollow School, the Boston Symphony Orchestra, with Dr. Koussevitzky conducting, gave its first Festival concerts, drawing a crowd of 15,000 to the weekend performances.

Record Attendance

The following year the Festival was moved to the Tanglewood estate, where the number of BSO concerts was increased and all previous attendance records were broken. Since that time the Boston Symphony has made Tanglewood one of the greatest musical centers in the world, breaking all records last season, when 168,773 attended the BSO concerts at the Festival.

The Berkshire Nights subscription plan offers a subscription four consecutive Friday night concerts by the Boston Symphony Orchestra in the Music Shed, the price for the four being the same as the normal series subscription of three concerts on Friday, Saturday and Sunday.

Closes June 1

The subscription closes on June 1.

"The Boston Symphony Orchestra, ever cognizant of the contribution of the Berkshire area residents to the tremendous success of the Berkshire Festival, inaugurated the Berkshire Nights plan two years ago," Mrs. Mahanna said. "This anniversary year is an appropriate time to make the Friday night series a real Berkshire event."

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, presided at today's meeting of the Tanglewood Advisory Committee and discussed other plans for the Festival season at Tanglewood, which runs from July 1 to Aug. 9.

26—The Berkshire Eagle, Thursday, April 30, 1959

Great Barrington

J. W. P. MOONEY, JOHN von HARTZ Tel. 83

Berkshire Nights Chairman Urges Support of Program

GREAT BARRINGTON — The Berkshire Nights concerts at Tanglewood were instituted for Berkshire County people and Berkshire County people should support them, Mrs. John G. W. Mahanna of Pittsfield told the Rotary Club here yesterday.

Mrs. Mahanna, chairman of the Berkshire Nights committee, briefly traced Tanglewood's history from its start 25 years ago on the former Dan Hanna farm in Stockbridge to the current remodeling of the famous Music Shed. For a short time, the concerts were held on the site of the present Foxhollow School, Mrs. Mahanna said. Then they moved to the present location and have been presented there since.

Aimed at Area Audiences

The Berkshire Nights program, started three years ago, Mrs. Mahanna explained, offers four Friday night concerts for the price of a weekend series of three concerts.

Friday nights were chosen, Mrs. Mahanna said, because the concerts are aimed primarily at local audiences within easy driving distance of Tanglewood. The construction of the Massachusetts Turnpike and the extension of parkways and turnpikes in New York state have enlarged the local audience to include persons from as far away as Springfield or Albany, N.Y., she said, but she pointed out that the aim of the program is still to bring Tanglewood within easy reach of Berkshire County residents.

The Berkshire Nights concerts have consistently included some of the best performances offered by the Boston Symphony Orchestra, Mrs. Mahanna said. This year's series includes performances of works by Berlioz, Tchaikovsky, Brahms, Strauss and Beethoven. Included is a presentation of the Berlioz "Requiem" which was given last week by the orchestra in Boston to close the Symphony Hall series.

Mrs. Mahanna was introduced to the Rotarians by Robert K. Wheeler, who also urged support of the series. He termed Tanglewood, the Berkshire Playhouse and Jacob's Pillow "the backbone of the resort business" in this area. As such, he said, they deserve support from persons in the county who derive their living from that business.

"Berkshire Nights is the best musical bargain there is," Mr. Wheeler said. He was supported by Mrs. Mahanna, who pointed out that a person who subscribes to the four concerts saves money even if he is able to attend only three of them.

"We hope our Berkshire people will support the program," she added.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

APR 19 1959

'Berkshire Nights' Series Continues at Tanglewood

LENOX — The "Berkshire Nights" subscription series, inaugurated two years ago at Tanglewood, will be continued for the 1959 Berkshire Festival, it is announced by Thomas D. Perry Jr., manager of the Boston Symphony Orchestra. Mrs. John G. W. Mahanna of Pittsfield again will be chairman of the "Berkshire Nights" drive, which will close June 1.

The "Berkshire Nights" plan offers subscriptions to four consecutive Friday night concerts in the Music Shed, the price for the four being the same as the normal series subscription of three concerts on Friday, Saturday and Sunday. The two featured soloists at Tanglewood this summer, Isaac Stern, violinist, and Rudolf Serkin, pianist, each will give performances with the Boston Symphony at "Berkshire Nights" concerts on July 24 and Aug. 7, respectively.

In addition Dr. Munch has scheduled for Friday evening, July 31, one of the most ambitious concerts of the 1959 festival when he will conduct the BSO in Berlioz "Requiem," with John McCollum, tenor soloist, and the Berkshire Festival Chorus. Pierre Monteux also will appear at the Friday evening, July 24, concert, conducting the BSO. The "Berkshire Nights" program announced by Dr. Munch follow:

July 17
"Corsair" Overture ..... Berlioz
Parables ..... Martinu
Symphony No. 6 ..... Tchaikovsky
Conductor, Charles Munch

July 24
Passacaglia ..... Bach-Respighi
Violin Concerto ..... Brahms
(Isaac Stern)
Thomson Chorale Preludes ... Brahms
Don Juan ..... Strauss
Conductor, Pierre Monteux

July 31
"Requiem" ..... Berlioz
(John McCollum, tenor, and Festival Chorus)
Conductor, Charles Munch

August 7
Symphony No. 4 ..... Beethoven
Choral Fantasy with Piano, ...
Piano Concerto No. 4 ...
Soloist Rudolf Serkin
Conductor, Charles Munch

"Berkshire Nights" subscriptions are being offered to music lovers within easy driving distances of Tanglewood. Information may be obtained from the chairman, Mrs. John G. W. Mahanna, 20 Warwick St., Pittsfield.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

APR 21 1959

Berkshire Nights Concerts Are Gaining in Popularity

The Berkshire Nights series of concerts on four consecutive Friday evenings in the Music Shed at Tanglewood appear to be gaining in popularity.

At a meeting of the Tanglewood Advisory Committee here yesterday, Mrs. John G. W. Mahanna, Berkshire Nights chairman, reported a 33 per cent increase over subscriptions at the same time last season.

The drive opened April 15 and will close June 1.

Mrs. Mahanna, encouraged by the early response to the Friday night series of concerts by the Boston Symphony, informed the committee that to date subscriptions total $1429.50, compared to $1074 last year at this time.

This season's Berkshire Nights concerts include the top artists of the Festival season: Dr. Charles Munch, conducting the Boston Symphony Orchestra; guest conductor, Pierre Monteux; violin soloist Isaac Stern; pianist Rudolf Serkin, and Berlioz' "Requiem," featuring John McCollum as tenor soloist with the full Berkshire Festival chorus.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

MAY 25 1959

Festival Pioneers Honored

BERKSHIRE NIGHTS chairman, Mrs. John G. W. Mahanna, right, listens to Mrs. John Bross Lloyd of Lee, center, relate some early experiences in starting Festival in 1934 when she served on area committee. At left is Mrs. Charles J. Jordan of Pittsfield, member of Berkshire Nights committee. The subscription drive for the Friday night concerts in the Music Shed by the Boston Symphony Orchestra will close a week from today.

MRS. KOUSSEVITZKY, widow of the BSO conductor, Serge Koussevitzky, visits with Berkshire Nights chairman, Mrs. John G. W. Mahanna, center, and Mrs. Lawrence K. Miller of Pittsfield at reception in parlors of Red Lion Inn, Stockbridge, honoring pioneers of the Festival movement.

BSO TRUSTEE C. D. Jackson of Lenox discusses plans for Tanglewood season with Miss Mary Smith, center, BSO press representative. Mrs. Jackson is at right. In background at reception, attended by 53 persons, are John M. Deely of Lee and Miss Margo Miller of Pittsfield, chairman of the Friends of the Berkshire Music Center. Tanglewood will open July 1.

Photos by McCarthy

The original members of the Berkshire Symphonic Festival board and area committee chairman who started the Festival movement in an outdoor horse show ring at the Hanna Farm, Interlaken, 25 years ago were honored yesterday at a reception at the Red Lion Inn, Stockbridge.

The Berkshire Nights committee of the Berkshire Festival was host to the group. Arrangements were in the charge of Mrs. John G. W. Mahanna of this city, chairman of the Berkshire Nights subscription drive, which ends a week from today. The Berkshire Nights plan offers subscribers tickets to the four Friday night concerts by the Boston Symphony Orchestra in the Music Shed for the price of three.

In a telegram to the committee chairman, Mrs. William Felton Barrett of Egremont, an original member of the Festival board, praised the work of "the many friends responsible for establishing Tanglewood and especially to our inspiring organizer, Miss Gertrude Robinson Smith of Stockbridge." Mrs. Barrett is in Boston and will not return to the Berkshires for the summer until tomorrow. Miss Robinson Smith, the only president of the Berkshire Symphonic Festival is still in Paris and will not return until June 27.

Mrs. Serge Koussevitzky, whose late husband BSO conductor for 25 years, and founder of the Berkshire Music Center and C. D. Jackson of Lenox and New York, a trustee of the BSO, were among the 53 who attended the reception in the afternoon.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 18 1959

BERKSHIRE NIGHTS chairman Mrs. John G. W. Mahanna of 20 Warwick St., chats with Dr. and Mrs. Thurlow H. Pelton of 21 Crofut G. W. Mahanna of 20 Warwick St. chats with ... evening concerts by the Boston Symphony Orchestra last night at Tanglewood.

DURING INTERMISSION Dr. and Mrs. Ralph Zupanec of 616 Pomeroy Ave. await the second half of the concert. They are among subscribers to the Friday series.

Photos by Auerbach

SUMMER RESIDENTS of Lenox Mr. and Mrs. Edgar B. Stern of New Orleans, La., greet Mr. and Mrs. Robert S. Hibbard of 83 Under Mountain Rd., Lenox. Total attendance at last night's concert in the Shed was 7,696, a large number of which were from this area.

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
MAY 21 1959

Chamber Music Series Scheduled For Tanglewood

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, Massachusetts, are announced by the Boston Symphony Orchestra.

The Kroll Quartet will appear on the opening concert, July 1 at 8:30. Their program will include Beethoven's Quartet Op. 18 No. 2 in G Major; Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51 in E-flat Major. Members of the Quartet, which is headed by violinist William Kroll, director of the Chamber Music Faculty at the Berkshire Music Center include: Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello.

The New York Pro Musica, under the direction of Noah Greenberg, will make their second Tanglewood appearance on July 8. The vocal ensemble and players performing on a number of rare instruments will present a program of works by Claudio Monteverdi.

On July 15 the Beaux Arts Trio of New York will perform Saint-Saens' Trio in M major, Op. 18; Aaron Copland's "Vitebsk," Trio on Jewish Themes; and Beethoven's Trio in E-flat major, Op. 70, No. 2. Members of the Beaux Arts Trio are: Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano.

The Bel Arte Trio, assisted by Ralph Berkowitz, piano, will be heard on July 22. The members of the Bel Arte Trio are Ruth Posselt, violin, Joseph de Pasquale, viola and Samuel Mayes, cello. All four players are members of the faculty of the Berkshire Music Center. Their program will include Beethoven's Trio in C minor, Op. 9, No. 3; Rivier's String Trio and Brahms' Piano Quartet in G minor, Op. 25.

Alexander Schneider, violin, and Leon Kirchner, piano, will present a Sonata recital on July 29. Works by Mozart and Kirchner will be heard, including Mozart's Sonata in B-flat Major, K 570, and Sonata in E-Major, K 454, and Kirchner's Piano Sonata, 1948 and Sonata Concertante, 1952.

The Kroll Quartet will close the series on August 5, performing Beethoven's Quartet Op. 18, No. 3 in D Major, Hindemith's Quartet Op. 22 and Brahm's Quartet Op. 51, No. 2 in A minor.

The proceeds from the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center and are available from the Festival Office, Symphony Hall, Boston until June 15, and thereafter at Tanglewood, Lenox, Massachusetts.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
MAY 26 1959

Berkshire Fetival Wednesday Evening Concerts Announced

Programs for the six Wednesday evening chamber music concerts at the Berkshire Festival in the theater-concert hall at Tanglewood, Lenox, were announced today by the Boston Symphony Orchestra.

Kroll Quartet

The Kroll Quartet will appear on the opening concert, July 1 at 8:30. Their program will include Beethoven's Quartet Op. 18 No. 2 in G Major; Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51 in E-flat Major. Members of the Quartet, which is headed by violinist William Kroll, director of the chamber music faculty at the Berkshire Music Center, include: Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello.

The New York Pro Musica, under the direction of Noah Greenberg, will make its second Tanglewood appearance on July 8. The vocal ensemble and players performing on a number of rare instruments will present a program of works by Claudio Monteverdi.

On July 15 the Beaux Arts Trio of New York will perform Saint-Saens' Trio in F major, Op. 18; Aaron Copland's "Vitebsk," Trio on Jewish Themes; and Beethoven's Trio in E-flat major, Op. 70, No. 2. Members of the Beaux Arts Trio are: Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano.

Bel Arte Trio

The Bel Arte Trio, assisted by Ralph Berkowitz, piano, will be heard on July 22. The members of the Bel Arte Trio are Ruth Posselt, violin, Joseph de Pasquale, viola and Samuel Mayes, cello. All four players are members of the faculty of the Berkshire Music Center.

Their program will include Beethoven's Trio in C minor, Op. 9, No. 3; Rivier's String Trio and Brahms' Piano Quartet in G minor, Op. 25.

Alexander Schneider, violin, and Leon Kirchner, piano, will present a Sonata recital on July 29. Works by Mozart and Kirchner will be heard, including Mozart's Sonata in B-flat Major, K. 570, and Sonata in E-flat Major, K. 454, and Kirchner's Piano Sonata, 1948 and Sonata Concertante, 1952.

The Kroll Quartet will close the series on Aug. 5, performing Beethoven's Quartet Op. 18, No. 3 in D Major, Hindemith's Quartet Op. 22 and Brahms' Quartet Op. 51, No. 2 in A minor.

The proceeds from the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center and are available from the Festival Office, Symphony Hall, Boston until June 15, and thereafter at Tanglewood.

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 202,215
JUN 21 1959

Festival Sets Chamber Music

Six Wednesday evening chamber music concerts will be presented starting July 1 in the Theater-Concert Hall of the Berkshire Music Festival.

Featured during the six-week cycle will be the Kroll Quartet, the New York Pro Musica, the Beaux Arts Trio of New York, the Bel Arte Trio of the Berkshire Music Center and several soloists.

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,226
MAY 21 1959

Chamber Music Series Planned for Tanglewood

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, Lenox, Massachusetts, are announced by the Boston Symphony Orchestra.

The Kroll Quartet will appear on the opening concert, July 1 at 3:30. Their program will include Beethoven's Quartet Op. 18 No. 2 in G Major; Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51 in E-flat Major. Members of the Quartet, Major. Members of the Quartet, which is headed by violinist William Kroll, director of the Chamber Music Faculty at the Berkshire Music Center, include: Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello.

The New York Pro Musica, under the direction of Noah Greenberg, will make their second Tanglewood appearance on July 8. The vocal ensemble and players performing on a number of rare instruments will present a program of works by Claudio Monteverdi.

To Play Copland

On July 15 the Beaux Arts Trio of New York will perform Saint-Saens' Trio in F major, Op. 18; Aaron Copland's "Vitebsk," Trio on Jewish Themes; and Beethoven Trio in E-flat major, Op. 70, No. 2. Members of the Beaux Arts Trio are: Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano.

The Bel Arte Trio, assisted by Ralph Berkowitz, piano, will be heard on July 22. The members of the Bel Arte Trio are Ruth Posselt, violin, Joseph de Pasquale, viola and Samuel Mayes, cello. All four players are members of the faculty of the Berkshire Music Center.

Their program will include Beethoven's Trio in C minor, Op. 9, No. 3; Rivier's String Trio and Brahms' Piano Quartet in G minor, Op. 25.

Alexander Schneider, violin, and Leon Kirchner, piano, will present a sonata recital on July 29. Works by Mozart and Kirchner will be heard, including Mozart's Sonata in B-flat major, K. 570, and Sonata in E-flat major, K. 454, and Kirchner's Piano Sonata, 1948, and Sonata Concertante, 1952.

The Kroll Quartet will close the series on Aug 5, performing Beethoven's Quartet Op. 18, No. 3 in D major, Hindemith's Quartet Op. 22 and Brahms' Quartet Op. 51, No. 2 in A minor.

The proceeds from the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center and are available from the Festival Office, Symphony Hall, Boston until June 15, and thereafter at Tanglewood, Lenox, Massachusetts.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
MAY 25 1959

Chamber Music Programs Set At Tanglewood

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theatre-Concert Hall at Tanglewood, are announced by the Boston Symphony Orchestra.

The Kroll Quartet will appear on the opening concert, July 1 at 3:30. Their program will include Beethoven's Quartet Op. 18 No. 2 in G Major; Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51 in E-flat Major.

The New York Pro Musica, directed by Noah Greenberg, will appear on July 8, performing a program of works by Claudio Monteverdi.

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Alexander Schneider, violin, and Leon Kirchner, piano, will present a Sonata recital on July 29. Works by Mozart and Kirchner will be heard, including Mozart's Sonata in B-flat Major, K. 570, and Sonata in E-flat Major, K. 454, and Kirchner's Piano Sonata, 1948 and Sonata Concertante, 1952.

The Kroll Quartet will close the series on Aug. 5, performing Beethoven's Quartet Op. 18, No. 3 in D Major, Hindemith's Quartet Op. 22 and Brahm's Quartet Op. 51, No. 2 in A minor.

The proceeds from the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JUN 4 1959

Chamber Music Items Scheduled At Tanglewood

Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theater-Concert Hall at Tanglewood, Lenox, Mass., are announced by the Boston Symphony Orchestra.

The Kroll Quartet will appear on the opening concert, July 1, at 8:30. Their program will include Beethoven's Quartet, Op. 18, No. 2 in G major; Prokofiev's Quartet, Op. 50; and Dvorak's Quartet, Op. 51 in E-flat major. Members of the Quartet, headed by William Kroll, violinist and director of the chamber music faculty at the Berkshire Music Center, include Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello.

The New York Pro Musica, under the direction of Noah Greenberg, will make their second Tanglewood appearance on July 8. The vocal ensemble and players performing on a number of rare instruments will present a program of works by Claudio Monteverdi.

On July 15 the Beaux Arts Trio of New York will perform Saint-Saëns' Trio in F major, Op. 18; Aaron Copland's "Vitebsk," Trio on Jewish Themes; and Beethoven's Trio in E-flat major, Op. 70, No. 2. Members of the Beaux Arts Trio are Daniel Guilet, violin; Bernard Greenhouse, Cello; Menahem Pressler, piano.

The Bel Arte Trio, assisted by Ralph Berkowitz, piano, will be heard on July 22. The members of the Bel Arte Trio are Ruth Posselt, violin; Joseph de Pasquale, viola; and Samuel Mayes, cello. All four players are members of the faculty of the Berkshire Music Center. Their program will include Beethoven's Trio in C minor, Op. 9, No. 3; Rivier's String Trio, and Brahms' Piano Quartet in G minor, Op. 25.

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The Kroll Quartet will close the series on Aug. 5, performing Beethoven's Quartet Op. 18, No. 3 in D major, Hindemith's Quartet Op. 22; and Brahms' Quartet, Op. 51, No. 2 in A minor.

The proceeds from the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center. Tickets are available from the Festival Office, Symphony Hall, Boston, until June 15, and thereafter at Tanglewood, Lenox, Mass.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
MAY 24 1959

SIX WEDNESDAY CHAMBER MUSIC CONCERTS LISTED

Kroll Quartet Will Open And Close Series At Lenox

BOSTON—Programs for the six Wednesday evening chamber music concerts of the Berkshire Festival in the Theater-Concert Hall of Tanglewood, Lenox, are announced by the Boston Symphony Orchestra. The Kroll Quartet will appear on the oepning concert, July 1 at 8.30.

Their program will include Beethoven's Quartet Op. 18 No. 2 in G major, Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51 in E flat major. Members of the quartet, which is headed by violinist William Kroll, director of the chamber music faculty at the Berkshire Music Center, include: Louis Graeler, violin; David Mankovitz, viola; and Avron Twerdowsky, cello.

Other Features

The New York Pro Musica, under the direction of Noah Greenberg, will make its second Tanglewood appearance July 8. The vocal ensemble and players performing on a number of rare instruments will present a program of works by Claudio Monteverdi.

On July 15 the Beaux Arts Trio of New York will perform Saint-Saens' Trio in F major, Op. 18; Aaron Copland's "Vitebsk," trio on Jewish themes; and Beethoven's Trio in E flat major, Op. 70, No. 2. Members of the Beaux Arts Trio are: Daniel Guilet, violin, Bernard Greenhouse, cello; Menahem Pressler, piano.

The Bel Arte Trio, assisted by Ralph Berkowitz, piano, will be heard on July 22. The members of the Bel Arte Trio are Ruth Posselt, violin, Joseph de Pasquale, viola and Samuel Mayes, cello. All four players are members of the faculty of the Berkshire Music Center. Their program will include Beethoven's Trio in C minor, Op. 9, No. 3; Rivier's string trio and Brahms' Piano Quartet in G minor, Op. 25.

Alexander Schneider, violin, and Leon Kirchner, piano, will present a sonata recital July 29. Works by Mozart and Kirchner will be heard, including Mozart's Sonata in B flat major, K. 570, and Sonata in E flat major, K. 454, and Kirchner's Piano Sonata 1948 and Sonata Concertante, 1952.

The Kroll Quartet will close the series Aug. 5, performing Beethoven's Quartet Op. 18, No. 3 in D major, Hindemith's Quartet Op. 22 and Brahms' Quartet Op. 51, No. 2 in A minor.

The proceeds from the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center and are available at the festival office, Symphony Hall, Boston until June 15, and thereafter at Tanglewood, Lenox.

Globe 5/24

Chamber Music At Tanglewood

The Boston Symphony Orchestra has detailed the chamber music programs to be played in the Theater-Concert Hall at Tanglewood in Lenox next Summer. They will be as follow:

July 1—Kroll Quartet. Beethoven: Quartet in G major, Op. 18, No. 2; Prokofieff: Quartet, Op. 50; Dvorak: Quartet in E-flat, Op. 51.

July 8—New York Pro Musica, directed by Noah Greenberg. Music by Monteverdi.

July 15—Beaux Arts Trio. Saint-Saens: Trio in F major, Op. 18; Copland: "Vitebsk;" Beethoven: Trio in E-flat, Op. 70, No. 2.

July 22—Bel Arte Trio, assisted by Ralph Berkowitz, piano. Beethoven: Trio in C minor, Op. 9, No. 3; Rivier: String Trio; Brahms: Piano Quartet in G minor, Op. 25.

July 29—Alexander Schneider, violin, Leon Kirchner, piano. Mozart: Sonata in B-flat (K. 570), and Sonata in E-flat (K. 454); Kirchner: Piano Sonata 1948, and Sonata Concertante, 1952.

Aug. 5—Kroll Quartet. Beethoven: Quartet in D major, Op. 18, No. 3; Hindemith: Quartet, Op. 22; Brahms: Quartet in A minor, Op. 51, No. 2.

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Musik Festspiele in Tangelwood

Die Erfahrung lehrt, dass selbst drei erfolgreiche Festspiele keine Garantie fuer den Fortbestand der Konzerte bilden. Wir haben diese bittere Erfahrung in Ellenville machen muessen. Trotz des grossen kuenstlerischen Erfolges ist es finanziell nicht moeglich gewesen Ellenville's Kulturtat fuer den Empirestaat fortzusetzen. So blieb fuer den Liebhaber guter Musik wie seit vielen Jahren nichts, als nach Tangelwood zu pilgern. Reichlich entschaedigt, in der wundervollen Atmosphaere der Berkshires, bot sich dem Musikenthusiast das vollendete musikalische Ereignis, das Amerika bieten kann.

Wie in Ellenville das Symphony of the Air Orchestra, so ist in Tangelwood das Boston Symphony Orchestra unter Charles Munch die Basis, um das herum sich die vielen Auffuehrungen solistischer Art und Kammermusik gruppieren.

Es ist kaum zu disputieren, dass das von Serge Koussevitzky erzogene Boston Orchester heute das grossartigste Klanginstrument in den Vereinigten Staaten ist. Man konnte dies aufs Neue-speciell in der Streichergruppe -finden, die den Joh. Seb. Bach gewidmeten Konzerten den wirklichen Inhalt gaben. -Eine bis ins letzte hinein gefeilte Auffuehrung der H-moll-Messe von J. S. Bach war vielleicht der Hoehepunkt dieses "Bachfestival". Welch ein Unterschied, diese Messe in der freien Natur oder im Gotteshaus oder -Konzertsaal zu hoeren. Das Erlebnis Bach in der Freien Natur, mit strahlender Sonne durch gruene Baeume brechend zu hoeren, laesst die ungeheure Majestaet Bach-scher Musik, die Einigkeit wahrer Religion mit der Natur und Gott wach werden, in der Tat eines der selten grossen Erlebnisse, die der von Sorgen geplagte Mensch unserer Zeit erhoffen kann.

Ein anderes Program brachte alle 4 Suiten und ein drittes die selten zu hoerende "Kunst der Fuge". Einige Konzerte waren ausschliesslich Mozart geweiht. Es ist hier besonders zu erwaehnen, dass in Tangelwood Wert auf leicht zu verstehende klassische Musik gelegt wird, gewissermassen den Sommer, die klare Luft und die Musik in einem Ganzen zu verbinden. — Charles Munch bringt natuerlich auch moderne insbesondere franzoesische Musik, Ravel, Debussy, Milhaud und unsere Zeitgenossen Honegger, Bartok oder Aaron Copland sind vertreten. Eine Auswahl der besten Kammermusik wurde durch das Budapester Streichquartett, Beaux Arts-Trio, New York Pro Musica Antiqua und das Kroll-Quartett gesichert.

Was wir im Gegensatz zu Ellenville missten, war das Ballet oder eine Grosstat wie die Auffuehrung von Richard Strauss' "Electra". Die Opernschule in Tangelwood verdient sich ihre Sporen mit Auffuehrungen einiger z.T. unbekannter Werke (unter Boris Goldowsky), die jedoch meist ohne Auswirkung auf das Musikleben in Amerika bleiben werden.

Nach einem dieser wundervollen Konzerte wandere ich durch das idyllische Lenox. Dort auf dem Friedhof fand ich das Grab Serge Koussevitzky's, dem grossen Dirigenten und spiritus rector von Tangelwood. Zu Fuessen des Grabes, eine einfache Platte: "Unserem Freunde und Foerderer in tiefer Dankbarket vom Israeli Philharmonic Orchestra". Es war wie ein Stueck Heimat hier in Tangelwood, dem Center fuer alles, was Musik erlebenswert macht. .. Felix Bing

MILLBROOK, N.Y.
ROUND TABLE
W. 979

JUN 18 1959

Soloists Named For Berkshire Festival Opening On July 1

The Boston Symphony Orchestra, Charles Munch, Music Director, announces the complete roster of soloists for this summer's Berkshire Festival at Tanglewood, Lenox, Massachusetts, which opens July 1, 1959, and closes August 7.

Serkin, Stern To Appear

The outstanding piano virtuoso, Rudolf Serkin, will appear on three separate Festival programs as will Isaac Stern, the remarkable American violinist. Mr. Serkin will be heard in Brahms' Piano Concerto No. 2 (July 26); Mendelssohn's Piano Concerto No. 1 and Schumann's Concert Piece, Op. 92 (August 1); and Beethoven's Choral Fantasy with Piano and Piano Concerto No. 4 (August 7). Mr. Stern will be soloist in the violin concertos of Tchaikovsky (July 18), Brahms (July 24) and Mendelssohn (August 2).

Nicole Henriot-Schweitzer, the young French pianist, will be soloist in Mozart's Piano Concerto in G major, K. 453 on July 10 and will appear again on Sunday afternoon, July 19, in D'Indy's Symphony on a Mountain Air. The concert of Saturday evening, July 4, in the Music Shed will be conducted by Dr. Munch and will be devoted to performances of concertos for one, two and three pianos by Johann Sebastian Bach. Soloists, all of whom are members of the faculty of the Berkshire Music Center, will include Lukas Foss, pianist, composer and conductor, Bernard Zighera, official pianist of the Boston Symphony Orchestra and principal harp, and Ralph Berkowitz, former piano instructor at the Curtis Institute of Music in Philadelphia and accompanist of the world-famous cellist Gregor Piatigorsky from 1942 to 1956.

Doriot Anthony Dwyer, first flute of the Boston Symphony Orchestra, will be soloist in Bach's Suite No. 2 (July 3), and Ralph Gomberg, principal oboe, will be heard with Ruth Posselt, violin, in Bach's Concerto for Violin and Oboe (July 5).

Hugh Ross Director of Chorus

Bethany Beardslee, soprano, will be soloist in Bach's Cantata No. 51 ("Jauchzet Gott in Allen Landen"), assisted by Roger Voisin, trumpet (July 5). John McCollum, tenor, will be soloist in the Berlioz Requiem (July 31). The vocal quartet to be heard in the Mozart Requiem (July 12) and Beethoven's Ninth Symphony (August 9) will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Donald Gramm, bass.

The Festival Chorus, Hugh Ross Director, will be heard in the Berlioz Requiem (July 31), Beethoven's Choral Fantasy with Piano (August 7), and Beethoven's Ninth Symphony (August 9). A small group from the chorus, the Tanglewood Choir, will appear in Bach's Cantata No. 50 ("Nun ist das Heil") (July 3) and Mozart's Requiem (July 12).

Pierre Monteux To Conduct

Dr. Munch has invited Pierre Monteux to conduct four of the concerts (July 19, 24; August 1, 8). Lukas Foss will conduct his "Symphony of Chorales" at the concert of July 18, and the program of July 26 will include Aaron Copland's "Tender Land" Suite conducted by the composer.

Single tickets for all Festival concerts will be available at the Festival Ticket Office, Tanglewood, Lenox, Massachusetts (Lenox 600) after June 16.

LAWTON, OKLA.
PRESS
D 7132

JUN 19 1959

Summer Music Season

Leonard Bernstein, that gifted missionary, will be conductor and soloist Monday, June 22, as New York's Lewisohn Stadium concert series enters its 42nd year. Along with the Boston Pops series, the Lewisohn concerts might be said to have established the main line of summer music-making.

Perhaps on the theory that summer listening like summer eating demands simple fare, programming tends to avoid the bulkier standard offerings. Semi and light classics are staples, and there is often more of Hollywood, Broadway and Tin Pan Alley than of the traditional Three B's.

Concerts given at Ravinia Park near Chicago, at Robin Hood Dell in Philadelphia, at the Watergate in Washington, at Red Rocks outside Denver, at the Bowl near Hollywood are all more or less of this type. Besides attracting huge audiences in their own right, these summer pops programs have generally been credited with preparing a wider public for the weightier sonorities of the winter season.

Oddly enough, a radically different approach also flowers in the summer's heat. Vacation music festivals, of which the 23-year-old Tanglewood Festival at Lennox, Mass., is the best known, aren't afraid of the heaviest stuff. In fact, arcane and estoteric works far outnumber the standards.

For example, this year's Caramoor festival at Katoonah, N.Y., (June 20-July 5) will feautre 15th and 16th Century English and Flemish outdoor music by the Pro Musica Motet. Winston-Salem, N.C., is offering (June 22-28) a festival and seminar devoted exclusively to early American music. Marlboro, Vt., specializes in chamber music. Carmel, Calif., in the lesser-known works of J. S. Bach. Aspen, Colo., which lured Albert Schweitzer to its Goethe bi-centennial in 1949, is attracting more and more listeners each season despite an out-of-the-way location and the frequent abstruseness of its programs.

FREEPORT, ILL.
JOURNAL-STANDARD
D. 17.652

JUN 22 1959

Summer For Art

Summer has tended more each year to become the season for art, both amateur and professional, and in all branches of the creative arts: music, drama, painting and drawing, writing.

Music tops the rest, retaining its lead each returning summer. In token of this, Leonard Bernstein, that gifted missionary, will be conductor and soloist this evening, as New York's Lewisohn Stadium concert series enters its 42nd year. Along with the Boston Pops series, the Lewisohn concerts may be said to have established the main line of summer music projects.

Nor is the fare always light or semiclassical. Though earlier ventures, like the Robin Hood Dell concerts near Philadelphia, the Watergate in Washington, the Red Rocks outside Denver and the Hollywood Bowl, began by avoiding the weightier standard works of instrumental music, more and more of them now present programs comparable to those to be heard in the winter season in the cities.

The 23-year-old Tanglewood Festival at Lenox, Mass., has always stressed the great masters, together with meritorious works of modern composers, and the encouragement given to students of conducting has been notable.

Chicago's Ravinia Park programs, well known in this area, have brought to the midwest the same artists, both soloists and conductors, who appear in winter concerts in Chicago. The Ravinia venture, always in need of support and requiring periodic revivals, has now its own adequate festival hall, replacing the airy pavilion which burned down some years ago, and is still remembered regretfully by many as identified with the golden age of Ravinia.

In addition to these old reliables, there are scores of new undertakings, and others not so new but less known. Such are the Caramoor festival at Katomah, N.Y., June 20-July 5, that at Winston-Salem, N.C., next week, Marlboro, Vt., Carmel, Calif., Aspen, Colo., and many others.

In drama summer theaters have mushroomed, and buyers need to be as selective as they are with all mushrooms. The headliners in Shakespeare continue to be the Canadian Shakespearian Festival at Stratford, Ontario, and the American one at Stratford, Conn. The free summer Shakespeare in Central Park is a thing of the past.

Writing camps, especially in rustic or scenic surroundings, tending to offer privacy and quiet, exist, in the east, and art schools, usually commercially promoted and usually good, are also available. All in all, seekers for art in summer will surely find it, if not as creative artists, at least as patrons.

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Quinta-Feira, 23 de Julho de 1959

MÚSICA

Berkshire Festival 1959

PRIMEIRO CONCÊRTO

Eleazar de Carvalho

(Especial para o "Diário de Notícias")

ACABA de ser inaugurada a 22ª Temporada dos Festivais de Berkshire, aqui em Tanglewood, o pitoresco recanto da cidade de Lenox, no Estado de Massachusetts, considerada a cidade da música.

Coube a Charles Munch — regente permanente e diretor artístico da Orquestra Sinfônica de Boston — inaugurar o Festival com um concêrto dedicado a Bach, como, aliás, foram os três concertos do fim da semana, isto é, sexta, sábado e domingo.

Embora o autor já esteja morto há 209 anos, sua música permanece viva, e uma multidão de cinco mil pessoas veio até aqui ouvir a coleção de 15 obras, distribuídas em 3 concertos consecutivos, o que prova o interêsse que ainda despertam suas composições.

O primeiro concêrto foi iniciado com o "Concêrto Brandemburguense", nº 3, para orquestra de arcos. Esta obra faz parte do grupo dos 6 concertos Brandemburguenses, escritos para diferentes instrumentos. Apenas êste 3º concêrto e o 6º foram escritos sòmente para instrumentos de arcos, e o 3º — com o qual Munch abriu o programa — é o único escrito sem a habitual parte lenta, que é colocada entre as duas partes rápidas. Seguiu-se a "Suite nº 2", em Si menor, para flauta e orquestra de arcos, tendo como solista o excelente flautista, Doriot Dwyer. O próprio Bach intitulou de Suite, Partita e Ouverture os diferentes grupos de danças, executados durante os concertos, hábito introduzido na Alemanha por George Muffat, e que, êle, Bach, também adotou, como está claro, inspirando-se nas "Ouvertures" francesas de Lully, no compor êsse grupo de Suites, Partitas ou Ouvertures.

A segunda parte do concêrto constou da "Oferenda Musical", e da "Contata nº 50".

Uma larga história envolve a "Oferenda Musical". A versão apresentada nesse concêrto de inauguração é de autoria de Hans Theodore David, pois a obra, que é eminentemente teórica, traz, apenas, indicações ocasionais de alguns instrumentos específicos. Conta-se que quando Carl Philipp Emanuel Bach estava a serviço de Frederico, o Grande — rei da Prússia, comentava, com justificada admiração, as qualidades de seu pai como improvisador de Fugas. E, numa noite, três anos antes de sua morte, aos 11 de maio de 1747, Bach foi recebido pelo rei que o convidou para improvisar, em estilo fugato, um tema que o próprio rei havia escrito. A execução foi tão extraordinàriamente artística, e o poder de criação do grande gênio foi tão perfeitamente concebido, que, num espaço de menos de 2 meses, isto é, no dia 7 de julho dêsse mesmo ano, Bach enviava ao rei a sua "Oferenda", com uma dedicatória, onde se podia ler a palavra "Ricercar" (significa "investigar", e foi um dos primeiros têrmos a indicar uma obra em estilo fugato), formada pelas iniciais de cada palavra seguinte: Regis Iussu Cantio Et Reliqua Canonica Arte Resolula, cuja tradução, segundo o musicólogo Mr. John Burk, é: "At the king's Command, the Song and the Remainder Resolved with Canonic Art".

A obra é composta de 13 partes, divididas em 2 "Ricercari", 9 "Canones", uma "Fuga Canônica" e uma "Sonata", tôdas elas baseadas no tema real de Frederico, O Grande.

O violinista Richard Burgin, o violoncelista Samuel Mayes, a flautista Doriot Anthony Dwyer, e o pianista Bernard Zighera, foram os solistas da 12ª parte, que é intitulada "Sonata".

Para encerrar o programa, o dr. Hugh Ross preparou a "Cantata nº 50", para côro duplo e orquestra. Os participantes do coral são os estudantes do "Berkshire Music Center". E para se ter uma idéia do preparo da mocidade norte-americana, e da competência do diretor do conjunto, basta saber-se que a cerimônia de abertura dos cursos foi no domingo, dia 28 de junho; o primeiro ensaio realizou-se na segunda-feira, dia 29; o ensaio com orquestra, na quinta-feira, dia 2 de julho, quando a obra já estava pronta, e o concêrto já sendo realizado na sexta-feira, dia 3 de julho. Portanto, com 4 dias, isto é, 4 ensaios, apenas, se considerarmos que seus componentes nem se conheciam, muitos dêles nem falam o idioma local, e estavam se encontrando pela primeira vez, quatro dias antes do concêrto, cuja execução foi das melhores.

O pequeno Teatro da Ópera estava superlotado. Fora do recinto, umas 4 mil pessoas ouviam, ao ar livre, as harmonias de Bach, vendo as estrêlas, sentindo a brisa suave e fresca das montanhas, e sabendo que viajaram 4 ou 5 horas para receberem aquêle alimento espiritual. Os demais acontecimentos da semana serão relatados na próxima vez.

MILLBROOK, N.Y.
ROUND TABLE
W. 979

JUN 25 1959

Berkshire Festival At Tanglewood July 3, 4

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will be presented by the Boston Symphony Orchestra under the leadership of its Music Director, Charles Munch, next Friday and Saturday evening (July 3, 4) at 8:30 and Sunday afternoon, July 6 at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the Theatre-Concert Hall on Friday and Sunday, and in the Music Shed on Saturday, July 4.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

JUN 26 1959

Opening Tanglewood Events

The opening concerts of the Berkshire Festival at Tanglewood, near Lenox, Mass., will be presented by the Boston Symphony Orchestra under the leadership of its music director, Charles Munch, next Friday and Saturday evenings (July 3, 4) at 8:30 and Sunday afternoon (July 6) at 2:30. The concerts, to be devoted to music of Bach, will be held in the Theater-Concert Hall on Friday and Sunday, and in the Music Shed on Saturday, July 4.

* * *

For the opening concert (July 3), Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major for strings; the Suite No. 2 in B minor for flute and strings (with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, as soloist); the "Musical Offering," and the Cantata No. 50, "Nun ist das Heil und die Kraft," for double chorus and orchestra, with the Festival Chorus prepared by Hugh Ross.

Movements from the "Musical Offering" will include Ricercar (in three parts), various canons, Trio Sonata (with Doriot Anthony Dwyer, flute; Richard Burgin, violin; Samuel Mayes, cello; Bernard Zighera, piano), Canonis Fugue, and Ricercar (in six parts).

* * *

Concertos of Bach for one, two, and three pianos will be featured on the program for Saturday evening, July 4, in the Music Shed, conducted by Dr. Munch. Soloists will include Lukas Foss, composer, conductor, and pianist; Bernard Zighera, pianist and principal harpist of the Boston Symphony; and Ralph Berkowitz, pianist and manager of the Albuquerque Symphony Orchestra. The program will include the Concerto for Three Claviers in C major, No. 2 (Messrs. Foss, Berkowitz, and Zighera); Concerto for Clavier in F minor, No. 5 (Mr. Foss); Concerto for Three Claviers in D minor, No. 1 (Messrs. Foss, Berkowitz, and Zighera); Concerto for Clavier in D minor, No. 1 (Mr. Foss); Concerto for Two Claviers in C major, No. 2 (Messrs. Foss and Zighera).

Sunday afternoon's concert in the theater will open with Bach's Brandenburg Concerto No. 6 in B-flat major for strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo. The second half of the program will include the Concerto for Violin and Oboe in D minor, with Ruth Posselt, violin, and Ralph Gomberg, oboe; and will close with the Suite No. 3 in D major for orchestra.

The first in the series of Wednesday evening chamber music concerts in the Theater-Concert Hall on July 1 at 8:30 will feature the Kroll String Quartet. Their program will include Beethoven's Quartet Op. 18, No. 2; Prokofiev's Quartet Op. 50, and Dvořák's Quartet Op. 51.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUN 26 1959

WILLIAM KROLL will appear in the theater concert hall at Tanglewood Wednesday evening with the Kroll String Quartet to open the chamber music concerts for 1959 season.

Music Center Opens Sunday; Festival Season Starts July 1

Opening exercises of the 17th season of the Berkshire Music Center will be held in the theater-concert hall at Tanglewood Sunday afternoon at 3:30, with the trustees of the Boston Symphony Orchestra, Dr. Charles Munch, music director, the faculty and Friends of the Music Center attending.

Dr. Munch, who arrived in the Berkshires today from France, is again occupying for the Berkshire Festival season the home of Donald B. Miller in Richmond. His guests during part of the season will be Nicole Henriot-Schweitzer, well-known pianist, her husband, Peter, and their son. She has previously appeared as a soloist with Dr. Munch and the BSO at Tanglewood and will be heard again this season on July 10 and July 19.

Aaron Copland, prominent American composer and chairman of the faculty of the Berkshire Music Center, will be here for Sunday afternoon's opening exercises. Tea will be served in the formal Tanglewood gardens.

Jackson To Speak

C. D. Jackson of Lenox and New York, a member of the board of trustees of the BSO, will give the welcoming address. William J. Cox of Phillips Exeter Academy, chairman of the Friends of the Berkshire Music Center, will address the students.

Eleazar de Carvalho of Brazil, head of the orchestral conducting department, and Hugh Ross, chairman of the choral department, will be present. They and their wives arrived yesterday and are registered for the Festival season at Chef Karl's.

The first concert by the Berkshire Music Center student orchestra will be given Thursday night in the Music Shed. Friends of the BMC are invited to attend the concert as well as the first lecture in the seminar in contemporary music on Friday in the chamber music hall and the student music concert on Sunday morning, July 5, at 10.

The Tanglewood season will open Wednesday evening at 8:30 when the first chamber music concert will be given in the theater-concert hall, featuring the Kroll String Quartet. They will perform works by Beethoven, Prokofieff and Dvorak. The quartet is headed by William Kroll, noted violinist and codirector of the Berkshire Music Center's chamber music faculty. Other members are Louis Graeler, violin, David Mankovitch, viola, and Avron Twerdowsky, cello.

The opening concerts of the 1959 Festival season by the Boston Symphony Orchestra under the leadership of Dr. Munch will be held next Friday and Saturday evenings, July 3 and 4, at 8:30 and Sunday afternoon, July 6, at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the theater-concert hall on Friday and Sunday and in the Music Shed on the holiday, July 4.

Flute Soloist

Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, will be the soloist with the orchestra on Friday, July 3. The Festival chorus, trained by Hugh Ross, also will make its initial appearance of the season that evening.

Piano concertos of Bach for one, two and three pianos will be featured in the Shed concert July 4. Soloists will include Lukas Foss, the composer, conductor and pianist; Bernard Zighera, pianist and principal harpist of the BSO; and Ralph Berkowitz, former accompanist for the famed cellist Piatigorsky, and now manager of the Albuquerque Symphony Orchestra. Mr. Berkowitz is dean of the Berkshire Music Center. Mr. Foss and Mr. Zighera are members of the faculty.

NEW YORK, N.Y.
POST
D. 343.734 S. 283.442

JUN24 1959

Berkshire Festival to Open July 3 with All-Bach Weekend

The Berkshire Festival, featuring the Boston Symphony, opens July 3, at Tanglewood, Lenox, Mass., with Charles Munch conducting three Bach programs during the week-end.

All-Mozart is the bill for the following week-end. Tchaikovsky's music will be highlighted beginning Friday, July 17; Brahms, July 24; Beethoven, Aug. 7.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,799

JUN 27 1959

Buckskin Opening Features Bach

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, Mass., will be presented by the Boston Symphony Orchestra under the leadership of Charles Munch next Friday and Saturday at 8:30 p.m. and Sunday, July 6, at 2:30 p.m.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

JUN 27 1959

Tanglewood Opens July 3 With Bach Concert

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, will be presented by the Boston Symphony Orchestra under its music director, Charles Munch, next Fri. and Sat., July 3 and 4 at 8:30 p.m. and Sunday afternoon July 6, at 2:30. The concerts, devoted to music of Bach, will be held in the Theatre-Concert Hall on Friday and Sunday, and in the Music Shed Saturday, July 4.

For the opening concert July 3, Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for String Orchestra; the Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, as soloist); the Musical Offering and the Cantata No. 50, "Nun ist das Heil und die Kraft," for Double Chorus and Orchestra with the Festival Chorus prepared by Hugh Ross. Movements from the Musical Offering will include Ricercar (in thre parts), Various Canons, Trio Sonata (with Doriot Anthony Dwyer, Flute; Richard Burgin, Violin; Samuel Mayes, Cello; Bernard Zighera, Piano), Canonic Fugue and Ricercar (in six parts).

Piano concertos for Bach for one, two and three pianos will be featured on the program for July 4, in the Music Shed, conducted by Charles Munch. Soloists will include Luke Foss, Bernard Zighera and Ralph Berkowitz. The program includes: Concerto for Three Claviers in C major, No. 2 (Messrs. Foss, Berkowitz and Zighera); Concerto for Clavier in F minor, No. 5 (Mr. Foss); Concerto for Three Claviers in D minor, No. 1 (Messrs. Foss, Berkowitz and Zighera); Concerto for Clavier in D minor, No. 1 (Mr. Foss); Concerto for Two Claviers in C major, No. 2 (Messrs. Foss and Zighera).

Sunday afternoon's concert in the Theatre will open with Bach's Brandenburg Concerto No. 6 in B flat major for Strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo. The second half of the program will include the Concerto for Violin and Oboe in D minor with soloists Ruth Posselt, violin, and Ralph Gomberg, oboe, and will close with the Suite No. 3 in D major, for Orchestra.

The final rehearsal for Sunday afternoon's concert, in the Theatre-Concert Hall on Saturday morning, July 4 at 10 a.m., will be open to the public for the benefit of the Orchestra's Pension Fund.

The first int he series of Wednesday evening chamber music concerts in the Theatre-Concert Hall on July 1 at 8:30 will feature the Kroll String Quartet. Their program will include Beethoven's Quartet Op. 18 No. 2, Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51. Members of the Kroll Quartet, which is headed by William Kroll, violinist, include Louis Graeler, violin; David Mankovitz, fiola, and Avron Twerdowski, cello.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 46,674

JUN 28 1959

Berkshire Concerts Set To Open

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, Mass., will be presented by the Boston Symphony Orchestra under the leadership of its Music Director, Charles Munch, Friday and Saturday at 8:30 and Sunday afternoon, July 6, at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the Theatre-Concert Hall on Friday and Sunday, and in the Music Shed on Saturday.

For the opening concert, Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for string Orchestra; the Suite No. 2 in B minor for Flute and Strings (with Dorlot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist); the Musical Offering and the Cantata No.50, "Nun ist das Heil und die Kraft", for Double Chorus and Orchestra with the Festival Chorus prepared by Hugh Ross.

Piano concertos of Bach for one, two and three pianos will be featured on the program for Saturday evening, in the Music Shed, conducted by Charles Munch. Soloists will include Lukas Foss, noted composer and conductor as well as pianist, Bernard Zighera, pianist and principal harpist of the Boston Symphony Orchestra, and Ralph Berkowitz, formerly accompanist for the world-famous cellist, Gregor Piatigorsky and now Manager of the Albuquerque Symphony Orchestra.

Sunday afternoon's concert in the theater will open with Bach's Brandenburg Concerto No. 6 in B flat major for Strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo.

Miss Beardslee is a permanent member of the New York Pro Musica and will appear with them in their Tanglewood performance on July 8.

The first in the series of Wednesday evening chamber music concerts in the Theater-concert Hall on July 1 at 8:30 will feature the Kroll String Quartet. Their program will include Beethoven's Quartet Op. 18 No. 2, Prokofiffe's Quartet Op. 50 and Dvorak's Quartet Op.51. Members of the Kroll Quartet, which is headed by William Kroll, noted violinist and co-director of the Berkshire Music Center's Chamber Music Faculty, include Louis Graeler, Violin, David Mankovitz, Fiola, and Avron Twerdowsky, Cello.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,885

JUN 28 1959

Tanglewood to Open

Special to The Standard-Times

LENOX, June 27—The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, will be presented by the Boston Symphony Orchestra under the leadership of its music director, Charles Munch, next Friday and Saturday nights at 8:30 and Sunday afternoon July 6, at 2:30 p. m. The concerts, which will be devoted entirely to the music of Bach, will be held in the Theater Concert Hall on Friday and Sunday, and in the Music Shed on Saturday, July 4.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242

JUN 27 1959

Music

Organ Historical Group To Convene in Lowell

By Alfred W. Burke

LOWELL — The Organ Historical society, a national organization, will meet in this area for its fourth annual convention next Monday, Tuesday and Wednesday. A business meeting and get-together will open the series of programs and will be held at the Highland Congregational church Monday morning.

Exhibits of historical interest will be displayed. A luncheon will follow at the Highland Congregational church, after which, the group will depart by bus for a tour of historic organs in churches of this city, Westford, Groton and Billerica.

At 8:30 o'clock Monday evening, the group will join with the Merrimack Valley chapter of the American Guild of Organists in sponsoring a public concert on the organ in the Unitarian church, Billerica. E. Power Briggs, world renown organist will present a program, and he will be assisted at the harpsichord by Daniel Pinkham.

Registrations for the convention have been received from members in Pennsylvania, New York, New Jersey, Indiana, Virginia, Maryland and all of the New England states.

On Tuesday, the group will gather at the Methuen Memorial Music hall for an all day tour of historic organs in East Derry, Haverhill, Amesbury, Seabrook, Newburyport, Byfield and Georgetown. At 8:30 in the evening, the Organ Historical society and the Northeastern Region of the American Guild of Organists will co-sponsor a public concert at the Redeemer Lutheran church in Lawrence. Dr. Melville Smith, director of the Longy school of music in Cambridge, will be organist, assisted by Eric Herz, flute and Judith Davidoff, 'cello.

The Arundel Opera theater in Kennebunkport, Me., will return to the summer circuit starting next Wednesday when the Irving Berlin hit, "Annie Get Your Gun," sweeps into the spotlight. This will mark the 12th season for the popular music center.

Wesley Boynton and Morse Haithwaite will assume their respective duties as stage and music director. As in the past, the theater heads have assembled a topflight group of singers, actors and dancers. The remaining weeks of the season will find a delightful list of grand operas, operettas and musical comedies being presented.

The opening concerts of the 1959 Burkshire festival at Tanglewood, Lenox, Massachusetts, will be presented by the Boston Symphony orchestra under the leadership of its music director, Charles Munch, next Friday and Saturday evenings (July 3-4) at 8:30 o'clock and Sunday afternoon, July 6 at 2:30. The concerts which will be devoted entirely to music of Bach, will be held in the Theater-Concert hall on Friday and Saturday, and in the Music Shed on Saturday, July 4.

For the opening concert (July 3), Dr. Munch will conduct Bach's Brandenberg Concerto No. 3 in G major, for string orchestra; the Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, principal flute of the Boston Symphony orchestra as soloist), the Musical Offering and the Cantata No. 50, "Nun is das Heil und die Kraft," for double chorus and orchestra with the festival chorus prepared by Huge Ross. Movements from the musical offering will include Ricercar (in three parts), Various Canons, Trio Sonata (with Doriot Anthony Dywer, flute; Richard Burgin, violin; Samuel Mays, 'cello; Bernard Zighera, piano), Canonic Fuge and Ricarcar (in six parts).

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,953

JUN 27 1959

Berkshire Festival Opens July 3 At Famed Tanglewood Center

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts will be presented by the Boston Symphony Orchestra under the leadership of its Music Director, Charles Munch next Friday and Saturday evenings, July 3, 4, at 8:30 and Sunday afternoon, July 5 at 2:30.

The concerts, which will be devoted entirely to music of Bach, will be held in the Theatre - Concert Hall on Friday and Sunday, and in the Music Shed on Saturday July 4.

For the opening concert on July 3, Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for String Orchestra; the Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist); the Musical Offering and the Cantata No. 50, "Nun ist das Heil und die Kraft," for Double Chorus and Orchestra with the Festival Chorus prepared by Hugh Ross.

Piano concertos of Bach for one, two and three pianos will be featured on the program for Saturday evening, July 4, in the Music Shed, conducted by Charles Munch. Soloists will include Lukas Foss, noted composer and conductor as well as pianist, Bernard Zighera, pianist and principal harpist of the Boston Symphony Orchestra, and Ralph Berkowitz, formerly accompanist for the world - famous cellist, Gregor Piatigorsky and now Manager of the Albuquerque Symphony Orchestra. Both Foss and Zighera are members of the faculty of the Berkshire Music Center and Berkowitz is Dean of the School.

Sunday afternoon's concert in the Theatre will open with Bach's Brandenburg Concerto No. 6 in B flat major for Strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo. Miss Beardslee is a permanent member of the New York and Pro Musica and will appear with them in their Tanglewood performance on July 8.

The second half of the program will include the Concerto for Violin and Oboe in D minor with soloists Ruth Posselt, violin and Ralph Gomberg, oboe — both members of the Berkshire Music Center faculty — and will close with the Suite No. 3 in D major, for Orchestra.

The final rehearsal for Sunday afternoon's concert in the Theatre - Concert Hall on Saturday morning July 4, at 10 a.m. will be open to the public for the benefit of the Orchestra's Pension Fund.

The first in the series of Wednesday evening chamber music concerts in the Theatre - Concert Hall on July 1 at 8:30 will feature the Kroll String Quartet. Their program will include Beethoven's Quartet Op. 18 No. 2, Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51. Members of the Kroll Quartet, which is headed by William Kroll, noted violinist, and co-director of the Berkshire Music Center's Chamber Music Faculty include Louis Graeler, Violin, David Mankovitz, Fiola, and Avron Twerdowsky, Cello.

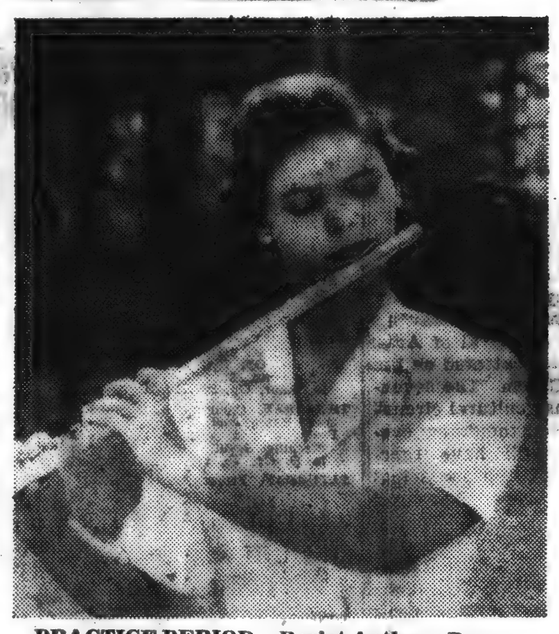
54

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337 -

JUN 28 1959

WEEK-END OF BACH OPENS TANGLEWOOD FESTIVAL

GIVING THE BEAT—Charles Munch, baton in hand, rehearses for first concert on Friday.



PRACTICE PERIOD—Dorlot Anthony Dwyer will be flutist Friday in the Bach Suite No. 2.

MAN WITH OBOE—Ralph Gomberg, one of four soloists next Sunday at Lenox, Mass.

RESTING—Violinist Ruth Posselt pauses at rehearsal of work she will play next Sunday.

TANGLEWOOD SCENE—The Theatre-Concert Hall, where season's first program will be given.

Gus Manos, Lenscraft, Howard S[illegible]bbitt, Jr.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,486 S. 527,002

JUN 28 1959

Tanglewood Time In the Berkshires

Charles Munch (left) and the Boston Symphony will present the first concert in the Berkshire Festival's 1959 season on Friday night in Tanglewood's Theater-Concert Hall, pictured above. The works of Johann Sebastian Bach will occupy all three programs during the opening week of the annual summer series. Five piano concertos, two orchestral suites, two cantatas and "The Musical Offering" will be featured.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
JUN 28 1959

Soloists in the Opening Concerts at Tanglewood

BETHANY BEARDSLEE

DORIOT A. DWYER

LUKAS FOSS

RUTH POSSELT

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512
JUN 28 1959

CHARLES MUNCH, music director of the Boston Symphony Orchestra, who will conduct the orchestra in 14 concerts at the Berkshire Festival at Tanglewood, Lenox, Mass., starting Wednesday night and continuing through Aug. 9.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512
JUN 28 1959

Berkshire Festival Opening Friday

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts will be presented by the Boston Symphony Orchestra under the leadership of its Music Director, Charles Munch, next Friday and Saturday evenings at 8:30 and Sunday afternoon, July 6, at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the Theatre-Concert Hall on Friday and Sunday, and in the Music Shed on Saturday, July 4.

For the opening concert on Friday, Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for String Orchestra; the Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist); the Musical Offering and the Cantata No. 50, "Nun ist das Heil und die Kraft," for Double Chorus and Orchestra with the Festival Chorus prepared by Hugh Ross.

Piano concertos of Bach for one, two and three pianos will be featured on the program for Saturday evening in the Music Shed, conducted by Charles Munch. Soloists will include Lukas Foss, noted composer and conductor as well as pianist, Bernard Zighera, pianist and principal harpist of the Boston Symphony orchestra, and Ralph Berkowitz, formerly accompanist for the world-famous cellist, Gregor Piatigorsky and now Manager of the Albuquerque Symphony Orchestra.

Sunday afternoon's concert in the Theatre will open with Bach's Brandenburg Concerto No. 6 in B flat major for Strings.

In Chamber Music Concert Wednesday Night

The Kroll String Quartet, pictured here, will open the chamber concert series of the Berkshire Music Festival in the Theater-Concert Hall at Tanglewood, in Lenox, Wednesday night at 8.30. Members of the quartet are William Kroll, violinist and codirector of the Berkshire Music Center's chamber music faculty, Louis Graeler, violin; David Mankovitz, viola, and Avron Twerdowsky, cello.

Springfield Repub. - 6/28/59

Berkshire Music Festival Begins Season This Week

Boston Symphony Orchestra in Concerts Friday, Saturday and Week From Today; Kroll Quartet to Be Heard Wednesday

LENOX—The Boston Symphony Orchestra will present its opening concerts of the 1959 Berkshire Festival here at Tanglewood on Friday and Saturday nights at 8.30, and on Sunday afternoon at 2.30. The orchestra, under the leadership of Charles Munch, music director, will give concerts devoted entirely to the music of Bach in the Theater-Concert Hall on Friday and Sunday, with the Saturday, July 4 Bach Concert to take place in the Music Shed. Wednesday night July 1 will bring the first in the series of chamber music concerts in the Theater-Concert Hall at 8.30, featuring the Kroll Quartet.

CHARLES MUNCH

Noted Soloists

For the opening Boston Symphony concert (July 3) Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for string orchestra; the Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist); the Musical Offering and the Cantata No. 50, "Nun ist das Heil und die Kraft", for Double Chorus and Orchestra with the Festival Chorus prepared by Hugh Ross. Movements from the Musical Offering will include Ricercar (in three parts); Various Canons, Trio Sonata (with Doriot Anthony Dwyer, flute; Richard Burgin, violin; Samuel Mayes, cello; Bernard Zighera, piano), Canonic Fuge and Ricercar (in six parts).

Piano concertos of Bach for one, two and three pianos will be featured on the program for Saturday night, July 4, in the Music Shed, conducted by Charles Munch. Soloists will include Lukas Foss, noted composer and conductor as well as pianist; Bernard Zighera, pianist and principal harpist of the Boston Symphony Orchestra, and Ralph Berkowitz, formerly accompanist for the world-famous cellist, Gregor Piatigorsky and now manager of the Albuquerque Symphony Orchestra.

Both Mr. Foss and Mr. Zighera are members of the faculty of the Berkshire Music Center and Mr. Berkowitz is dean of the school. The program includes: Concerto for Three Claviers in C major, No. 2 (Messrs. Foss, Berkowitz and Zighera); Concerto for Clavier in F minor, No. 5 (Mr. Foss); Concerto for Three Claviers in D minor, No. 1 (Messrs. Foss, Berkowitz, and Zighera); Concerto for Clavier in D minor, No. 1 (Mr. Foss); Concerto for Two Claviers in C major, No. 2 (Messrs. Foss and Zighera).

Sunday afternoon's concert in the Theater will open with Bach's Brandenburg Concerto No. 6 in B-flat major for Strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo. Miss Beardslee was born in Michigan and received a Bachelor of Music Degree from Michigan State University. She is a permanent member of the New York Pro Musica and will appear with them in their Tanglewood performance on July 8. The second half of the program will include the Concerto for Violin and Oboe in D minor with soloists, Ruth Posselt, violin and Ralph Gomberg, oboe—both members of the Berkshire Music Center faculty—and will close with the Suite No. 3 in D major, for orchestra.

The final rehearsal for Sunday afternoon's concert, in the Theater-Concert Hall on Saturday morning, July 4 at 10 a. m., will be open to the public for the benefit of the Orchestra's Pension Fund.

The first in the series of Wednesday night chamber music concerts in the Theater-Concert Hall on July 1 at 8.30 will feature the Kroll String Quartet. Their program will include Beethoven's Quartet Op. 18 No. 2, Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51. Members of the Kroll Quartet, which is headed by William Kroll, noted violinist and co-director of the Berkshire Music Center's Chamber Music Faculty, include Louis Graeler, violin, David Mankovitz, viola, and Avron Twerdowsky, cello.

Complete programs for the week are as follows:

WEDNESDAY, July 1, 8.30—Chamber Music—KROLL QUARTET
Beethoven ..... String Quartet in G major, Op. 18, No. 2
Prokofieff ..... String Quartet No. 1 Op. 50
Dvorak ..... String Quartet in E flat, Op. 51
FRIDAY, July 3, 8.30—Theater-Concert Hall, BOSTON SYMPHONY ORCHESTRA CHARLES MUNCH conducting
BACH Brandenburg Concerto No. 3, in G major, for String Orchestra
Suite No. 2 in B minor, for Flute and Strings
(Flute Solo: DORIOT ANTHONY DWYER)
Musical Offering
Cantata No. 50, "Nun ist das Heil und die Kraft"
SATURDAY, July 4, 8.30, Music Shed—BOSTON SYMPHONY ORCHESTRA CHARLES MUNCH conducting
BACH Concerto for Three Claviers in C major, No. 2
(LUKAS FOSS, RALPH BERKOWITZ, BERNARD ZIGHERA)
Concerto for Clavier in F minor, No. 5 (LUKAS FOSS)
Concerto for Three Claviers, in D minor, No. 1
(LUKAS FOSS, RALPH BERKOWITZ, BERNARD ZIGHERA)
Concerto for Clavier in D minor, No. 1 (FOSS)
Concerto for Two Claviers, in C major, No. 2
(LUKAS FOSS, BERNARD ZIGHERA)
SUNDAY, July 5, 2.30, Theater-Concert Hall, BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH conducting
BACH Brandenburg Concerto No. 6, in B flat major, for Strings
Cantata No. 51, "Jauchzet Gott in allen Landen"
(Soprano Solo: BETHANY BEARDSLEE; Trumpet solo: ROGER VOISIN)
Concerto for Violin and Oboe, in D minor
(Violin Solo: RUTH POSSELT; Oboe Solo: RALPH GOMBERG)
Suite No. 3, in D major, for Orchestra

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044
JUN 28 1959

Berkshire Festival Opening

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, will be presented by the Boston Symphony Orchestra under music director Charles Munch, next Friday and Saturday evenings at 8:30 and Sunday afternoon, July 6, at 2:30. The concerts, which will be devoted entirely to music of Bach, will be in the Theater-Concert Hall Friday and Sunday, and in the Music Shed Saturday, July 4.

MUNCH

For the opening concert, Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major; the Suite No. 2 in B minor with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist; portions of the "Musical Offering" and the Cantata No. 50, "Nun ist das Heil und die Kraft."

Piano concertos of Bach for one, two and three pianos will be featured Saturday evening. Soloists will include Lukas Foss, Bernard Zighera and Ralph Berkowitz.

Sunday afternoon's concert will open with Bach's Brandenburg Concerto No. 6 in B-flat. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in Allen Landen," with Roger Voisin trumpet soloist. The second half will include the Concerto for Violin and Oboe in D minor, with soloists Ruth Posselt, violin, and Ralph Gomberg, oboe, and will close with the Suite No. 3 in D major.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 106,090

JUN 28 1959

MUSIC

Starlight Festival Begins Concert Series Tuesday

By GORDON E. ARMSTRONG

The Starlight Festival of Chamber Music will begin its fifth annual series of concerts on Tuesday evening under much more favorable and auspicious circumstances than heretofore. The threat of rain, the bane of all outdoor programs, will be eliminated in the new locale of the series which is the Courtyard of Saybrook College. In the event of rain, the concerts will be given indoors with no postponements involved. Also, the acoustics of the Courtyard are so excellent that the usual concert shell may not have to be installed.

As announced here last Sunday, there is also to be one change in the regular quartet of festival players this season. Cellist Frank Levy, a member of the celebrated Little Orchestra Society of New York, will replace Nathan Stutch who plans to stay with the New York Philharmonic this summer and go abroad with the orchestra in August. Julius Scheir, director and founder of the Starlight series, will be back this season as will violinist Ann Barak and violist Meyer Katz.

BETHANY BEARDSLEE

Two highly capable performers, both of whom have appeared in previous series, are to have guest roles in the opening concert on Tuesday evening at 8:30. They are Bethany Beardslee, soprano, and Roberts Helps, pianist, who will act as the singer's accompanist. Her offerings list two songs by Helps, Schumann's "Liederkreis," and a work by her husband, Godfrey Winham. The songs by the young pianist-composer, written in 1950, are musical settings of texts from Herman Melville's novel, "Mardi." They have since been performed both in this country and abroad. The festival quartet will accompany the singer in her husband's piece entitled, "The Habit of Perfection."

Miss Beardslee, who made a highly favorable impression in her appearance here three years ago, is returning after one of her busiest concert seasons. In addition to her regular engagements as a member of the N.Y. Pro Musica, she appeared in many lieder concerts and recently had a featured role in New York's Handel Festival. In a Town Hall concert in January, Miss Beardslee participated in two American premieres. These were Alban Berg's Altenburg Songs and Stravinsky's "Threni," the latter performance under the baton of Robert Croft. The singer's lovely voice may be heard in the recording of the latter made for Columbia Records last season under the direction of Stravinsky himself. The soprano's schedule this summer includes engagements with the Boston Symphony at the Berkshire Music Festival and at the Canada Music Festival in Saskatchewan.

The offerings of the string ensemble on Tuesday evening are to be Gabrieli's three four-part Ricercari and Beethoven's Quartet in F, Op. 135.

There are to be the usual four concerts in the present series with the later events scheduled for July 14 and 28, and August 11. Incidentally, the Saybrook College Courtyard is located at the corner of York and Elm Streets.

NORFOLK MUSIC SCHOOL PROGRAM

The second program in the Norfolk Music School series, to be given in the Music Shed at Norfolk on Wednesday afternoon at 3:30, will be a recital by the brilliant young Brazilian-born cellist, Aldo Parisot. His program is as follows: Larghetto — Nardini; Suite No. 1 in G major — Bach; Sonata in A major (Op. 69, No. 3) — Beethoven; Variations on a Rococo Theme — Tchaikovsky; Gavotta (arr. Parisot) — Albeniz. Lester Taylor will be the accompanist.

Patrons of the New Haven Symphony will remember Parisot who was the orchestra's principal cellist for a brief spell while he was taking advanced studies at the Yale Music School a decade ago. Later he appeared as guest artist with the orchestra. Parisot made his American concert debut at the Berkshire Music Festival in 1947 and in the short space of the intervening 12 years he has won recognition as one of the world's leading young cellists. To date he has appeared with major orchestras both here and abroad, including some nine solo appearances with the New York Philharmonic.

The accomplished cellist accepted a faculty post at the Norfolk Music School this summer after returning from a successful European tour. Listeners in Wednesday's recital will hear Parisot's Stradivarius cello, dated 1730, and reputed to be the last made by the celebrated maker of stringed instruments.

BERKSHIRE FESTIVAL TO START

The Berkshire Music Festival also gets under way this week with the opening group of three concerts scheduled for Friday and Saturday evenings, and next Sunday afternoon. Charles Munch will conduct all three concerts which are to be devoted entirely to music of Bach. The evening programs commence at 8:30 and Sunday afternoon's event is listed for 2:30.

Here are the complete programs:

Friday—Brandenburg Concerto No. 3, in G major, for String Orchestra; Suite No. 2, in B minor, for Flute and Strings (soloist — Doriot Anthony Dwyer)
Cantata No. 50, "Nun ist das Heil und die Kraft"
Saturday—Concerto for Three Claviers in C major, No. 2 (soloists — Lukas Foss, Ralph Berkowitz, Bernard Zighera)
Concerto for Clavier in F minor, No. 5 (soloist—Lukas Foss)
Concerto for Three Claviers, in D minor, No. 1 (soloists — same as above)
Concerto for Clavier in D minor, No. 1 (soloist — Foss)
Concerto for Two Claviers, in C major, No. 2 (soloists — Foss and Zighera)
Sunday—Brandenburg Concerto No. 6, in B flat major, for Strings
Cantata No. 51, "Jauchzet Gott in allen Landen" (soloists—Bethany Beardslee, soprano and Roger Voisin, trumpet)
Concerto for Violin and Oboe, in D minor (soloists—Ruth Posselt, violin, and Ralph Gomberg, oboe)
Suite No. 3, in D major, for Orchestra.

The Kroll String Quartet will give the first program in the festival's Wednesday evening chamber music concerts on Wednesday evening at 8:30 in the Theater-Concert Hall. The program includes: Beethoven's Quartet Op. 18, No. 2; Prokofieff's Quartet Op. 50; and Dvorak's Quartet Op. 51.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,885

JUN 30 1959

AT TANGLEWOOD—Ruth Posselt, violinist, who will be heard with the Boston Symphony Orchestra, Charles Munch conducting, in Bach's Concerto for Violin and Oboe on Sunday, July 5 at 2:30 at the Berkshire Music Festival at Tanglewood. Ralph Gombert of the Boston Symphony will be obist.

American (e)
WATERBURY, Conn.
Independent
Circ. 39,778

JUN 29 1959

Tanglewood Festival To Open Friday

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, Mass., will be presented by the Boston Symphony Orchestra under the leadership of its Music Director, Charles Munch, Friday and Saturday at 8:30 and Sunday afternoon, July 6, at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the Theatre-Concert Hall on Friday and Sunday, and in the Music Shed on Saturday.

For the opening concert, Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for string Orchestra; the Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist); the Musical Offering and the Cantata No.50, "Nun ist das Heil und die Kraft", for Double Chorus and Orchestra with the Festival Chorus prepared by Hugh Ross.

Piano concertos of Bach for one, two and three pianos will be featured on the program for Saturday evening, in the Music Shed, conducted by Charles Munch. Soloists will include Lukas Foss, noted composer and conductor as well as pianist, Bernard Zighera, pianist and principal harpist of the Boston Symphony Orchestra, and Ralph Berkowitz, formerly accompanist for the world-famous cellist, Gregor Piatigorsky and now Manager of the Albuquerque Symphony Orchestra.

Sunday afternoon's concert in the theater will open with Bach's Brandenburg Concerto No. 6 in B flat major for Strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo.

Miss Beardslee is a permanent member of the New York Pro Musica and will appear with them in their Tanglewood performance on July 8.

The first in the series of Wednesday evening chamber music concerts in the Theater-Concert Hall on July 1 at 8:30 will feature the Kroll String Quartet. Their program will include Beethoven's Quartet Op. 18 No. 2, Prokofiff's Quartet Op. 50 and Dvorak's Quartet Op.51. Members of the Kroll Quartet, which is headed by William Kroll, noted violinist and co-director of the Berkshire Music Center's Chamber Music Faculty, include Louis Graeler, Violin, David Mankovitz, Fiola, and Avron Twerdowsky, Cello.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

JUN 29 1959

TANGLEWOOD PROGRAM SET

Annual Music Festival Opens Wednesday

LENOX — The 1959 Berkshire Festival of the Boston Symphony Orchestra at Tanglewood will open July 1, 8.30 p. m. with the first of six Wednesday night chamber music concerts, this one by the Kroll Quartet. On Friday night, July 3, in the Theater-Concert Hall, Saturday night, July 4, in the Music Shed and Sunday afternoon, July 5 in the Theater-Concert Hall there will be all-Bach programs by the Boston Symphony conducted by Charles Munch.

The opening week's programs:

July 1, 8.30 p. m., Theater-Concert Hall
Kroll Quartet
(BEETHOVEN) String Quartet in G major, Op. 18, No. 2.
(PROKOFIEFF) String Quartet No. 1 Op. 50
(Dvorak) String Quartet in E. flat, Op. 51.

July 3, 8.30 p. m., Theater-Concert Hall
Boston Symphony Orchestra
BACH Brandenburg Concerto No. 3, in G major, for String Orchestra
Suite No. 2, B minor, for Flute and Strings
(Flute solo: Doriot Nathony Dwyer)
Cantata No. 50, "Nun is das Heil and die Kraft"; Festival Chorus.

July 4, 8.30 p. m., Music Shed
Boston Symphony Orchestra
BACH Concerto for Three Claviers in C major, No. 2 (Lukas, Foss, Ralph Berkowitz, Bernard Zighera)
Concerto for Clavier in F minor, No. 5 (Foss)
Concerto for Three Claviers, in D minor, No. 1 Foss, Berkowitz, Zighera)
Concerto for Clavier in D minor, No. 1 (Foss)
Concerto for Two Claviers, in C Major, No. 2 (Foss and Zighera)
Boston Symphony Orchestra

July 5, 2.30 p. m., Theater-Concert Hall
Boston Symphony Orchestra
BACH Brandenburg Concerto No. 6, in B flat major, for Strings.
Cantata No. 51, "Jauchzet Gott in allen Landen" (Soprano solo: Bethany Beardslee; trumpet solo: Roger Voisin)
Concerto for Violin and Oboe, in D minor (Violin solo: Ruth Posselt, Oboe solo: Ralph Gomberg)
Suite No. 3, in D major, for Orchestra

The final rehearsal for Sunday afternoon's will be held in the Theater-Concert Hall July 4 at 10 a. m. and is open to the public for benefit of the orchestra's pension fund. The Berkshire Music Center—the Boston Symphony Orchestra's summer school of musical performance—opened its 17th session at Tanglewood Sunday. The first concert by orchestra composed of the center's students will be given July 2 at 8.30 p. m. and is open to Friends of the Berkshire Music Center. Information may be obtained at the Friends office at Tanglewood.

The Echo, New Lebanon 6/30

Tanglewood Season Opening Tomorrow

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, Massachusetts, will be presented by the Boston Symphony Orchestra under the leadership of its Music Director, Charles Munch, this Friday and Saturday evenings, July 3 and 4, at 8:30 and Sunday afternoon, July 6 at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the Theatre-Concert Hall on Friday and Sunday, and in the Music Shed on Saturday.

The first in the series of Wednesday evening chamber music concerts in the Theater-Concert Hall tomorrow at 8:30 will feature the Kroll String Quartet.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

JUN 30 1959

Tanglewood Music Begins This Week; Programs Revealed

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, will be presented by the Boston Symphony Orchestra under the leadership of its music director, Charles Munch, Friday and Saturday evenings of this week at 8:30 and next Sunday afternoon at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the Theater-Concert Hall on Friday and Sunday, and in the Music Shed on Saturday.

Opening Program

For the opening concert Friday, Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G Major, for String Orchestra; the Suite No. 2 in B Minor for Flute and Strings with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, as soloist; the Musical offering and the Cantata No. 50, "Nun ist das Heil und die Kraft," for Double Chorus and Orchestra with the Festival Chorus prepared by Hugh Ross. Movements from the Musical Offering will include Ricercar (in three parts), Various Canons, Trio Sonata, with Doriot Anthony Dwyer, flute; Richard Burgin, violin; Samuel Mayes, 'cello and Bernard Zighera, piano; Canonic Fugue and Ricercar in six parts.

Piano concertos of Bach for one, two and three pianos will be featured on the program for Saturday evening in the Music Shed, conducted by Charles Munch. Soloists will be Lukas Foss, noted composer and conductor as well as pianist, Bernard Zighera, pianist and principal harpist of the Boston Symphony Orchestra, and Ralph Berkowitz, formerly accompanist for the world-famous cellist, Gregor Piatigorsky and now manager of the Albuquerque Symphony Orchestra.

Both Mr. Foss and Mr. Zighera are members of the faculty of the Berkshire Music Center and Mr. Berkowitz is dean of the school. The program includes: Concerto for Three Claviers in C Major, No. 2 (Messers. Foss, Berkowitz and Zighera); Concerto for Clavier in F Minor, No. 5 (Mr. Foss); Concerto for Three Claviers in D Minor, No. 1 (Messers. Foss, Berkowitz, and Zighera); Concerto for Clavier in D Minor, No. 1 (Mr. Foss); Concerto for Two Claviers in C Major, No. 2 (Messrs. Foss and Zighera).

Sunday Offerings

Sunday afternoon's concert in the theater will open with Bach's Brandenburg Concerto No. 6 in B Flat Major for Strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo. Miss Beardslee is a permanent member of the New York Pro Musica and will appear with them in their Tanglewood performance on July 8. The second half of the program will include the Concerto for Violin and Oboe in D Minor with soloists Ruth Posselt, violin and Ralph Gomberg oboe, both members of the Berkshire Music Center faculty, and will close with the Suite No. 3 in D Major, for Orchestra.

The final rehearsal for Sunday afternoon's concert, in the Theater-Concert Hall on Saturday morning at 10 a. m., will be open to the public for the benefit of the Orchestra's Pension Fund.

Chamber Music

The first in the series of Wednesday evening chamber music concerts in the Theater-Concert Hall Wednesday night at 8:30 will feature the Kroll String Quartet. Their program will include Beethoven's Quartet Op. 18 No. 2, Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51. Members of the Kroll Quartet, which is headed by William Kroll, noted violinist and co-director of the Berkshire Music Center's Chamber Music Faculty, include Louis Graeler, violin; David Mankovitz, viola, and Avron Twerdowsky, cello.

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 28,248 S. 28,226

JUN 30 1959

Berkshire Concerts To Begin on Friday

The opening concerts of the 1959 Berkshire festival at Tanglewood, Lenox, Mass., will be presented by the Boston Symphony orchestra, under the leadership of Charles Munch, music director, 8:30 o'clock, Friday and Saturday and 2:30 o'clock, Sunday afternoon. The concerts, which will be devoted entirely to music of Bach, will take place in the Theater-Concert hall on Friday and Sunday, and in the Music Shed on Saturday.

For the opening concert, Dr. Munch will conduct Bach's "Brandenburg Concerto No. 3 in G Major," for string orchestra; "The Suite No. 2 in B Minor," for flute and strings, with Doriot Anthony Dwyer, principal flute of the orchestra, as soloist; "Musical Offering and the Cantata No. 50," for double chorus and orchestra with the Festival chorus, prepared by Hugh Ross.

Piano concertos of Bach for one, two and three pianos will be featured on the program Saturday night. Bach's "Brandenburg Concerto No. 6 in B Flat Major," for strings will be the opening number.

SCHENECTADY, N.Y.
GAZETTE
D. 46,209

JUN 30 1959

Berkshire Music Festival To Open Friday at Lenox

The Berkshire Festival at Tanglewood, Lenox, Mass., will open this weekend with programs by the Boston Symphony Orchestra under Charles Munch. The concerts this weekend will be devoted entirely to music of Bach and will be held in the Theater-Concert Hall on Friday and Sunday and in the Music Shed on Saturday.

* * *

EVENING FESTIVAL programs open at 8:30 o'clock and afternoon programs at 2:30.

The Friday evening program will include the "Brandenburg Concerto number 3 in G major, for string orchestra"; Suite number 2 in B minor for flute and strings" with Doriot Anthony Dwyer as soloist; movements from the "Musical Offering," the "Cantata number 50," "Nun ist das Heil and die Kraft" for double chorus and orchestra. Movements of the "Musical Offering" to be presented are the Ricercar, various canons, trio sonata, and the canonic fugue and ricercar.

The Saturday evening program will feature piano concertos of Bach for one, two and three pianos. Soloists will include Lukas Foss, Bernard Zighera and Ralph Berkowitz. The program list the "Concerto for three claviers in C major, number 2"; "Concerto for clavier in F minor, number 5"; Concerto for three claviers in D minor, number 1"; "Concerto for clavier in D minor, number 1"; and "Concerto for two claviers in C major, number 2."

* * *

THE SUNDAY afternoon concert will open with the "Brandenburg Concerto number 6 in B flat major for strings." Bethany Beardslee, soprano, will be soloist in the "Cantata number 51, Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo. The second half of the program will include the "Concerto for Violin and Oboe in D minor" with Ruth Posselt, violin, and Ralph Gomberg, oboe, as soloists. The "Suite number 3 in D major for orchestra" will close the Sunday program.

The final rehearsal for the Sunday afternoon concert will be held Saturday at 10 a.m. and will be open to the public for the benefit of the orchestra's pension fund.

The Kroll String Quartet will open the Wedensday evening chamber music concerts in the Theater-Concert Hall this Wednesday at 8:30 p.m. The program will include Beethoven, "String Quartet in G major, opus 18, number 2"; Prokofieff, "String Quartet number 1, opus 50"; and Dvorak, "String Quartet in E flat, opus 51."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 1 1959

Whitestone

THREE PIANISTS who will be heard with the Boston Symphony Orchestra, Charles Munch conducting, Saturday night in the Music Shed at Tanglewood, discuss the Bach piano concertos they will play at the Festival concert. Seated, Lukas Foss, who has just returned from Europe, and, standing, Bernard Zighera and Ralph Berkowitz.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

JUL 1 1959

AT TANGLEWOOD

The Kroll Quartet is appearing at Tanglewood tonight in the opening chamber music concert of the 22nd Berkshire Festival at Lenox.

The program includes Beethoven's String Quartet in G major, Op. 18, No. 2; Prokofieff's String Quartet No. 1, Op. 50, and Dvorak's String Quartet in E flat, Op. 51.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

JUL 1 1959

Kroll Quartet Opens Chamber Music At Tanglewood Tonight

The Kroll Quartet will appear tonight in the opening chamber music concert of the 22nd Berkshire Festival at Tanglewood, Lenox. The concert will be held in the Theater - Concert Hall at 8:30.

The program will include Beethoven's String Quartet in G Major, Op. 18, No. 2; Prokofieff's String Quartet No. 1, Op. 50; and Dvorak's String Quartet in E Flat, Op. 51.

Members of the Kroll Quartet, which is headed by William Kroll, noted violinist and co-director of the Berkshire Music Center's Chamber Music Faculty, include Louis Graeler, violin, David Mankovitz, viola and Avron Twerdowsky, cello.

Tickets are available for the concert at the Tanglewood box office, and may also be secured for the remaining concerts in the Wednesday evening chamber music series. Net proceeds of the concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, which is part of the monies matched by a Rockefeller Foundation Grant to the Boston Symphony Orchestra's summer school of music under a five-year grant.

Other artists who will appear in the Chamber Music series are the New York Pro Musica; the Beaux Arts Trio of New York; the Bel Arte Trio and Ralph Berkowitz, piano; and Alexander Schneider, violin and Leon Kirchner, piano.

Eagle 7/1/59

Tanglewood Lectures Open To Friends

TANGLEWOOD — Friends of the Berkshire Music Center are invited to attend two series of lectures at Tanglewood during the current session of the school. The lectures will be presented on Wednesday and Friday afternoons at 3:15 in the Chamber Music Hall.

The opening lecture in the Wednesday series was given today by Ralph Berkowitz, dean of the Berkshire Music Center, who spoke on "The Tanglewood Idea."

The Friday afternoon series, entitled "A Seminar in Contemporary Music," will be devoted to talks by noted composers. Each lecture will be followed by a musical program performed by Fromm Fellowship Players — a group of young professional musicians attending the Berkshire Music Center for special work and study in contemporary music. The lecture this Friday afternoon will be given by Leon Kirchner, a member of the composition faculty of the Berkshire Music Center, who will speak on "Materials of Musical Composition."

Mr. Kirchner was born in Brooklyn and grew up in Los Angeles, Calif. He studied composition with Arnold Schoenberg, Ernest Bloch and Roger Sessions and has won many awards, including two Guggenheim Fellowships, the New York Music Critics Award, a grant from the National Academy of Arts and Letters and the Naumburg Foundation Award. He is currently professor of music at Mills College, Oakland, Calif.

Future lectures in the Seminar in Contemporary Music will be given by Aaron Copland (July 10); Lukas Foss (July 17); Gunther Schuller (July 24); Robert Craft (July 31) and Ernst Krenek (August 7).

Kroll Quartet Opening Series At Tanglewood

LENOX — The Kroll Quartet will appear at Tanglewood in the opening chamber music concert of the 22d Berkshire Festival at Tanglewood. The concert will be held tonight at 8:30 in the Theater-Concert Hall.

The program will include Beethoven's String Quartet in G major, Op. 18, No. 2; Prokofieff's String Quartet No. 1, Op. 50; and Dvorak's String Quartet in B flat, Op. 51.

Members of the Kroll Quartet, which is headed by William Kroll, violinist and codirector of the Berkshire Music Center's chamber music faculty, include Louis Graeler, violin, David Mankovitz, viola, and Avron Twerdowsky, cello.

Tickets are available for the concert at the Tanglewood box office and also may be secured for the remaining concerts in the Wednesday evening chamber music series. Net proceeds of the concerts benefit the Tanglewood revolving scholarship fund of the Berkshire Music Center, which is part of the monies matched by a Rockefeller Foundation grant to the Boston Symphony Orchestra's summer school of music.

Other artists who will appear in the chamber music series are the New York Pro Musica, the Beaux Arts Trio of New York, the Bel Arte Trio and Ralph Berkowitz, piano; and Alexander Schneider, violin, and Leon Kirchner, piano.

Union 7/1/59

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775

JUL 1 1959

Kroll Quartet Plays Tonight

The Kroll Quartet will appear at Tanglewood in the opening chamber music concert of the 22nd Berkshire Festival at Tanglewood, Lenox. The concert will be held tonight in the theatre-concert hall at 8:30.

The program will include Beethoven's String Quartet in G major, Op. 18, No. 2; Prokofieff's String Quartet No. 1, Op. 50; and Dvorak's String Quartet in E flat, Op. 51.

Members of the Kroll Quartet, which is headed by William Kroll, noted violinist and co-director of the Berkshire Music Center's chamber-music faculty, include Louis Graeler, violin, David Mankovitz, viola and Avron Twerdowsky, cello.

Tickets are available for this concert at the Tanglewood box office, and may also be secured for the remaining concerts in the Wednesday evening chamber music series. Net proceeds of the concerts benefit the Tanglewood revolving scholarship fund of the Berkshire Music Center, which is part of the monies matched by a Rockefeller Foundation grant to the Boston Symphony Orchestra's summer school of music under a five-year grant.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 1 1959

Kroll Quartet Concert Tonight At Tanglewood

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The program will include Beethoven's String Quartet in G major, Op. 18, No. 2; Prokofieff's String Quartet No. 1, Op. 50; and Dvorak's String Quartet in E flat, Op. 51.

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Other artists who will appear in the Chamber Music series are the New York Pro Musica, the Beaux Arts Trio of New York, the Bel Arte Trio and Ralph Berkowitz, piano and Alexander Schneider, violin, and Leon Kirchner, piano.

BSO Program Saturday Is Revised

Bach Piano Concertos Feature Three Pianos

TANGLEWOOD—A revised program is announced for the Boston Symphony Orchestra's concert of Saturday evening at 8:30 in the Music Shed at Tanglewood. The concert will be conducted by Charles Munch and will feature piano concertos by Johann Sebastian Bach.

The complete program will be as follows: Suite No. 4 in D major; Piano Concerto in F minor (Lukas Foss); Concerto for Three Pianos in D minor (Lukas Foss, Ralph Perkowitz, Bernard Zighera); Piano Concerto in D minor (Lukas Foss); Concerto for Three Pianos in C major (Foss, Berkowitz, Zighera).

Other concerts of the opening Berkshire Festival weekend, to be conducted by Dr. Munch on Friday evening at 8:30 and Sunday afternoon at 2:30 in the Theater-Concert Hall, will also be devoted to music of Bach. Friday's program will include: Brandenburg Concerto No. 3 in G major for String Orchestra; Suite No. 2 in B minor for Flute and Strings (Doriot Anthony Dwyer, flute solo); Musical Offering and Cantata No. 50, "Nun ist das Heil und die Kraft," with the Festival Chorus, Hugh Ross director.

On Sunday afternoon Dr. Munch will present the Brandenburg Concerto No. 6, Cantata No. 51, "Jauchzet Gott in allen Landen" (Bethany Beardslee, soprano; Roger Voisin, trumpet); Concerto for Violin and Oboe in D minor (Ruth Posselt, violin; Ralph Gomberg, oboe); Suite No. 3 in D major for Orchestra.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

JUL 1 1959

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58

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809

JUL 1 1959

SMART SET . . By ROSE WALSH

Fete at River Garden

When the reconstruction of the Charles River Dam and locks temporarily took half of the Junior League's Embankment Road Garden away, Mrs. Edward W. Grew, chairman of the planting, and her committee went right along on the theory that half a garden is better than no garden. Through the efforts of the MDC, Charles W. Greenough, John Maloney and Daniel Fink, that half is now planted and the good news is that the other half will soon be on its way.

Located near the Museum of Science on the Charles, the Embankment Garden is celebrating its 14th year with a Parents' Night program this evening. League sponsored, the project educates city children in horticulture and citizenship through gardening. Donations from civic-minded individuals, garden clubs and the Bowker Memorial Trust support it.

Parents of all the participating gardeners will be among tonight's invited guests who will be greeted by Mrs. Frederick W. Haffenreffer, president of the Junior League, Mrs. Cyrus Brewer, president of its Garden Club, and Mrs. Grew and her committee.

Junior League provisionals helping with the program include Anne Kellogg, Joan Wells, Judith Winslow, Katherine Whitelaw, Anne Gaither and Elizabeth Crockett.

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MIAMI, FLA., IS ON THE HONEYMOON itinerary of Mr. and Mrs. Clifford Henry Straw (Janice Helen Heath) who were wed Saturday afternoon at St. Jude's Church, Waltham. Rev. Daniel McCabe performed the ceremony after which the couple received their friends at the Bradford Hotel.

The bride, daughter of Mr. and Mrs. William Heath of Waltham, was escorted by her father. With her short-sleeved gown of white silk organza, fashioned with a chapel train, she wore a fingertip veil of illusion draped from a coronet of pearls and rhinestones. Her cascade bouquet combined white roses, stephanotis and ivy.

Mrs. John Zorn was matron of honor in an Empire-length gown of lilac chiffon. Identically attired bridesmaids, the Misses Madeline Collura, Arlene Sammella, Antonia Baranowsi and Mrs. Dudley C. Farrell, carried colonial bouquets of pink sweetheart roses and purple delphinium.

John Zorn attended the bridegroom, who is the son of Mr. and Mrs. Irving Straw of Waltham.

MRS. OWEN HOWE, JR., left, chairman of Weston Night at the Carousel Theater, Framingham, chats with, l. to r., Mr. and Mrs. Richard Schanzel and Mrs. Cecil Vaughn about the fascinating Genevieve's perfomance in the current "Can-Can." Proceeds benefit Carousel Swimming Pool at the Children's Unit of the Met. State Hospital, Waltham.

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Kroll Quartet Launches 1959 Berkshire Festival

By WILLARD CLARK

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Old Home Day

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Its vast grounds are clean and plush and its tall trees nod gracefully to those who walk beneath them.

The Kroll String Quartet not only opened the festival but inaugurated series of a chamber music concerts to be held Wednesday night during the festival.

These concerts have become increasingly important and draw by far the most distinguished audiences. Tonight the theater was not crowded, due

Springfield Union 7/2/59

Kroll Quartet

Continued From Page 1

probably to the very cool weather. While the Kroll String Quartet has held a highly respected place among such groups, it is not the most exciting foursome to be had and its fame is due in great measure to Dr. Kroll, whose musicianship and scholarship are formidable.

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1930 Composition

Prokofieff's first string quartet was written in 1930, the second appeared in 1941. This first quartet is lyrical in character with the first violin carrying much of the melodic line. There are to be found few traces of the frenetic early Prokofieff, yet there is unalloyed spice in the harmonic intervals. The work was played with a deal of animation and the performance was well integrated. Dr. Kroll's artistry shone brilliantly.

The final quartet was the Dvorak "String quartet in E flat major, Op. 51." It dates from 1879 and was the composer's fifth published work in this form, although many more were to follow. This is a quartet built of Czechish themes, flowing and harmonic in character. Its melodies are lovely and the players made the most of them.

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Saturday night Dr. Munch will offer the Bach concertos for 1, 2 and 3 pianos. The soloists will be Lukas Foss, Bernard Zighera and Ralph Berkowitz. The Sunday afternoon concert will offer the Brandenburg concerto No. 6, the cantata No. 51 featuring Bethay Beardslee, soprano, and the violin and oboe concerto, featuring Posselt and Gomberg.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 104,765
JUL 1 1959

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Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 2,077

JUL 1 - 1959

AT TANGLEWOOD—Ruth Posselt, violinist, who will be heard with the Boston Symphony Orchestra, Charles Munch conducting, in Bach's Concerto for Violin and Oboe on Sunday, July 5 at 2:30 at the Berkshire Music Festival at Tanglewood. Ralph Gombert of the Boston Symphony will be oboist.

MILLBROOK, NEW YORK, THURSDAY, JULY 2, 1959

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Boston Business
BOSTON, Mass.
Monthly Ch. of Com.
Circ. 6,000

JUN - 1959

The Berkshires

The primary summer attraction is the Berkshire Music Festival at Tanglewood in Lenox where the celebrated Boston Symphony Orchestra presents weekend concerts from early July through mid-August. If you get tickets—and they are much in demand—you may sit in the covered amphitheater, but there are many who prefer to listen to the music of the masters from outside the estate while lying on cool lawns under gently swaying trees.

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809

JUL 1 1959

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Springfield Union 9/2/59

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Ridgefield Press
RIDGEFIELD, Conn.
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NEW YORK, N.Y.
POST
D 343,734 S. 264,442
JUL 2 1959

Berkshire Festival Opens Tomorrow

The Berkshire Festival opens its six-week season at Tanglewood, Lenox, Mass., tomorrow night with an all-Bach concert, the first of three to take place over the week-end.

Charles Munch will conduct the Boston Symphony in the Theater-Concert Hall. Doriot Anthony Dwyer will be featured in the Suite No. 2 in B Minor for Flute and Strings. Cantata No. 50, for Double Chorus and Orchestra is also scheduled.

Saturday Night's program takes place in the 6,000-seat Music Shed and will feature Bach Concertos for one, two and three pianos. Soloists will be Lukas Foss, Bernard Zighera, pianist and principal harpist of the Bostonians, and Ralph Berkowitz, formerly accompanist for cellist Gregor Piatigorsky.

Canata 51 Sunday

Sunday afternoon's event in the Theater-Concert Hall highlights Bethany Beardslee, soprano, in the Cantata No. 51, with Roger Viosin, trumpet soloist. The program includes the Concerto for Violin and Oboe, with Ruth Posselt and Ralph Gomberg as soloists, and the Suite No. 3 in D Major.

The July 10 week-end will be devoted to the music of Mozart.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUL 2- 1959

Music Review

The Kroll String Quartet

By JAY C. ROSENFELD

TWENTY-FIVE SUMMERS ago, in August of 1934, it is very doubtful if the founders of the Berkshire Festival could have hoped, even less foreseen, that their pioneering venture would expand and encompass so many allied branches of music in addition to the purely orchestral programs on which they initially concentrated.

Last night at Tanglewood in the Theater-concert hall a program by the Kroll String Quartet opened the 25th season of Berkshire Festivals. (There were no concerts scheduled in 1943.) No chamber music organization has appeared at Tanglewood so often as the Krolls, and, consequently, no one else has exhibited such a wide selection of both the most beloved and, as well, the less familiar works of the masters in their field.

* * *

LAST NIGHT'S program was a prime example of their scope and catholic comprehension for after the second of the Beethoven Op. 18s, they played the Prokokieff First Quartet and the Dvorak Op. 51, in E flat. They gave the Beethoven, known in Germany as the "Compliment Quartet" because its opening phrases are supposed to represent the polite greetings between cultured persons in the 18th century, their own cachet. They took a remarkably relaxed tempo, slower and more leisurely than is commonly accepted, yet one that gave it a deep character, and, on reflection, one than stands inspection much better than a swift, thoughtless one.

* * *

PROKOFIEFF wrote his first quartet in 1930 on a commission from the late Mrs. Elizabeth Sprague Coolidge of this city, in the same year he wrote his Fourth Symphony for the 50th anniversary of the Boston Symphony Orchestra. The extraordinary gifted Russian wrote with a facility that never left him speechless even if it did leave him at times without a message. This is an exhilarating work, full of contrasts, but sometimes deliberately artless and a bit brazenly harsh. The Krolls worked hard to invest it with moods of majesty and tenderness, particularly in the last movement, but their special attribute of elegance did not lend itself to the work as much, we felt, as a less polished ensemble might have accomplished with a thicker, more gross approach.

* * *

DEAR OLD Dvorak, except for the chamber music and the symphony he wrote here in the early 1890s, when he was teaching in this country, is nearly neglected. And so it was a great boon, first, to hear at all his lovable E Flat Quartet, and then to hear it with such true affection as the Krolls gave it last night. This is full of charm and simplicity, full of fresh melodic ideas and wonderfully colored harmony and elemental rhythms, and the Krolls made it glow. It exudes Bohemian folk spirit in the more spirited movements as well as in the Dumka and the Romanza, and its heartfelt communication was thoroughly sensed.

It was Dvorak who first introduced the term 'Dumka" to music, usurping it from literature where it had been applied to a sort of lament. We may possibly have derived out term "in the dumps" from it, as a dump was at one time a melancholy tune although Shakespeare paradoxically asked for " a merry dump." The Krolls gave it poignacy, and the dialogue between the violin and the viola was a conspicuous moment of tonal beauty.

* * *

THE MEMBERS of the quartet are William Kroll and Louis Graeler, violins; David Manovitz, viola, and Avron Twerdowsky, cello. There is no more authoritative chamber music playing on the concert plafform today. The distinction they can give to such a familiar and well-worn masterpece as their Beethovan last night is a revelation of what consistant study and polishing can make of such precious and indestructible material.

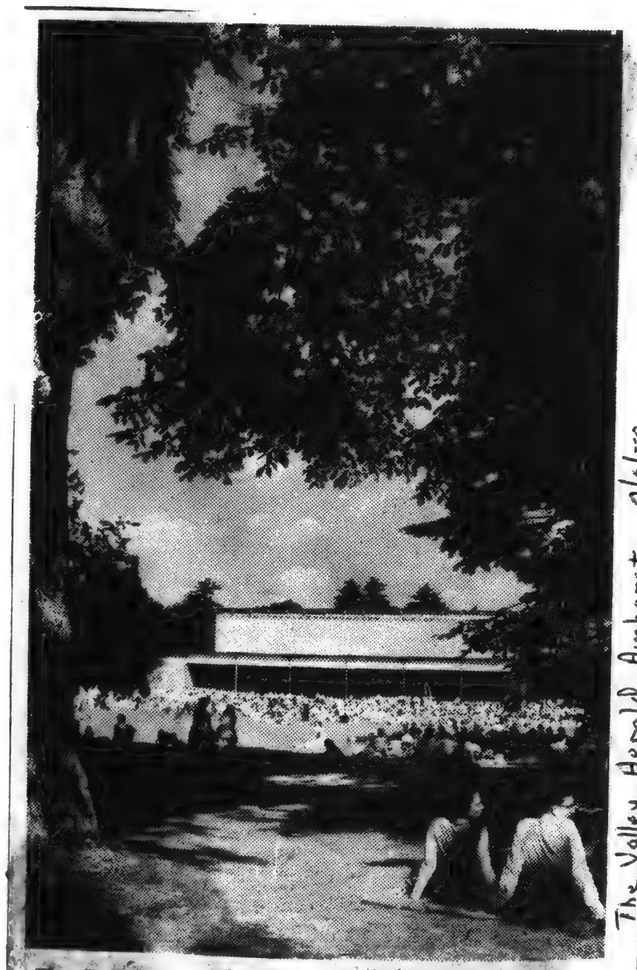
After many recalls, they graciously added the adagio from the Haydn Quartet Op. 64, No. 5.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620
JUL 2 1959

Program Change At Tanglewood

The Boston Symphony Orchestra's Saturday evening concert at Tanglewood has been revised to a program featuring the piano concertos of Bach, conducted by Charles Munch.

This will be a Bach weekend since the opening Berkshire Festival programs tomorrow evening and the one on Sunday afternoon also will be devoted to Bach.



The Valley Herald Amherst 7/2/59

The Berkshire Festival, on the Tanglewood estate in the hills of Western Massachusetts, will open it's 1959 season on July 1 and run until August 9. Under the direction of Charles Munch, the Boston Symphony Orchestra presents concerts in the Theatre-Condert Hall and the 6,000 seat Music Shed on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30 Chamber music concerts are presented on Wednesday evenings at 8:30 in the Theatre-Concert Hall.

Tanglewood Season Begins On Weekend With Bach Program; Munch Conductor

The opening of the 1959 Berk- Lenox, Massachusetts, will be presented by the Boston Symphony shire Festival at Tanglewood, Orchestra under the leadership of its Music Director, Charles Munch this weekend. Friday, Saturday and Sunday's concerts, which will be devoted entirely to the music of Bach, will be held in the Theatre-concert Hall on Friday and Sunday and in the Music Shed on Saturday July 4.

The featured work for the July 3 concert which begins at 8:30 p.m. will be the Brandenburg Concerto No. 3. Saturday's program consists of Bach concertos for one, two and three pianos. On Sunday at 2:30 p.m. Dr. Munch will conduct the Boston Symphony in a performance of the Brandeburg Concerto No. 6.

Each of the six weekends at Tanglewood feature the work of a particular composer. The July 11 weekend is devoted exclusively to the music of Mozart, the July 18 weekend primarily programs works of Tchaikovsky, the July 24 weekend notes the music of Brahms, including his Violin Concerto, Symphony No. 1 and Academic Festival Overture, the August 1 weekend features works of Schumann and Mendelssohn, and the final weekend of August 8 is devoted to Beethoven with performances of his Symphony's No. 4, No. 5, No. 6 and No. 9.

In addition to Conductor Munch Pierre Monteux, "conductor emeritus" will lead four season concerts.

Featured soloists for the 1959 Music Center program are pianist Rudolf Serkin and violinist Isaac Stern. Mr. Stern will be soloist in the violin concertos of Tchaikovsky (July 19), Brahms (July 24) and Mendelssohn (August 2). Mr. Serkin will be heard in Brahm's Piano Concerto No. 2 (July 26); Mendelssohn's Piano Concerto No. 1 (August 1); and Beethoven's Choral Fantasy with Piano and Piano Concerto No. 4 (August 7).

In addition to Tanglewood's two hundred acres being the summer home of the Boston Symphony Orchestra, it also the site for the annual session of the Berkshire Music Center. The Music Center, which annually attracts more than 300 students from twenty countries, aims toward a study of ensemble performance under a faculty whose nucleus is a group of twenty-two members of the Boston Symphony. Young musicians pursue professional training for six weeks there and add to their experience under the guidance of eminent artists.

The Berkshire Music Center was established in 1940 as a realization of a project envisioned by Serge Koussevitsky, the Symphony's late conductor. Charles Munch is the director of the Center and Aaron Copland, prominant American composer, serves as Chairman of the Faculty. The school comprises four main departments; instrumental, choral, composition, and the Tanglewood study Group, primarily for the amateur, teacher, or music enthusiast.

Other programs are offered during the week at Tanglewood. Thoughout the season, each Wednesday, there are Chamber Music Concerts. The Fromm Foundation offers two mid-week concerts, the Tanglewood Choir performs twice during the season, the Berkshire Music Center Orchestra plays each Thursday night in the Shed, and the Boston Pops Orchestra under Arthur Fiedler puts on a performance Thursday, August 6, entitled Tanglewood on Parade.

On the weekends featuring the works of Tchaikovsky, Brahms and Mendelsshon, the works of other leading composers will be heard. Included will be selections from Berioz, Rimskykorsakov, Debussy, Piston, Copland and Wagner.

The Valley Herald (Amherst) 7/2/59

Berkshire Music Festival Begins Season This Week

Boston Symphony Orchestra in Concerts Friday, Saturday and Week From Today; Kroll Quartet to Be Heard Wednesday

LENOX—The Boston Symphony Orchestra will present its opening concerts of the 1959 Berkshire Festival here at Tanglewood on Friday and Saturday nights at 8.30, and on Sunday afternoon at 2.30. The orchestra, under the leadership of Charles Munch, music director, will give concerts devoted entirely to the music of Bach in the Theater-Concert Hall on Friday and Sunday with the Saturday, July 4 Bach Concert to take place in the Music Shed. Wednesday night July 1 will bring the first in the series of chamber music concerts in the Theater-Concert Hall at 8.30, featuring the Kroll Quartet.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 2- 1959

Kroll String Quartet Opens 1959 Music Festival Concerts

The Kroll Spring Quartet last night opened the 1959 Berkshire Music Festival as it presented the first of six Wednesday night chamber music concerts in the Theater-Concert Hall at Tanglewood. The first-night attendance was held down by cool weather.

The Kroll group played works by Beethoven, Prokofieff and Dvorak.

The Boston Symphony's Concert Orchestra will begin the Bach-Mozart series in the Theater-Concert Hall tomorrow night, Charles Munch, music director of the Boston Symphony, will direct performances of Bach's Brandenburg Concerto No. 5, Suite No. 2, featuring flutist Doriot Anthony Dwyer, the Musical Offering and Cantata No. 50, featuring the Tanglewood Choir.

Other concerts in the weekend series will be held Saturday night and Sunday afternoon.

CHARLES MUNCH
Noted Soloists

For the opening Boston Symphony concert (July 3) Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for string orchestra; the Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist); the Musical Offering and the Cantata No. 50, "Nun ist das Heil und die Kraft", for Double Chorus and Orchestra with the Festival Chorus prepared by Hugh Ross. Movements from the Musical Offering will include Ricercar (in three parts); Various Canons, Trio Sonata (with Doriot Anthony Dwyer, flute; Richard Burgin, violin; Samuel Mayes, cello; Bernard Zighera, piano), Canonic Fuge and Ricercar (in six parts).

60
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463
JUL 2 - 1959

Music Festival Opens This Weekend

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, will be presented by the Boston Symphony Orchestra under the leadership of its Music Director, Charles Munch, next Friday and Saturday evenings (July 3, 4) at 8:30 and Sunday afternoon, July 6 at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the Theatre-Concert Hall on Friday and Sunday, and in the Music Shed on Saturday, July 4.

For the opening concert (July 3), Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for String Orchestra; the Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist); the Musical Offering and the Cantata No. 50, "Nun ist das Heil und die Kraft," for Double Chorus and Orchestra with the Festival Chorus prepared by Hugh Ross. Movements from the Musical Offering will include Ricercar (in three parts), Various Canons, Trio Sonata (with Doriot Anthony Dwyer. Flue; Richard Burgin, Violin; Samuel Mayes, Cello; Bernard Zighera, Piano), Canonic Fugue and Ricercar (in six parts).

Piano concertos of Bach for one, two and three pianos will be featured on the program for Saturday evening, July 4, in the Music Shed, conducted by Charles Munch. Soloists will include Lukas Foss, noted composer and conductor as well as pianist, Bernard Zighera, pianist and principal harpist of the Boston Symphony Orchestra, and Ralph Berkowitz, formerly accompanist for the world-famous cellist, Gregor Piatigorsky and now Manager of the Albuquerque Symphony Orchestra. Both Mr. Foss and Mr. Zighera are members of the faculty of the Berkshire Music Center and Mr. Berkowitz is Dean of the School. The program includes: Concerto for Three Claviers in C major, No. 2 (Messrs. Foss, Berkowitz and Zighera); Concerto for Clavier in F minor, No. 5 (Mr. Foss); Concerto for Three Claviers in D minor, No. 1 (Messrs. Foss, Berkowitz, and Zighera); Concerto for Clavier in D minor, No. 1 (Mr. Foss); Concerto for Two Claviers in C major, No. 2 (Messrs. Foss and Zighera).

Sunday afternoon's concert in the Theatre will open with Bach's Brandenburg Concerto No. 6 in B flat major for Strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo. Miss Beardslee was born in Michigan and received a Bachelor of Music Degree from Michigan State University. She is a permanent member of the New York Pro Musica and will appear with them in their Tanglewood performance on July 8. The second half of the program will include the Concerto for Violin and Oboe in D minor with soloists Ruth Posselt, violin and Ralph Gomberg, oboe — both members of the Berkshire Music Center faculty — and will close with the Suite No. 3 in D major, for Orchestra.

The final rehearsal for Sunday afternoon's concert, in the Theatre,Concert Hall on Saturday morning, July 4 at 10 A.M., will be open to the public for the benefit of the Orchestra's Pension Fund.

THEATER-CONCERT HALL . . . designed by Eliel Saarinen, this smaller of the two Tanglewood auditoriums seats 1,152 and is currently in use for the small orchestra and chamber music concerts. Like the big shed, it too attracts many lawn listeners and musical picnickers.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
JUL 2 1959

Tanglewood Opens 1959 Season Friday

Three Week End Concerts Devoted to Bach

Charles Munch Will Conduct Boston Symphony Orchestra In Opening Performances. — Piano Concertos Will Feature Saturday Evening Program.

The opening concerts of the 1959 Berkshire Festival at Tanglewood in Lenox, will be presented by the Boston Symphony Orchestra under the leadership of its music director, Charles Munch, Friday and Saturday at 8:30 p.m., and Sunday afternoon at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the Theatre-Concert Hall on Friday and Sunday, and in the Music Shed on Saturday, July 4.

For the opening concert on July 3, Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for String Orchestra; the Suite No. 2 in B minor for Flute and Strings with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist; the Musical Offering and the Cantata No. 50, Nun ist das Heil und die Kraft", for Double Chorus and Orchestra with the festival chorus prepared by Hugh Ross. Movements from the Musical Offering will include Ricercar (in three parts). parts).

Piano concertos of Bach for one, two and three pianos will be featured on the program for Saturday evening, July 4, in the Music Shed, conducted by Mr. Munch. Soloists will include Lucas Foss noted composer and conductor as well as pianist; Bernard Zighera, pianist and principal harpist of the Boston Symphony Orchestra, and Ralph Berkowitz, formerly accompanist for the world-famous cellist, Gregor Piatigorsky, and now manager of the Albuquerque Symphony Orchestra.

for Two Claviers in C major, No. 2 (Messrs. Foss and Zighera).

Sunday afternoon's concert in the Theatre will open with Bach's Brandenburg Concerto No. 6 in B flat major for Strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo.

The second half of the program will include the Concerto for Violin and oboe in D minor with soloists Ruth Posselt, violin and Ralph Gomberg, oboe — both members of the Berkshire Music Center faculty—and will close with the Suite No. 3 in D major, for Orchestra.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,953
JUL 2 1959

Bach, Mozart Music Set At Tanglewood

TANGLEWOOD, Mass. — Saturday's concert, at 2:30 p.m. in the Theatre, will be the last in a series devoted to the music of Bach.

Charles Munch will conduct a program including the Brandenberg Concerto No. 6; the Cantata No. 51 (with Bethany Beardslee as soloist); the Concerto for Violin and Oboe (with Ruth Posselt and Ralph Gomberg) and the Orchestral Suite No. 3.

Complete programs for the week include:

Wednesday, July 8 - 8:30 p.m., Chamber Music by New York Pro Musica. Monteverdi and the Italian Baroque.

Friday, July 10 - 8:30 p.m., Theatre-Concert Hall, the Boston Symphony Orchestra, Charles Munch conducting, in a Mozart concert.

Saturday, July 11 - 8:30 p.m., Music Shed, the Boston Symphony Orchestra, Charles Munch conducting, in a concert of Mozart Symphonies.

Sunday, July 12 - 2:30 p.m., Theatre-Concert Hall, the Boston Symphony Orchestra, Charles Munch conducting. Mozart Symphony No. 38, Requiem Mass in D Minor.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 2 - 1959

Friends of Music Center Invited To Lecture Series

Members of the Friends of the Berkshire Music Center organization have been invited to attend two series of lectures at Tanglewood, Lenox, during the current session of the school. The lectures will be presented on Wednesday and Friday afternoons at 3:15 in the Chamber Music Hall.

The opening lecture in the Wednesday series was given yesterday by Ralph Berkowitz, dean of the Berkshire Music Center, on "The Tanglewood Idea."

The Friday afternoon series, entitled A Seminar in Contemporary Music, will be devoted to talks by noted composers, and each lecture will be followed by a musical program performed by Fromm Fellowship Players - a group of young professional musicians attending the Berkshire Music Center for special work and study in contemporary music. The opening lecture tomorrow will be given by Leon Kirchner. Mr. Kirchner a member of the composition faculty of the Berkshire Music Center, will speak on "Materials of Musical Composition."

Future lectures in the Seminar in Contemporary Music will be given by Aaron Copland July 10; Lukas Foss July 17; Gunther Schuller July 24; Robert Craft July 31 and Ernst Krenek Aug. 7.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUL 3 1959

Boston Symphony Revises Program For Tanglewood

A revised program has been announced for the Boston Symphony Orchestra's concert Saturday at 8:30 in the Music Shed at Tanglewood. The concert will be conducted by Charles Munch and will feature piano concertos by Johann Sebastian Bach.

The complete program will be as follows: Suite No. 4 in D major; Piano Concerto in F minor (Lukas Foss); Concerto for Three Pianos in D minor (Lukas Foss, Ralph Perkowitz, Bernard Zighera); Piano Concerto in D minor (Lukas Foss); Concerto for Three Pianos in C major (Fosos, Berkowitz, Zighera).

Other concerts of the opening Berkshire Festival weekend conducted by Dr. Munch Friday evening at 8:30 and Sunday afternoon at 2:30 in the Theatre-Concert Hall, will also be devoted to music of Bach. Friday's program will include: Brandenburg Concerto No. 3 in G major for String Orchestra; Suite No. 2 in B minor for Flute and Strings (Doriot Anthony Dwyer, Flute solo); Musical offering and Cantata No. 50, "Nun ist das Heil und die Kraft," with the Festival Chorus, Hugh Ross, director.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,381
JUL 2 - 1959

Concert Program at Tanglewood Changed

LENOX—A change in the program for the Tanglewood concert by the Boston Symphony Orchestra Saturday night at 8:30 has been announced. The orchestra will play Suite No. 4 in D major by J. S. Bach, instead of Bach's Concerto for two pianos in C major No. 2 as originally announced. The rest of the program is unchanged.

NEW YORK POST, THURSDAY, JULY 2, 1959 18

Berkshire Festival Opens Tomorrow

The Berkshire Festival opens its six-week season at Tanglewood, Lenox, Mass., tomorrow night with an all-Bach concert, the first of three to take place over the week-end.

Charles Munch will conduct the Boston Symphony in the Theater-Concert Hall. Doriot Anthony Dwyer will be featured in the Suite No. 2 in B Minor for Flute and Strings. Cantata No. 50, for Double Chorus and Orchestra is also scheduled.

Saturday Night's program takes place in the 6,000-seat Music Shed and will feature Bach Concertos for one, two and three pianos. Soloists will be Lukas Foss, Bernard Zighera, pianist and principal harpist of the Bostonians, and Ralph Berkowitz, formerly accompanist for cellist Gregor Piatigorsky.

Cantata 51 Sunday

Sunday afternoon's event in the Theater-Concert Hall highlights Bethany Beardslee, soprano, in the Cantata No. 51, with Roger Voisin, trumpet soloist. The program includes the Concerto for Violin and Oboe, with Ruth Posselt and Ralph Gomberg as soloists, and the Suite No. 3 in D Major.

The July 10 week-end will be devoted to the music of Mozart.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463
JUL 2 1959

Music Festival Opens This Weekend

The opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, will be presented by the Boston Symphony Orchestra under the leadership of its Music Director, Charles Munch, next Friday and Saturday evenings (July 3, 4) at 8:30 and Sunday afternoon, July 6 at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the Theatre-Concert Hall on Friday and Sunday, and in the Music Shed on Saturday, July 4.

For the opening concert (July 3), Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for String Orchestra; the Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist); the Musical Offering and the Cantata No. 50, "Nun ist das Heil und die Kraft," for Double Chorus and Orchestra with the Festival Chorus prepared by Hugh Ross. Movements from the Musical Offering will include Ricercar (in three parts), Various Canons, Trio Sonata (with Doriot Anthony Dwyer. Flue; Richard Burgin, Violin; Samuel Mayes, Cello; Bernard Zighera, Piano), Canonic Fugue and Ricercar (in six parts).

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The final rehearsal for Sunday afternoon's concert, in the Theatre, Concert Hall on Saturday morning, July 4 at 10 A.M., will be open to the public for the benefit of the Orchestra's Pension Fund.

THEATER-CONCERT HALL . . . designed by Eliel Saarinen, this smaller of the two Tanglewood auditoriums seats 1,152 and is currently in use for the small orchestra and chamber music concerts. Like the big shed, it too attracts many lawn listeners and musical picnickers.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
JUL 2 1959

Tanglewood Opens 1959 Season Friday

Three Week End Concerts Devoted to Bach

Charles Munch Will Conduct Boston Symphony Orchestra In Opening Performances. — Piano Concertos Will Feature Saturday Evening Program.

The opening concerts of the 1959 Berkshire Festival at Tanglewood in Lenox, will be presented by the Boston Symphony Orchestra under the leadership of its music director, Charles Munch, Friday and Saturday at 8:30 p. m., and Sunday afternoon at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the Theatre-Concert Hall on Friday and Sunday, and in the Music Shed on Saturday, July 4.

For the opening concert on July 3, Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for String Orchestra; the Suite No. 2 in B minor for Flute and Strings with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist; the Musical Offering and the Cantata No. 50, Nun ist das Heil und die Kraft", for Double Chorus and Orchestra with the festival chorus prepared by Hugh Ross. Movements from the Musical Offering will include Ricercar (in three parts).

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for Two Claviers in C major, No. 2 (Messrs. Foss and Zighera).

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The second half of the program will include the Concerto for Violin and oboe in D minor with soloists Ruth Posselt, violin and Ralph Gomberg, oboe — both members of the Berkshire Music Center faculty—and will close with the Suite No. 3 in D major, for Orchestra.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,953
JUL 2 1959

Bach, Mozart Music Set At Tanglewood

TANGLEWOOD, Mass. — Saturday's concert, at 2:30 p.m. in the Theatre, will be the last in a series devoted to the music of Bach.

Charles Munch will conduct a program including the Brandenberg Concerto No. 6; the Cantata No. 51 (with Bethany Beardslee as soloist); the Concerto for Violin and Oboe (with Ruth Posselt and Ralph Gomberg) and the Orchestral Suite No. 3.

Complete programs for the week include:

Wednesday, July 8 - 8:30 p.m., Chamber Music by New York Pro Musica. Monteverdi and the Italian Baroque.

Friday, July 10 - 8:30 p.m., Theatre-Concert Hall, the Boston Symphony Orchestra, Charles Munch conducting, in a concert of Mozart concert.

Saturday, July 11 - 8:30 p.m., Music Shed, the Boston Symphony Orchestra, Charles Munch conducting, in a concert of Mozart Symphonies.

Sunday, July 12 - 2:30 p.m., Theatre-Concert Hall, the Boston Symphony Orchestra, Charles Munch conducting. Mozart Symphony No. 39, Requiem Mass in D Minor.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 2 1959

Friends of Music Center Invited To Lecture Series

Members of the Friends of the Berkshire Music Center organization have been invited to attend two series of lectures at Tanglewood, Lenox, during the current session of the school. The lectures will be presented on Wednesday and Friday afternoons at 3:15 in the Chamber Music Hall.

The opening lecture in the Wednesday series was given yesterday by Ralph Berkowitz, dean of the Berkshire Music Center, on "The Tanglewood Idea."

The Friday afternoon series, entitled A Seminar in Contemporary Music, will be devoted to talks by noted composers, and each lecture will be followed by a musical program performed by Fromm Fellowship Players - a group of young professional musicians attending the Berkshire Music Center for special work and study in contemporary music. The opening lecture tomorrow will be given by Leon Kirchner. Mr. Kirchner a member of the composition faculty of the Berkshire Music Center, will speak on "Materials of Musical Composition."

Future lectures in the Seminar in Contemporary Music will be given by Aaron Copland July 10; Lukas Foss July 17; Gunther Schuller July 24; Robert Craft July 31 and Ernst Krenek Aug. 7.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUL 3 1959

Boston Symphony Revises Program For Tanglewood

A revised program has been announced for the Boston Symphony Orchestra's concert Saturday at 8:30 in the Music Shed at Tanglewood. The concert will be conducted by Charles Munch and will feature piano concertos by Johann Sebastian Bach.

The complete program will be as follows: Suite No. 4 in D major; Piano Concerto in F minor (Lukas Foss); Concerto for Three Pianos in D minor (Lukas Foss, Ralph Perkowitz, Bernard Zighera); Piano Concerto in D minor (Lukas Foss); Concerto for Three Pianos in C major (Fosos, Berkowitz, Zighera).

Other concerts of the opening Berkshire Festival weekend conducted by Dr. Munch Friday evening at 8:30 and Sunday afternoon at 2:30 in the Theatre-Concert Hall, will also be devoted to music of Bach. Friday's program will include: Brandenburg Concerto No. 3 in G major for String Orchestra; Suite No. 2 in B minor for Flute and Strings (Doriot Anthony Dwyer, Flute solo); Musical offering and Cantata No. 50, "Nun ist das Heil und die Kraft," with the Festival Chorus, Hugh Ross, director.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 2 1959

Concert Program at Tanglewood Changed

LENOX—A change in the program for the Tanglewood concert by the Boston Symphony Orchestra Saturday night at 8:30 has been announced. The orchestra will play Suite No. 4 in D major by J. S. Bach, instead of Bach's Concerto for two pianos in C major No. 2 as originally announced. The rest of the program is unchanged.

NEW YORK POST, THURSDAY, JULY 2, 1959 13

Berkshire Festival Opens Tomorrow

The Berkshire Festival opens its six-week season at Tanglewood, Lenox, Mass., tomorrow night with an all-Bach concert, the first of three to take place over the week-end.

Charles Munch will conduct the Boston Symphony in the Theater-Concert Hall. Doriot Anthony Dwyer will be featured in the Suite No. 2 in B Minor for Flute and Stringa. Cantata No. 50, for Double Chorus and Orchestra is also scheduled.

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Cantata 51 Sunday

Sunday afternoon's event in the Theater-Concert Hall highlights Bethany Beardslee, soprano, in the Cantata No. 51, with Roger Voisin, trumpet soloist. The program includes the Concerto for Violin and Oboe, with Ruth Posselt and Ralph Gomberg as soloists, and the Suite No. 3 in D Major.

The July 10 week-end will be devoted to the music of Mozart.

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 5,083

JUL 2- 1959

Tanglewood Festival Starts; Features Boston Symphony

By IRENE JARRY

News Music Columnist

The Tanglewood Berkshire Festival at Lenox got under way yesterday and is to run through Aug. 9 with the Boston Symphony Orchestra.

Taking place nearby at the Berkshire Music Barn are the Jazz and Folk Song concerts. They started June 28 and will continue to Sept. 6.

Musically, for music enthusiasts, students and professionals alike, Tanglewood has one of the most glamorous settings. Besides having the best and most varied music America can offer, the country is especially beautiful. The acres of Tanglewood, with its beautiful lawns, gardens, great trees, and lake shore is the summer home of the Boston Symphony Orchestra.

It is there also that the principals of the Boston Orchestra, together with other members of a distinguished faculty, some of the best composers of America and Europe, hold the annual session of the Berkshire Music Center, a school for "living and working in music."

New composers and compositions are born here. They have a large choral group, forums, chamber music, opera, and every other type of musical activity. It is the final roster for talent. One encounters artists, actors, writers, and personalities. It is fast becoming to the American people what the famous European festivals have meant. You can walk around the grounds before a concert, visit the school and music store with its many unusual scores, and brush up against men like Milhaud, Copland and Bernstein, who are either visiting or teaching.

Tanglewood also has a literary and a historical meaning. It was the meeting place of Emerson, Holmes, Melville and Hawthorne. Hawthorne lived here in 1850. It was here that he first imagined his "Tanglewood Tales", which he told to his children. He also wrote "The House of Seven Gables" here. The "Little Red House" in which he lived and worked has been rebuilt in replica. If you are taking the children for a Sunday afternoon concert, plan to go early to visit the historical places.

For people interested in jazz; concerts held from today through Sunday evening at Freebody Park, Newport, R. I., will highlight jazz in every form from Dixieland to "progressive." There will be four evening performances, three afternoon concerts, three morning symposiums, and the premiere of a jazz ballet.

The Newport Folk Festival will be held Saturday evening, July 11, and Sunday afternoon and evening, July 12, also at Freebody Park.

The Castle Hill Concerts at Ipswich will begin tomorrow and run through Aug. 22 with chamber music, jazz, and dance programs.

Happy listening!

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

JUL 3 1959

Music Lectures Are Scheduled At Tanglewood

Two series of lectures at Tanglewood, Lenox, are open to friends of the Berkshire Music Center during its current session. The lectures will be presented on Wednesday and Friday afternoons at 3:15 in the Chamber Music Hall.

The opening lecture in the Wednesday series was given by Ralph Berkowitz, dean of the Berkshire Music Center who spoke on "The Tanglewood Idea."

The Friday afternoon series, entitled "A Seminar in Contemporary Music," will be devoted to talks by noted composers and each lecture will be followed by a musical program.

The seminar in contemporary music opens Friday with Leon Kirchner, professor of music at Mills College, Calif. Future lectures in the seminar will be given by Aaron Copland (July 10); Lukas Foss (July 17); Gunther Schuller (July 24; Robert Craft (July 31); and Ernst Krenek (Aug. 7).

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 3 1959

Reserved Seats Sold Out For 2 Tanglewood Concerts

LENOX — Tanglewood is expecting a booming opening to the concert season this weekend with reserved seats for tonight's and Sunday afternoon's concerts in the Theater-Concert hall sold out.

There are still reserved seats available for tomorrow night's concert in the main shed, which holds 6,000. The Theater-Concert hall holds 1,200. There are general admission tickets available however, for all this weekend's concerts.

The music of Bach will be played in the first weekend's concerts. Charles Munch will conduct the Boston Symphony Orchestra.

Tonight's concert consists of the Brandenburg Concerto No. 3; Suite No. 2 with Doriot A. Dwyer, flutist, as soloist; a musical offering, and Cantata No. 30 sung by the Tanglewood Choir.

Bach Concertos for One and Three Pianos and Suite No. 4 in D major will be performed in tomorrow night's Shed concert. Soloists will be Lukas Foss, Bernard Zighera and Ralph Berkowitz.

The Brandenburg Concerto No. 6 will open Sunday afternoon's concert. Bethany Beardslee, soprano, will be soloist for Cantata No. 51 and Ruth Posselt and Ralph Gomberg will be soloists for the Violin and Oboe Concerto. The orchestra will play Bach's Suite No. 3.

The opening of the series of Sunday morning chamber music concerts by students of the Berkshire Music Center will be held at 10 a.m. this weekend. The program includes Haydn's Quartet in D minor, Hindemith's Quintet for Wind Instruments and Schumann's Quintet in E flat major.

The chamber music series is presented under the auspices of the Friends of the Berkshire Music Center.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 2- 1959

Program Revised For BSO Concert Saturday Night

A revised program was announced today for the Boston Symphony Orchestra's concert Saturday evening at 8:30 in the Music Shed at Tanglewood. The concert will be conducted by Charles Munch and will feature piano concertos by Johann Sebastian Bach.

The complete program will be as follows: Suite No. 4 in D major; Piano Concerto in F minor with Lukas Foss as soloist; Concerto for Three Pianos in D minor with Lukas Foss, Ralph Berkowitz and Bernard Zighera; Piano Concerto in D minor, Lukas Foss, soloist; Concerto for Three Pianos in C major with Foss, Berkowitz and Zighera.

Other concerts of the opening Berkshire Festival weekend conducted by Dr. Munch tomorrow evening at 8:30 and Sunday afternoon at 2:30 in the Theater-Concert Hall, also will be devoted to music of Bach. Friday's program will include: Brandenburg Concerto No. 3 in G major for String Orchestra; Suite No. 2 in B minor for Flute and Strings, Doriot Anthony Dwyer, flute solo; Musical Offering and Cantata No. 50, "Nun ist das Heil und die Kraft," with the Festival Chorus, Hugh Ross director.

On Sunday afternoon Dr. Munch will present the Brandenburg Concerto No. 6, Cantata No. 51, "Jauchzet Gott in allen Landen," with Bethany Beardslee, soprano, and Roger Voisin, trumpet; Concerto for Violin and Oboe in D Minor, with Ruth Posselt, violin; Ralph Gomberg, oboe; and Suite No. 3 in D major for Orchestra.

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809

JUL 2 1959

SMART SET . . By ROSE WALSH

Dance Cheers Polio Tots

A fashionable Midsummer Night's Supper Dance on July 11 at "Egg Rock," the spacious and lovely Nahant estate of Dr. and Mrs. Wallace Haley will mean "fun in the sun" at Camp Sea-Haven, Plum Island for a group of polio children from Essex County. Friends of the noted Camp for Infantile Paralysis — founded 11 years ago and the only one of its kind in the country —are sponsoring the gala event. Last summer 216 children enjoyed a free vacation there, frolicking on the white sands of the Atlantic and enjoying fresh, cooling swims in the great B. & M. pool.

AROUND THE POOL at Egg Rock, attractive Nahant estate of Dr. and Mrs. Wallace Haley, final plans for the Midsummer Night's Supper Dance, to be held on Saturday, July 11, are discussed by, l. to r., Mrs. Haley, hostess; Mrs. William Drislane and Mrs. Leonard J. Clark.

Mrs. Elmo F. Benedetto of Lynn and Mrs. Leonard J. Clark of Peabody are co-chairmen for the Supper Dance which will begin with a cocktail hour around the Olympic pool. A buffet supper will be served under the tent and dancing will be to the music of Harry Marshard's orchestra.

Helping with committee duties are Mrs. Edgar M. Batchelder and Mrs. Harvey H. Chamberlain of Marblehead, Mrs. William F. Drislane of Lynnfield, Mrs. John W. Hanley, Lynn, Mrs. Raymond J. Hennessey, Swampscott, Mrs. Francis J. Thompson, Salem, Mrs. Russell F. Gaudet Nahant.

THE BOARD OF GOVERNORS' Cocktail Party, last Sunday afternoon, opened the 32d consecutive season of Oyster Harbors Club, Cape Cod. Members brought guests to the reception and the subsequent buffet supper. Chatting over their summer plans were Mrs. Arthur O'Keeffe, the Richard O'Keeffes, Senator and Mrs. Edward C. Stone, the John W. Whites, Erastus B. Badger, the David Rockwoods, the William Boyds, the T. Kenneth Boyds, Mrs. Frederick P. Coffey, Mr. and Mrs. Charles A. Connors, Jr., the Albert W. Rockwoods, the John Darmodys, the Thomas Lyonses, Mr. and Mrs. Edward M. Gallagher, Jr., the Joseph S. Cronins, Mr. and Mrs. William H. Danforth, Jr., the James Caseys and the James G. Lunneys.

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Dr. Homans was graduated from Miss Hewitt's Classes and from Cornell University in 1954. She received her medical degree last year from Johns Hopkins University and is serving her internship at the Salt Lake County General Hospital. Her father is a partner in Homans & Co., member of the New York Stock Exchange.

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Sunday afternoon the eminent Boston Symphony conductor will present the Brandenburg Concerto No. 6; Cantata No. 51, "Jauchzet Gott in allen Landen" (Bethany Beardslee, soprano — Roger Voisin, trumpet); Concerto for Violin and Oboe in D minor (Ruth Posselt, violin; Ralph Gomberg, oboe); Suite No. 3 in D major for Orchestra.

Millbrook Round Table 7/2/59

Program Listed For Tanglewood

For the opening concert July 3 at Tanglewood, Dr. Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for String Orchestra; Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist), the Musical Offering and the Cantata No. 50, "Nun is das Heil und die Kraft," for Double Chorus and Orchestra with the Festival Chorus prepared by Hugh Ross.

Piano concertos of Bach for one, two and three pianos will be featured on the program for Saturday evening, July 4, in the Music Shed, conducted by Charles Munch. Soloists will include Lukas Foss, noted composer and conductor as well as pianist, Bernard Zighera, pianist and principal harpist of the Boston Symphony Orchestra, and Ralph Berkowitz, formerly accompanist for the world-famous cellist, Gregor Piatigorsky and now Manager of the Albuquerque Symphony Orchestra.

Sunday afternoon's concert in the Theatre will open with Bach's Brandenburg Concerto No. 6 in B flat major for Strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo.

The second half of the program will include the Concerto for Violin and Oboe in D minor with soloists Ruth Posselt, violin and Ralph Gomberg, oboe, — and will close with the Suite No. 3 in D major, for Orchestra.

The final rehearsal for Sunday afternoon's concert, in the Theatre-Concert Hall on Saturday morning, July 4 at 10 A.M., will be open to the public for the benefit of the Orchestra's Pension Fund.

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 5,083
JUL 2- 1959

Tanglewood Festival Starts; Features Boston Symphony

By IRENE JARRY

News Music Columnist

The Tanglewood Berkshire Festival at Lenox got under way yesterday and is to run through Aug. 9 with the Boston Symphony Orchestra.

Taking place nearby at the Berkshire Music Barn are the Jazz and Folk Song concerts. They started June 28 and will continue to Sept. 6.

Musically, for music enthusiasts, students and professionals alike, Tanglewood has one of the most glamorous settings. Besides having the best and most varied music America can offer, the country is especially beautiful. The acres of Tanglewood, with its beautiful lawns, gardens, great trees, and lake shore is the summer home of the Boston Symphony Orchestra.

It is there also that the principals of the Boston Orchestra, together with other members of a distinguished faculty, some of the best composers of America and Europe, hold the annual session of the Berkshire Music Center, a school for "living and working in music."

New composers and compositions are born here. They have a large choral group, forums, chamber music, opera, and every other type of musical activity. It is the final roster for talent. One encounters artists, actors, writers, and personalities. It is fast becoming to the American people what the famous European festivals have meant. You can walk around the grounds before a concert, visit the school and music store with its many unusual scores, and brush up against men like Milhaud, Copland and Bernstein, who are either visiting or teaching.

Tanglewood also has a literary and a historical meaning. It was the meeting place of Emerson, Holmes, Melville and Hawthorne. Hawthorne lived here in 1850. It was here that he first imagined his "Tanglewood Tales," which he told to his children. He also wrote "The House of Seven Gables" here. The "Little Red House" in which he lived and worked has been rebuilt in replica. If you are taking the children for a Sunday afternoon concert, plan to go early to visit the historical places.

For people interested in jazz; concerts held from today through Sunday evening at Freebody Park, Newport, R. I., will highlight jazz in every form from Dixieland to "progressive." There will be four evening performances, three afternoon concerts, three morning symposiums, and the premiere of a jazz ballet.

The Newport Folk Festival will be held Saturday evening, July 11, and Sunday afternoon and evening, July 12, also at Freebody Park.

The Castle Hill Concerts at Ipswich will begin tomorrow and run through Aug. 22 with chamber music, jazz, and dance programs.

Happy listening!

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUL 3 1959

Music Lectures Are Scheduled At Tanglewood

Two series of lectures at Tanglewood, Lenox, are open to friends of the Berkshire Music Center during its current session. The lectures will be presented on Wednesday and Friday afternoons at 3:15 in the Chamber Music Hall.

The opening lecture in the Wednesday series was given by Ralph Berkowitz, dean of the Berkshire Music Center who spoke on "The Tanglewood Idea."

The Friday afternoon series, entitled "A Seminar in Contemporary Music," will be devoted to talks by noted composers and each lecture will be followed by a musical program.

The seminar in contemporary music opens Friday with Leon Kirchner, professor of music at Mills College, Calif. Future lectures in the seminar will be given by Aaron Copland (July 10); Lukas Foss (July 17); Gunther Schuller (July 24); Robert Craft (July 31); and Ernst Krenek (Aug. 7).

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUL 3 1959

Reserved Seats Sold Out For 2 Tanglewood Concerts

LENOX — Tanglewood is expecting a booming opening to the concert season this weekend with reserved seats for tonight's and Sunday afternoon's concerts in the Theater-Concert hall sold out.

There are still reserved seats available for tomorrow night's concert in the main shed, which holds 6,000. The Theater-Concert hall holds 1,200. There are general admission tickets available however, for all this weekend's concerts.

The music of Bach will be played in the first weekend's concerts. Charles Munch will conduct the Boston Symphony Orchestra.

Tonight's concert consists of the Brandenburg Concerto No. 3; Suite No. 2 with Doriot A. Dwyer, flutist, as soloist; a musical offering, and Cantata No. 30 sung by the Tanglewood Choir.

Bach Concerto for One and Three Pianos and Suite No. 4 in D major will be performed in tomorrow night's shed concert. Soloists will be Lukas Foss, Bernard Zighera and Ralph Berkowitz.

The Brandenburg Concerto No. 6 will open Sunday afternoon's concert. Bethany Beardslee, soprano, will be soloist for Cantata No. 51 and Ruth Posselt and Ralph Gomberg will be soloists for the Violin and Oboe Concerto. The orchestra will play Bach's Suite No. 3.

The opening of the series of Sunday morning chamber music concerts by students of the Berkshire Music Center will be held at 10 a.m. this weekend. The program includes Haydn's Quartet in D minor, Hindemith's Quintet for Wind Instruments and Schumann's Quintet in E flat major.

The chamber music series is presented under the auspices of the Friends of the Berkshire Music Center.

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809
JUL 2 1959

SMART SET . . By ROSE WALSH

Dance Cheers Polio Tots

A fashionable Midsummer Night's Supper Dance on July 11 at "Egg Rock," the spacious and lovely Nahant estate of Dr. and Mrs. Wallace Haley will mean "fun in the sun" at Camp Sea-Haven, Plum Island for a group of polio children from Essex County. Friends of the noted Camp for Infantile Paralysis — founded 11 years ago and the only one of its kind in the country —are sponsoring the gala event. Last summer 216 children enjoyed a free vacation there, frolicking on the white sands of the Atlantic and enjoying fresh, cooling swims in the great B. & M. pool.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 2- 1959

Program Revised For BSO Concert Saturday Night

A revised program was announced today for the Boston Symphony Orchestra's concert Saturday evening at 8:30 in the Music Shed at Tanglewood. The concert will be conducted by Charles Munch and will feature piano concertos by Johann Sebastian Bach.

The complete program will be as follows: Suite No. 4 in D major; Piano Concerto in F minor with Lukas Foss as soloist; Concerto for Three Pianos in D minor with Lukas Foss, Ralph Berkowitz and Bernard Zighera; Piano Concerto in D minor, Lukas Foss, soloist; Concerto for Three Pianos in C major with Foss, Berkowitz and Zighera.

Other concerts of the opening Berkshire Festival weekend conducted by Dr. Munch tomorrow evening at 8:30 and Sunday afternoon at 2:30 in the Theater-Concert Hall, also will be devoted to music of Bach. Friday's program will include: Brandenburg Concerto No. 3 in G major for String Orchestra; Suite No. 2 in B minor for Flute and Strings, Doriot Anthony Dwyer, flute solo; Musical Offering and Cantata No. 50, "Nun ist das Heil und die Kraft," with the Festival Chorus, Hugh Ross director.

On Sunday afternoon Dr. Munch will present the Brandenburg Concerto No. 6, Cantata No. 51, "Jauchzet Gott in allen Landen," with Bethany Beardslee, soprano, and Roger Voisin, trumpet; Concerto for Violin and Oboe in D Minor, with Ruth Posselt, violin; Ralph Gomberg, oboe; and Suite No. 3 in D major for Orchestra.

Millbrook Round Table 7/2/59

Program Listed For Tanglewood

For the opening concert July 3 at Tanglewood, Dr. Munch will conduct Bach's Brandenburg Concerto No. 13 in G major, for String Orchestra; Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra as soloist), the Musical Offering and the Cantata No. 50, "Nun is das Heil und die Kraft," for Double Chorus and Orchestra with the Festival Chorus prepared by Hugh Ross.

Piano concertos of Bach for one, two and three pianos will be featured on the program for Saturday evening, July 4, in the Music Shed, conducted by Charles Munch. Soloists will include Lukas Foss, noted composer and conductor as well as pianist, Bernard Zighera, pianist and principal harpist of the Boston Symphony Orchestra, and Ralph Berkowitz, formerly accompanist for the world-famous cellist, Gregor Piatigorsky and now Manager of the Albuquerque Symphony Orchestra.

Sunday afternoon's concert in the Theatre will open with Bach's Brandenburg Concerto No. 6 in B flat major for Strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo.

The second half of the program will include the Concerto for Violin and Oboe in D minor with soloists Ruth Posselt, violin and Ralph Gomberg, oboe, — and will close with the Suite No. 3 in D major, for Orchestra.

The final rehearsal for Sunday afternoon's concert, in the Theatre-Concert Hall on Saturday morning, July 4 at 10 A.M., will be open to the public for the benefit of the Orchestra's Pension Fund.

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Hotel & Restaurant News
BOSTON, Mass.
Weekly

JUL 4 1959

Music Will Attract Many NE Tourists

Symphony, Jazz Vie At Lenox, Newport & Hub

Highlighting the contribution of music festivals to our recreational industries, New England resort operators are preparing for an influx of tourists and music devotees who are expected to attend a varied series of concerts in the New England area this summer. The concept of a music festival which started with the Tanglewood Concert Series has now mushroomed to include not only the devotees of classical music but also those of jazz. Along with this unique development has been a growing awareness by hotelmen and restaurateurs of the promotional possibilities implicit in these festivals.

Tanglewood Opens

The 22nd Music Festival at Tanglewood, annually attracting crowds of more than 30,000, opens July 4th weekend. The Boston Symphony Orchestra under the baton of Dr. Charles Munch will present a series of Bach concerts on the first weekend commencing with the Brandenburg Concertos Nos. 3 and [illegible]. The Festival, which will extend through August 9th, will feature on successive weekends the works of Mozart, Tchaikovsky, Brahms, Berlioz, Mendelssohn and Beethoven.

Provides Tourist Service

Running concurrently but for a somewhat more extended period of time will be the annual jazz concerts and seminars presented at the Berkshire Music Barn at Music Inn in Lenox. Featuring such jazz musicians as Dizzy Gillespie, Duke Ellington, the Modern Jazz Quartet and Dave Brubeck along with folksong artists Richard Dyer-Bennet and Pete Seeger, this festival is scheduled to continue through Labor Day.

Important in the development of the total potentialities of these two concert series has been the formation of the Berkshire Hills Conference. Providing information and reservation services for tourists, this association of resort operators represents a growing realization of the need for joint efforts in promoting the recreational possibilities of specific areas.

The Newport Jazz Festival, which annually attracts thousands of visitors to this Rhode Island vacation spot, has already begun. The Count Basie Band was featured at the opening concert on Thursday evening, July 2nd. The series continues through Sunday, July 5th and features such artists as Buck Clayton, Ahmad Jamal, George Shearing and Gene Krupa.

First Boston Festival

Meanwhile, plans for the first Boston Jazz Festival which is being co-sponsored by Sheraton Hotels and George Wein are continuing to jell as hotel operators in the Boston area prepare for expected tourists and jazz devotees. The Boston Festival which will be at Fenway Park August 21-23 is one of three which Sheraton and Wein will stage this summer; the others being at Toronto, Ontario and French Lick, Indiana. On the opposite side of town, Arthur Fiedler has already begun the 31st Esplanade Concert Series at the Hatch Memorial Shell on Storrow Drive. Now one of the annual musical attractions for tourists and visitors to Boston, the concerts will be given through July 10th with the exception of July 4th and will be resumed for another one week period, August 10-15.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161

JUL 3 1959

At Tanglewood

Berkshire Festival Opening Tonight

Opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, Mass., will be presented by the Boston Symphony Orchestra tonight and Saturday, July 3 and 4, at 8:30 and Sunday, July 5 at 2:30.

The concerts, devoted entirely to music of Bach, will be held in the Theater-Concert Hall tonight and Sunday, and in the Music Shed on Saturday, July 4.

For the opening concert, Charles Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for String Orchestra; the Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, principal flute of the orchestra as soloist); the Musical Offering and the Cantata No. 50, "Nun ist das Heil und die Kraft." for double chorus and orchestra with the Festival Chorus prepared by Hugh Ross.

* * *

PIANO CONCERTOS of Bach for one, two and three pianos will be featured on the program for Saturday evening, July 4, in the Music Shed, conducted by Charles Munch. Soloists will include Lukas Foss, noted composer and conductor as well as pianist, Bernard Zighera, pianist and principal harpist of the Boston Symphony Orchestra, and Ralph Berkowitz, manager of the Albuquerque Symphony Orchestra. Mr. Foss and Mr. Zighera are members of the faculty of the Berkshire Music Center and Mr. Berkowitz is dean.

Sunday afternoon's concert in the theater will open with Bach's Brandenburg Concerto No. 6 in B flat major for Strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo. The second half will include the Concerto for Violin and Oboe in D minor with soloists Ruth Posselt, violin and Ralph Gomberg, oboe — both members of the Berkshire Music Center faculty—and will close with the Suite No. 3 in D major, for Orchestra.

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THE FINAL REHEARSAL for Sunday afternoon's concert, in the Theater-Concert Hall on Saturday at 10 a. m., will be open to the public for the benefit of the orchestra's pension fund.

The first of the Wednesday evening chamber music concerts in the Theater-Concert Hall, July 1 at 8:30, will feature the Kroll String Quartet. Their program will include Beethoven's Quartet Op. 18 No. 2, Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51.

Springfield Union
7/4/59
ELD, MASS., SATURDAY

FIRST IN BACH SERIES DRAWS LARGE CROWD

Performance at Tanglewood Is Rare Evening Of Relaxation

By WILLARD M. CLARK

TANGLEWOOD—The famous series of concerts devoted to the music of Bach and Mozart, which were initiated by the late Serge Koussevitzky, have grown in popularity so much that it is virtually impossible to obtain seats for them.

Many Seated Outside

The first concert, devoted to the music of Bach, was presented Friday night in the theather before a capacity audience along with the hundred of others seated on the grounds, the weather being ideal. We are told the audience numbered 3283.

Charles Munch and his instrumentalists appear to enjoy these rather intimate performances as much as the audience and the result is an evening of rare listening relaxation, with the listener pretty well assured that all will go well.

The concert opened with a finely detailed performance of the Brandenburg concerto No. 3 in G major for string orchestra. The concerto is unique among the six in that there is no intervening slow movement to bring the customary contrast between the two allegros. The result is the impression of strength and buoyancy and joy. Mr. Munch was in fine form and the skilled players gave of their best.

No Bach cycle would be complete without at least one of the suites for flute and string orchestra, with Doriot A. Dwyer, the flutist. Dr. Munch chose this year to play the suite No. 2 in B minor.

Technique Faultless

Mrs. Dwyer's technique is faultless and her musicality impeccable. Each movement became a dramatic entity and the final badinerie was a personal triumph for Mrs. Dwyer who was called back at least a half-dozen times. Dr. Munch has been known to allow a repeat of the final movement but permission was not forthcoming this time. The audience went into intermission in a joyous mood.

Bach's "Musical Offering" is a joy and challenge to both the student of composition and the listeper. Its 13 contrapuntual numbers upon a theme provided by Frederick the Great explore and originate forms so intricate and exquisite that one is left bewildered by the very abundance.

It takes a great group of players to give these movements their just due. Dr. Munch eliminated a very small portion of the entire work and his intensity and obvious dedication to the music kept the audience enthralled, which also goes to prove the seriousness and musicality of the particular listeners who make up the audiences for these Bach-Mozart concerts.

Chorus Participates

The final work on the program introduced the festival chorus which is directed by Hugh Ross, in a performance of Cantata No. 50, a single movement cantata calling for double chorus and an orchestra with trumpets and timpani. The text is taken from St. John XII, 10-12 and is titled "Nun ist das heil und die kraft."

The cantata is a fragment, it would not fit into any service. It is a fugal chorus divided into two parts of equal length, the second having entirely new contrapuntal and modulatory treatment. It is monumental work, at time ponderous and it was made a bit more so by the slow tempo at which it was taken.

The Festival Chorus will sound better as the festival continues, but its utterance of the cantata presages well for the future.

Tonight, in the shed, the program will be devoted to piano concertos of Bach for one, and three pianos and Suite No. 4 for orchestra. Lukas Foss, Ralph Berkowitz and Bernard Zighera will be the pianists.

NEW YORK, N.Y.
TIMES
D. 800,319 S. 1,221,337

JUL 4 1959

Music: Berkshire Fete

Bach Program Opens Tanglewood Season

By HOSS PARMENTER
Special to The New York Times.

LENOX, Mass., July 3—The twenty-second Berkshire Festival opened at Tanglewood tonight. Following a tradition established during World War II, it began with Bach.

There was an audience of 3,283, consisting of the 1,200 persons who filled every seat in the Theatre-Concert Hall, and the remainder who sat out on the lawn.

The clear beauty of the cool night undoubtedly played a role in attracting so large an audience. But the attendance was also an index of the festival's growth. Last year, for instance, it drew 168,773, and this year's advance sale gives promise of a new record.

At that, the audience was small compared with those that attend when the concerts are in the 6,000-seat Shed. And the relative intimacy of the occasion was one of the charms of the evening. These listeners were nearly all Bach devotees, and the understanding way in which they listened helped the music to create its particular spell.

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Most of them will undoubtedly be back tomorrow night and Sunday afternoon, for those programs will be all-Bach, too. Like this evening's concert, they will be led by Charles Munch with the orchestra consisting of about half of the Boston Symphony.

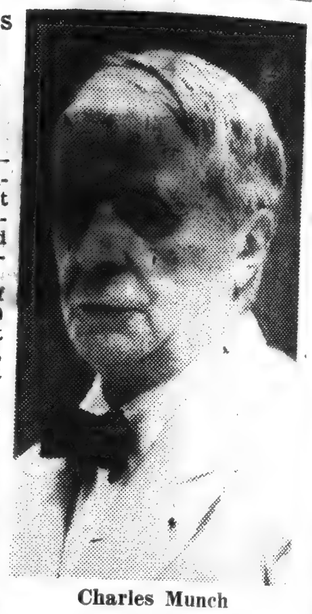
The opening program consisted of the Third Brandenburg Concerto, the Second Suite, almost all of the "Musical Offering" and the short fugal chorus known as Cantata No. 5, "Nun Ist das Heil und die Kraft." The chorus for the last-named was made up of forty-five of the 300 students who are attending this summer's session of the Berkshire Music Center.

The Third Brandenburg consists of two Allegros, and Mr. Munch took them both rather deliberately. The playing of the strings, too, was inclined to be heavy and a little thick. But there was a vigorous, four-square quality to the interpretation, which contrasted pleasantly with the delicacy of texture of the suite that followed.

Doriot Anthony Dwyer, first flutist of the Boston Symphony, was the soloist in the suite. Her playing was deft and agile, being especially full-toned and graceful in the Minuet. The audience recalled her many times to acknowledge its applause.

The "Musical Offering" and the Cantata proved oddly assorted. The former is so searching and intimate in the exploration of its musical materials; the latter a work of massive sonorities. Both, however, brought forward new facets of Bach's genius.

For this, one was grateful, even though one had reservations about the use of the piano in the "Offering," and the young choristers obviously needed more rehearsing for the Cantata than they had been able to receive in the five days the center has been in session.



Charles Munch

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor; Doriot Anthony Dwyer, flutist. At the Theatre-Concert Hall, Tanglewood, Lenox, Mass.

ALL-BACH Program: Brandenburg Concerto No. 3 in G; Suite No. 2 in B minor for flute and strings; Musical Offering; Cantata No. 50.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527

JUL 5 1959

Music Center Plans 2 Series of Lectures

Friends of the Berkshire Music Center are invited to attend two series of lectures at Tanglewood, Lenox, Mass., during the current session of the school. The lectures will be presented on Wednesday and Friday afternoons at 3:15 in the Chamber Music Hall.

The opening lecture in the Wednesday series was given by Ralph Berkowitz, dean of the Berkshire Music Center, who spoke on "The Tanglewood Idea."

Future lectures in the Seminar in Contemporary Music will be given by Aaron Copland (July 10); Lukas Foss (July 17); Gunther Schuller (July 24); Robert Craft (July 31), and Ernest Krenek (Aug. 7).

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Hotel & Restaurant News
BOSTON, Mass.
Weekly
JUL 4 1959

Music Will Attract Many NE Tourists

Symphony, Jazz Vie At Lenox, Newport & Hub

Highlighting the contribution of music festivals to our recreational industries, New England resort operators are preparing for an influx of tourists and music devotees who are expected to attend a varied series of concerts in the New England area this summer. The concept of a music festival which started with the Tanglewood Concert Series has now mushroomed to include not only the devotees of classical music but also those of jazz. Along with this unique development has been a growing awareness by hoteliers and restaurateurs of the promotional possibilities implicit in these festivals.

Tanglewood Opens

The 22nd Music Festival at Tanglewood, annually attracting crowds of more than 30,000, opens July 4th weekend. The Boston Symphony Orchestra under the baton of Dr. Charles Munch will present a series of Bach concerts on the first weekend commencing with the Brandenburg Concerto No. 3 and [illegible]. The Festival, which will extend through August 9th, will feature on successive weekends the works of Mozart, Tchaikovsky, Brahms, Berlioz, Mendelssohn and Beethoven.

Provides Tourist Service

Running concurrently but for a somewhat more extended period of time will be the annual jazz concerts and seminars presented at the Berkshire Music Barn at Music Inn in Lenox. Featuring such jazz musicians as Dizzy Gillespie, Duke Ellington, the Modern Jazz Quartet and Dave Brubeck along with folksong artists Richard Dyer-Bennet and Pete Seeger, this festival is scheduled to continue through Labor Day.

Important in the development of the total potentialities of these two concert series has been the formation of the Berkshire Hills Conference. Providing information and reservation services for tourists, this association of resort operators represents a growing realization of the need for joint efforts in promoting the recreational possibilities of specific areas.

The Newport Jazz Festival, which annually attracts thousands of visitors to this Rhode Island vacation spot, has already begun. The Count Basie Band was featured at the opening concert on Thursday evening, July 2nd. The series continues through Sunday, July 5th and features such artists as Buck Clayton, Ahmad Jamal, George Shearing and Gene Krupa.

First Boston Festival

Meanwhile, plans for the first Boston Jazz Festival which is being co-sponsored by Sheraton Hotels and George Wein are continuing to jell as hotel operators in the Boston area prepare for expected tourists and jazz devotees. The Boston Festival which will be at Fenway Park August 21-23 is one of three which Sheraton and Wein will stage this summer; the others being at Toronto, Ontario and French Lick, Indiana. On the opposite side of town, Arthur Fiedler has already begun the 31st Esplanade Concert Series at the Hatch Memorial Shell on Storrow Drive. Now one of the annual musical attractions for tourists and visitors to Boston, the concerts will be given through July 10th with the exception of July 4th and will be resumed for another one week period, August 10-16.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161
JUL 3 1959

At Tanglewood

Berkshire Festival Opening Tonight

Opening concerts of the 1959 Berkshire Festival at Tanglewood, Lenox, Mass., will be presented by the Boston Symphony Orchestra tonight and Saturday, July 3 and 4, at 8:30 and Sunday, July 5 at 2:30.

The concerts, devoted entirely to music of Bach, will be held in the Theater-Concert Hall tonight and Sunday, and in the Music Shed on Saturday, July 4.

For the opening concert, Charles Munch will conduct Bach's Brandenburg Concerto No. 3 in G major, for String Orchestra; the Suite No. 2 in B minor for Flute and Strings (with Doriot Anthony Dwyer, principal flute of the orchestra as soloist); the Musical Offering and the Cantata No. 50, "Nun ist das Heil und die Kraft," for double chorus and orchestra with the Festival Chorus prepared by Hugh Ross.

* * *

PIANO CONCERTOS of Bach for one, two and three pianos will be featured on the program for Saturday evening, July 4, in the Music Shed, conducted by Charles Munch. Soloists will include Lukas Foss, noted composer and conductor as well as pianist, Bernard Zighera, pianist and principal harpist of the Boston Symphony Orchestra, and Ralph Berkowitz, manager of the Albuquerque Symphony Orchestra. Mr. Foss and Mr. Zighera are members of the faculty of the Berkshire Music Center and Mr. Berkowitz is dean.

Sunday afternoon's concert in the theater will open with Bach's Brandenburg Concerto No. 6 in B flat major for Strings. Bethany Beardslee, soprano, will be soloist in the Cantata No. 51, "Jauchzet Gott in allen Landen," with Roger Voisin, trumpet solo. The second half will include the Concerto for Violin and Oboe in D minor with soloists Ruth Posselt, violin and Ralph Gomberg, oboe — both members of the Berkshire Music Center faculty—and will close with the Suite No. 3 in D major, for Orchestra.

* * *

THE FINAL REHEARSAL for Sunday afternoon's concert, in the Theater-Concert Hall on Saturday at 10 a. m., will be open to the public for the benefit of the orchestra's pension fund.

The first of the Wednesday evening chamber music concerts in the Theater-Concert Hall, July 1 at 8:30, will feature the Kroll String Quartet. Their program will include Beethoven's Quartet Op. 18 No. 2, Prokofieff's Quartet Op. 50 and Dvorak's Quartet Op. 51.

Springfield Union
7/4/59
ELD, MASS., SATURDAY

FIRST IN BACH SERIES DRAWS LARGE CROWD

Performance at Tanglewood Is Rare Evening Of Relaxation

By WILLARD M. CLARK

TANGLEWOOD—The famous series of concerts devoted to the music of Bach and Mozart, which were initiated by the late Serge Koussevitzky, have grown in popularity so much that it is virtually impossible to obtain seats for them.

Many Seated Outside

The first concert, devoted to the music of Bach, was presented Friday night in the theather before a capacity audience along with the hundred of others seated on the grounds, the weather being ideal. We are told the audience numbered 3283.

Charles Munch and his instrumentalists appear to enjoy these rather intimate performances as much as the audience and the result is an evening of rare listening relaxation, with the listener pretty well assured that all will go well.

The concert opened with a finely detailed performance of the Brandenburg concerto No. 3 in G major for string orchestra. The concerto is unique among the six in that there is no intervening slow movement to bring the customary contrast between the two allegros. The result is the impression of strength and buoyancy and joy. Mr. Munch was in fine form and the skilled players gave of their best.

No Bach cycle would be complete without at least one of the suites for flute and string orchestra, with Doriot A. Dwyer, the flutist. Dr. Munch chose this year to play the suite No. 2 in B minor.

Technique Faultless

Mrs. Dwyer's technique is faultless and her musicality impeccable. Each movement became a dramatic entity and the final badinerie was a personal triumph for Mrs. Dwyer who was called back at least a half-dozen times. Dr. Munch has been known to allow a repeat of the final movement but permission was not forthcoming this time. The audience went into intermission in a joyous mood.

Bach's "Musical Offering" is a joy and challenge to both the student of composition and the listener. Its 13 contrapuntual numbers upon a theme provided by Frederick the Great explore and originate forms so intricate and exquisite that one is left bewildered by the very abundance.

It takes a great group of players to give these movements their just due. Dr. Munch eliminated a very small portion of the entire work and his intensity and obvious dedication to the music kept the audience enthralled, which also goes to prove the seriousness and musicality of the particular listeners who make up the audiences for these Bach-Mozart concerts.

Chorus Participates

The final work on the program introduced the festival chorus which is directed by Hugh Ross, in a performance of Cantata No. 50, a single movement cantata calling for double chorus and an orchestra with trumpets and timpani. The text is taken from St. John XII, 10-12 and is titled "Nun ist das heil und die kraft."

The cantata is a fragment, it would not fit into any service. It is a fugal chorus divided into two parts of equal length, the second having entirely new contrapuntal and modulatory treatment. It is monumental work, at time ponderous and it was made a bit more so by the slow tempo at which it was taken.

The Festival Chorus will sound better as the festival continues, but its utterance of the cantata presages well for the future.

Tonight, in the shed, the program will be devoted to piano concertos of Bach for one, and three pianos and Suite No. 4 for orchestra. Lukas Foss, Ralph Berkowitz and Bernard Zighera will be the pianists.

NEW YORK, N.Y.
TIMES
D. 800,318 S. 1,221,337
JUL 4 1959

Music: Berkshire Fete

Bach Program Opens Tanglewood Season

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., July 3—The twenty-second Berkshire Festival opened at Tanglewood tonight. Following a tradition established during World War II, it began with Bach.

There was an audience of 3,283, consisting of the 1,200 persons who filled every seat in the Theatre-Concert Hall, and the remainder who sat out on the lawn.

The clear beauty of the cool night undoubtedly played a role in attracting so large an audience. But the attendance was also an index of the festival's growth. Last year, for instance, it drew 168,773, and this year's advance sale gives promise of a new record.

At that, the audience was small compared with those that attend when the concerts are in the 6,000-seat Shed. And the relative intimacy of the occasion was one of the charms of the evening. These listeners were nearly all Bach devotees, and the understanding way in which they listened helped the music to create its particular spell.

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Most of them will undoubtedly be back tomorrow night and Sunday afternoon, for those programs will be all-Bach, too. Like this evening's concert, they will be led by Charles Munch with the orchestra consisting of about half of the Boston Symphony.

The opening program consisted of the Third Brandenburg Concerto, the Second Suite, almost all of the "Musical Offering" and the short fugal chorus known as Cantata No. 5, "Nun Ist das Heil und die Kraft." The chorus for the last-named was made up of forty-five of the 300 students who are attending this summer's session of the Berkshire Music Center.

The Third Brandenburg consists of two Allegros, and Mr. Munch took them both rather deliberately. The playing of the strings, too, was inclined to be heavy and a little thick. But there was a vigorous, four-square quality to the interpretation, which contrasted pleasantly with the delicacy of texture of the suite that followed.

Doriot Anthony Dwyer, first flutist of the Boston Symphony, was the soloist in the suite. Her playing was deft and agile, being especially full-toned and graceful in the Minuet. The audience recalled her many times to acknowledge its applause.

The "Musical Offering" and the Cantata proved oddly assorted. The former is so searching and intimate in the exploration of its musical materials; the latter a work of massive sonorities. Both, however, brought forward new facets of Bach's genius.

For this, one was grateful, even though one had reservations about the use of the piano in the "Offering," and the young choristers obviously needed more rehearsing for the Cantata than they had been able to receive in the five days the center has been in session.

Charles Munch

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor; Doriot Anthony Dwyer, flutist. At the Theatre-Concert Hall, Tanglewood, Lenox, Mass.

ALL-BACH Program: Brandenburg Concerto No. 3 in G; Suite No. 2 in B minor for flute and strings; Musical Offering; Cantata No. 50.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527
JUL 5 1959

Music Center Plans 2 Series of Lectures

Friends of the Berkshire Music Center are invited to attend two series of lectures at Tanglewood, Lenox, Mass., during the current session of the school. The lectures will be presented on Wednesday and Friday afternoons at 3:15 in the Chamber Music Hall.

The opening lecture in the Wednesday series was given by Ralph Berkowitz, dean of the Berkshire Music Center, who spoke on "The Tanglewood Idea."

Future lectures in the Seminar in Contemporary Music will be given by Aaron Copland (July 10); Lukas Foss (July 17); Gunther Schuller (July 24); Robert [illegible] (July 31), and Ernest Kre[illegible] (Aug. 7).

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,902
JUL 5 1959

Boston Symphony Opens Festival at Tanglewood

By Francis D. Perkins

LENOX, Mass., July 4.—The Boston Symphony Orchestra began this summer's first Berkshire Festival week end at Tnglewood last night when an audience of 3,283 listened to music by Johann Sebastian Bach conducted by Charles Munch. Eleven hundred listeners occupied all seats of the Theater-Concert Hall; the others sat outside during weather that was everything that a festival management could pray for.

Between thirty and fifty of the Boston Symphony's musicians play in the first two week ends of the Festival.' The full orchestra will be heard during the remainder of this six-week series.

3d Brandenburg Concerto

Mr. Munch began his program with the third Brandenburg Concerto for Strings, and the Suite No. 2 in B Minor with Doriot Anthony Dwyer, the orchestra's first flautist, as soloist. The "Musical Offering" followed, and the cantata, "Nun Ist Das Heil" gave the evening a triumphant close.

Both the Concerto and the Suite are familiar to New York concert-goers. The "Musical Offering" is less often played in public and, although it is a remarkable example of Bach's constructive mastery, it is a little hard to take, even in yesterday's abridged performance of thirty-five minutes.

Some of its episodes are distinctly treasurable, but at times the music suggests an imposing theoretical exercise. The orchestra was in good form; the solo roles admirably played and the opening section, in particular, had an eloquent interpretation, but still this music gave a certain sense of length.

Pace Unusually Deliberate

Mr. Munch took the first movement of the Brandenburg Concerto at an unusually deliberate pace, which lessened the music's essential spirit and momentum, although the lucid sonority of the Bostonian strings was rewarding.

Mrs. Dwyer's delectable solo playing in the Second Suite has become a virtual Berkshire Festival tradition. This time it had its expected virtuosity, tonal flawlessness and interpretative musicianship, and the soloist was enthusiastically recalled several times, while the orchestral performance was admirable and sympathetic.

The forty-five members of the Festival Chorus, trained by Hugh Ross, sang in the closing cantata which occupies less than five minutes. With only a few days available for rehearsal, some lack of polish in the choral tone could be condoned. The singing was spirited and the performance conveyed the atmosphere of victory which pervades both the music and the text.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
JUL 5 1959

Second Thoughts on Music

Many Changes Evident In 25 Years at Tanglewood

Henry Hadley Conducted New York Philarmonic Before Charles Munch and Boston Symphony Generated Spark of Life in Berkshires

By WILLARD M. CLARK

LENOX—Here we are again, just 25 years from the time we heard the first orchestra concert in the Berkshires. Henry Hadley conducted a group of 60 members of the New York Philharmonic Orchestra in a series of concerts on the grounds of the Hanna estate. Mr. Hadley was primarily a composer and, as they do today, he made his concerts the occasion to introduce many of his own works, even going as far as introducing his wife as soprano soloist. The concerts were not an unqualified success and Mr. Hadley resigned, ill health being given as the reason.

Exciting Events

Then came the halcycon days of Koussevitsky and the gift of Tanglewood to the Boston Symphony Orchestra. Those were great days with every concert an exciting event, no matter what was played or how it was played. Koussevitsky always had the audience at his command. He generated an excitement which sometimes reached the stage of hysteria. With his death, the spark died, it has never been rekindled.

The Boston Symphony Orchestra under Charles Munch has many solid musical accomplishments to its credit. It has had even greater moments during its festival concerts and has played the standard reportory as well as it has ever been played, but Charles Munch has never been in close communication with his audiences; at times he becomes so immersed in music that one feels he doesn't realize they are present. However, Tanglewood is the one place in this country where you may hear the standard repertory played by a great orchestra under ideal conditions.

Tanglewood is beautiful. Its grounds handsomely manicured and its great trees seem to whisper a welcome as the wind blows through them. The formal gardens, edged with age old box-wood, are inspiring, even though the modernistic sculpture seems oddly out of place.

The season opened Wednesday night with the first of the chamber music concerts. The Kroll String Quartet was performer. The quartet holds a respected place in its field. Its members are solid musicians and if they lack the sparkle and sheen of other ensembles, their interpretation of the music is always scholarly and musical. The quartet will be heard twice this season.

The program opened with the Beethoven "Quartet, Op. 18, No. 2" and included the Prokofieff "Quartet, Op. 50" and Devorak's "Quartet Op. 51. Mr. Kroll is always the dominating figure; it is in every way "his" quartet. These chamber music concerts draw a distinguished audience of musicians, a quite different audience than one will find at the other concerts.

Bach-Mozart Series

The Bach-Mozart series opened Friday when Charles Munch led a chamber orchestra in the Brandenburg Concerto No. 3; the Suite No. 2, featuring flutist Doriot Dwyer, a Musical Offering and the Cantata No. 50, featuring the Tanglewood Choir. Further news on this and the Saturday concert next week.

The second week of the festival opens with a Bach program today in which Charles Munch will offer the Brandenburg concerto, No. 6, Cantata No. 51 featuring soprano Bethany Beardslee and the violin and oboe concerto with Ruth Posselt and Gomberg as soloists.

The Wednesday night chamber music concert will be given by the New York Pro Musica group in a program of music by Monteverdi and the Italian Baroque composers. The concerts Friday and Saturday nights will be devoted to the music of Mozart. Mozart's "Prague" symphony and his "Requiem" will be heard Sunday at 2.30 p. m. Soloists in the Requiem will be Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm, all very popular here.

N.Y. Times July 5, 1959

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
JUL 5 1959

All-Bach Concert Today Feature at Tanglewood

Sixth Brandenberg Concerto, Cantata No. 51 and Concerto for Violin and Oboe On Program; Mozart Concerts Start Friday

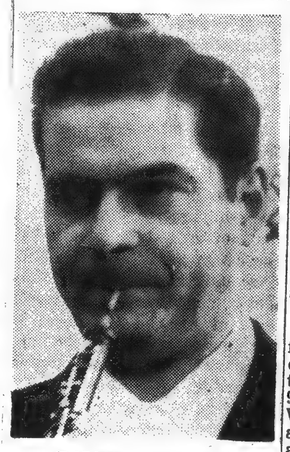
LENOX — Charles Munch, music director of the Boston Symphony Orchestra, will conduct the third all-Bach concert of the opening week end of the Berkshire Festival at Tanglewood here Sunday afternoon July 5 at 2.30. The concert, which will be held in the Theater-Concert Hall, will feature as soloists Bethany Beardslee, soprano; and Ruth Posselt and Ralph Gomberg, violin and oboe.

The complete program will include the Brandenburg Concerto No. 6; Cantata No. 51 ("Jauchszet Gott in Allen Landen") with Miss Beardslee and trumpet solo by Roger Voisin; Concerto for violin and oboe in D minor, with Miss Posselt and Mr. Gomberg; Orchestral Suite No. 3.

Student Concert

Visitors to Tanglewood today may also attend a student Chamber Music Concert in the Chamber Music Hall at 10 a. m. This concert and a number of other student events throughout the season, is open to friends of the Berkshire Music Center.

The Friday evening concert (July 10) in the Theater-Concert



RALPH GOMBERG

Hall, opening the all-Mozart series, will feature the young French pianist, Nicole Henriot-Schweitzer as soloist and the complete program will include the overture to "Don Giovanni;" the Piano Concerto in G major, K. 453 (with Mme. Henriot-Schweitzer); the Divertimento in B flat major for Strings and and Two Horns, K. 287 and the Symphony No. 35 in D major, K. 385 ("Haffner").

The concert on Saturday evening (July 11) will be held in the Music Shed and will be devoted to three Mozart symphonies, No. 39 in E flat major, K. 543; No. 40 in G minor, K. 550; No. 41 in C major ("Jupiter") K. 551. This concert will mark the dedication of the new acoustical stage canopy in the Music Shed. The canopy has been designed by Eero Saarinen and Associates of Bloomfield Hills, Mich., in consultation with the acoustical engineering firm of Bolt, Beranek & Newman.

The funds to cover the cost of building the canopy have been donated to the Boston Symphony Orchestra by Mrs. Edmund H. Talbot of Boston in memory of her late husband and it is expected that Mrs. Talbot will be present to take part in the dedication ceremony.

Next Sunday's Program

Next Sunday's all Mozart program will open with the Symphony No. 38 in D major, "Prague," K. 504. The remainder of the program will be devoted to a performance of Mozart's Requiem Mass in D minor, K. 626. Soloists will include Adele Addison soprano, Florence Kopleff contralto, Blake Stern tenor and Donald Gramm bass. The Festival Chorus will be prepared by Hugh Ross. The Mozart Requiem was last performed at Tanglewood in the summer of 1947, when the Berkshire Festival Chorus was conducted by Robert Shaw.

The open rehearsal on Saturday morning, July 11, at 10, will be held in the Theater-Concert Hall. Admission to the rehearsal is $1 for the benefit of the Boston Symphony Orchestra's Pension Fund.

The New York Pro Musica under the direction of Noah Greenberg will make its second Tanglewood appearance on Wednesday, July 8, at 8.30 p. m. in the Theater-Concert Hall, presenting a program devoted to Monteverdi and the Italian Baroque. The program will include, in addition to the works for various combinations of voices and instruments by Monteverdi, a Romanesca for Bass Viol and Harpsichord solos by Frescobaldi and a Sonata for Recorder by Francesco Maria Veracini.

Members of the New York Pro Musica include Betty Wilson and Bethany Beardslee sopranos, Robert White countertenor, Charles Bressler tenor, Gordon Myers baritone, Brayton Lewis bass, Paul Ehrlich baroque flute and recorder, Martha Blackman bass viol, Bernard Krainis recorder and Paul Maynard harpsichord.

Music Center Events

Berkshire Music Center events for the coming week include a concert by the Student Orchestra on Thursday evening (July 9) in the Music Shed, lectures on Wednesday afternoon (July 8) and Friday afternoon (July 10) at 3.15 in the Chamber Music Hall and on Sunday student chamber music at 10 a. m. and a composers' forum at 8:30 p. m., both in the Chamber Music Hall. All events are open to friends of the Berkshire Music Center. Programs for the week:

Sunday, July 5, 2.30

Boston Symphony Orchestra, Charles Munch conducting
Brandenberg Concerto No. 6, in B flat major, for strings .....Bach
Cantata No. 51, "Jauchzet Gott in allen Landen"
(Soprano solo Bethany Beardslee, trumpet solo Roger Voisin)
Concerto for Violin and Oboe, in D minor .....Bach
(Violin solo Ruth Posselt, oboe solo Ralph Gombert)
Suite No. 3, in D major, for Orchestra .....Bach

Wednesday, July 8, 8.30

New York Pro Musica
Monteverdi and the Italian Baroque—works by Monteverdi, Marini, Frescobaldi and Veracini

Friday, July 10, 8.30

Boston Symphony Orchestra, Charles Munch conducting
Mozart Overture to "Don Giovanni" .....Mozart
Piano Concerto in G major, K. 453 (Nicole Henriot-Schweitzer)
Divertimento for Strings and Two Horns in B flat major, K. 287 Symphony No. 35 in D major, "Haffner," K. 385 .....Mozart

Saturday, July 11, 8.30

Music Shed, Boston Symphony Orchestra, Charles Munch conducting
Symphony No. 39 in E flat major, K. 543 .....Mozart
Symphony No. 40, in G minor, K. 550 .....Mozart
Symphony No. 41 in Major, "Jupiter," K. 551 .....Mozart

Sunday, July 12, 2.30

Boston Symphony Orchestra, Charles Munch conducting
Symphony No. 38 in D major, "Prague," K. 504 .....Mozart
Requiem Mass in D minor, K. 626 (Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm soloists) .....Mozart

Pleasant Programs For Summer Days

CONCERTS, summer theater, and art exhibitions are among the attractions which can be enjoyed this week by those looking for a few hours of interesting entertainment.

TONIGHT at 7:30 in Institute Park the first of this season's Industrial Pops Concerts will be given by the Worcester Orchestra under the direction of Harry Levenson. Open to the public without charge, the concerts are presented at the orchestra shell in the park on Salisbury Street across from Worcester Polytechnic Institute. On a pleasant summer evening one of these concerts is an enjoyable way of listening informally to varied and excellent programs, and in case of rain the program will be given Monday.

ANOTHER outdoor concert today will be given this afternoon in Green Hill Park in the series of city band concerts. Today's musicians will be the State Guard Band under the direction of Ernest Reopel, and the program will be presented from 2 to 4 p.m.

MUSIC further afield can be heard at Tanglewood in Lenox in the annual Berkshire Festival presented by the Boston Symphony Orchestra. The weekend concert series begin this weekend with three programs in the Music Shed devoted to the works of Bach. Next weekend the programs will feature music by Mozart. Charles Munch will conduct the Boston Symphony Orchestra in concerts on Friday and Saturday evenings and Sunday afternoon. All will be given in the huge Music Shed on the grounds of Tanglewood.

THE SECOND of this season's productions at the open-air Theater on the Green in Wellesley will begin Tuesday and continue through July 18. The play will be "A Streetcar Named Desire" by Tennessee Williams, starring Cavada Humphrey and Robert Blackburn. Performances will be given nightly at 8:30 except on Sunday evenings. The play will be presented in the outdoor amphitheater on the grounds of Wellesley College. In case of rain the performance is moved indoors to Alumnae Hall.

AT THE Worcester Art Museum visitors can see the current summer show, "The Dial — and The Dial Collection," a comprehensive showing of modern painting based on the collection begun by The Dial magazine in the 1920's. At that time the magazine was influential in introducing and encouraging many contemporary artists and authors who later became world famous. At the Craft Center a special exhibition of Scandinavian Design is on view until July 15. The objects were done by outstanding designer craftsmen from the four Scandinavian countries, and they show useful and decorative household accessories in wood, metal, ceramics, glass, and textiles.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590
JUL 5 1959

Music: Berkshire Fete

Bach Program Opens Tanglewood Season

By ROSS PARMENTER

Special to The New York Times.

LENOX, Mass., July 3 — The twenty-second Berkshire Festival opened at Tanglewood Friday. Following a tradition established during World War II, it began with Bach.

There was an audience of 3,283, consisting of the 1,200 persons who filled every seat in the Theatre-Concert Hall, and the remainder who sat out on the lawn.

The clear beauty of the cool night undoubtedly played a role in attracting so large an audience. But the attendance was also an index of the festival's growth. Last year, for instance, it drew 168,773, and this year's advance sale gives promise of a new record.

At that, the audience was small compared with those that attend when the concerts are in the 6,000-seat Shed. And the relative intimacy of the occasion was one of the charms of the evening. These listeners were nearly all Bach devotees, and the understanding way in which they listened helped the music to create its particular spell.

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Most of them will undoubtedly be back Saturday night and Sunday afternoon, for those programs will be all-Bach, too. Like the Friday concert, they will be led by Charles Munch with the orchestra consisting of about half of the Boston Symphony.

The opening program consisted of the Third Brandenburg Concerto, the Second Suite, almost all of the "Musical Offering" and the short fugal chorus known as Cantata No. 5, "Nun Ist das Heil und die Kraft." The chorus for the last-named was made up of forty-five of the 300 students who are attending this summer's session of the Berkshire Music Center.

The Third Brandenburg consists of two Allegros, and Mr. Munch took them both rather deliberately. The playing of the strings, too, was inclined to be heavy and a little thick. But there was a vigorous, four-square quality to the interpretation, which contrasted pleasantly with the delicacy of texture of the suite that followed.

Doriot Anthony Dwyer, first flutist of the Boston Symphony, was the soloist in the suite. Her playing was deft and agile, being especially full-toned and graceful in the Minuet. The audience recalled her many times to acknowledge its applause.

The "Musical Offering" and the Cantata proved oddly assorted. The former is so searching and intimate in the exploration of its musical materials; the latter a work of massive sonorities. Both, however, brought forward new facets of Bach's genius.

For this, one was grateful, even though one had reservations about the use of the piano in the "Offering," and the young choristers obviously needed more rehearsing for the Cantata than they had been able to receive in the five days the center has been in session.

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor; Doriot Anthony Dwyer, flutist. At the Theatre-Concert Hall, Tanglewood, Lenox, Mass.

ALL-BACH Program: Brandenburg Concerto No. 3 in G; Suite No. 2 in B minor for flute and strings; Musical Offering; Cantata No. 50.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 55,542
JUL 6 1959

All-Bach Program

Pianist Foss Scores at Tanglewood

Pianist Lukas Foss captivated the audience with his forceful solo playing in the weekend's Bach program at Tanglewood.

The revised Fourth of July evening program by the Boston Symphony Orchestra included Johann Sebastian Bach's two concertos for three claviers (C Major and D Minor); the concertos for glavier in F Minor and D Minor, and the Suite No. 4 in D Major.

Munch Conducts

The concert was the second of the 22d Berkshire Festival season, which opened Friday. Charles Munch conducted both nights.

Mr. Foss played forcefully but gracefully, capturing the spirit of the highly rhythmic clavier concerto in D minor and melodic F minor concerto.

Bach's ingenuity and skill in his only concertos for three claviers was conveyed to the audience by pianists Foss Ralph Berkowitz and Bernard Zighera. (An old tradition has it that the composer wrote these two pieces so that he might play them with his two sons.)

Mozart Next

An all-Mozart program next weekend follows the Bach Festival. Among the selections will be Symphonies 35, 38, 39, 40, and 41.

Charles Munch will conduct the three programs. Sunday's will include the Mozart Requiem Mass in D Minor with the Festival Chorus, directed by Hugh Ross. Adele Addison, soprano and Donald Gramm, bass, will be soloists—E. S.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JUL 6 1959

EAGLE July 6, 1959

In Brief . . .

It was a brilliant opening weekend at Tanglewood, with a special fillip imparted by the new stage canopy in the Music Shed. In the judgment of Dr. Munch, the engineers who designed it, and a good many music lovers, the canopy's sound-enhancing qualities are all that [illegible] hoped. . . . No mention of the weekend should go without recognition of the weather, however. When a big holiday coincides with sunny skies and pleasant temperatures (the kind of weather people leave the cities to find), one can only murmur grateful acknowledgment. . . . The clean-up by many volunteer workers of Great Barrington's Lake Mansfield beach, initiated by the Great Barrington Recreation Association, demonstrates that when a civic project is popular, helpers are not hard to find.

The extent to which Civil Defense has become a political football is alarmingly illustrated by the dispute between the state administration and legislators over cuts in the state's CD appropriation. If cuts must be made, eliminating area and sector offices while retaining a fully-staffed headquarters seems a weird way of doing it . . . Anyone who thinks it's too late to do any worthwhile planning in Berkshire County should consider the finding of Technical Planning Associates that less than three per cent of the county's acreage is built up, and 35 per cent is available for future development . . .

Berkshire Festival's 22d Season

Charles Munch Conducts Opening Bach Concerts

By Jules Wolffers

Lenox, Mass.

The skies smiled for Tanglewood's opening this year as the dry atmosphere favored the instruments and the mild temperature favored the hearers for the first weekend of concerts presented by the Boston Symphony Orchestra at the Berkshire Festival.

Traditionally the opening programs have been devoted to music for chamber orchestra, and traditionally these have been presented in the intimate Theater-Concert Hall so well-suited to the nuances, delicacy of expression, and flexibility which distinguish chamber orchestra performances from the more massive projection of the full symphony orchestra.

These concerts have been and are all the more welcome to Boston hearers who are well served by the orchestra but who lack the frequent small orchestra performances which ought to be part of the musical life in any large musical center.

In these days of fast transportation and turnpikes, however, it is not difficult for Bostonians to make what has become merely a two-hour trip by automobile. One noted many musical Bostonians at Friday evening's opening program, and several of these had come down for this one concert only — something quite impractical in the old days of Route 20.

* * *

Obviously fit and hearty, Charles Munch was warmly greeted by audience and musicians for the first of the three Bach programs. But as sometimes may happen on openings, the performances served primarily for the purposes of reestablishing rapport and smoothing out the rough spots of ensemble almost inevitable when a highly trained team shifts its emphasis and style from one form of expression to another.

Thus while the over-all string tone was of good quality there was little finesse in the Brandenburg Concerto No. 3, which came close to becoming heavy-handed. And the same might be said for the evening's concluding work, the Cantata No. 50—"Nun ist das Heil"—which found the Festival Chorus not yet settled down to smoothness or effectiveness.

In between came the contrast of a triumph and a failure. Doriot Anthony Dwyer and Mr. Munch received nothing short of an ovation for their charming delineation of the Suite No. 2 in B minor for Flute and Strings. But the mixture of orchestral transcription and chamber music presented in the "Musical Offering" became neither fish nor fowl, particularly when Mr. Munch conducted a trio sonata for only four players with a firm direction that left little to the group's own initiative and intuition.

* * *

The ever-growing attendance for the chamber orchestra concerts has made it necessary to shift some of the programs to the Music Shed where Saturday evening's concert was given. After opening with a vital and enthusiastic reading of the Suite for Orchestra No. 4 in D major, Mr. Munch went on to the principal part of the evening—Bach's concertos for keyboard.

Lukas Foss was the particular star of this interesting program, with a well-proportioned performance of the F minor Concerto and a completely magnificent interpretation of the far superior Concerto in D minor No. 1, in which Mr. Munch and the orchestra collaborated for a closely knit and beautifully shaped interpretation. This was the high spot of an evening which also included the Concertos for Three Keyboards in D minor No. 1, and C major No. 2.

Here Mr. Foss was joined by Ralph Berkowitz and Bernard Zighera for some nice teamwork. But some of the tempi were open to question, particularly the extreme slowness of what should be the flowing siciliano in the second movement of the D minor. Furthermore, these concertos need the incisiveness of the harpsichord to make their point, for which the modern grand piano is no substitute.

Judging from this first program heard with the Shed's new acoustic shell, the sound is rounder and fuller. Some echo seemed to be present at times, but this can undoubtedly be corrected. The new arrangement is made up of triangular boards staggered with open space. This triangular motive is carried out on the stage for a handsome visual effect with the panels extending far over the sides and top.

Those who listen on the surrounding lawns this year may find the music even clearer than it has sounded in past years.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 6 1959

Series of Bach Concerts Ended At Tanglewood

By WILLARD M. CLARK

TANGLEWOOD — The first week end of concerts devoted to the works of Johann Sebastian Bach concluded Sunday afternoon with an entertaining program played for an audience of 3145 people. Total attendance for the three concerts was 11,001. In addition there were 1543 persons who attended the open rehearsal Saturday morning.

Taxing Cantata

Charles Munch opened Sunday's program with a well proportioned and searching performance of the "Brandenburg Concerto No. 6 in B flat major for strings." It was a performance highly polished and rhythmically sound.

In the tremendously taxing Cantata No. 51 (Jauchzett Gott In Allen Landen) the soloists were Bethany Beardslee, soprano, and Roger Voisin, trumpet. Miss Beardslee revealed a lovely, flexible soprano voice which she had under expert control. She has a fine trill and unusual clarity of enunciation, but the timber of the voice is not such that joyous allelujas come for in very convincing manner. Mr. Voisin was at his best, playing strongly and seemingly ignoring the ensemble at times. In a more grateful work, it would be pleasant to hear Miss Beardslee again.

Ruth Posselt, violinist and Ralph Gomberg, oboeist were the splended soloists in the "Concerto for violin and oboe in D minor." This is a lovely work filled with unusual colorations and its melodic content is as unusual. The first movement is a melodic duet with plenty of give and take. The adagio is one of great beauty, the soloists having a long duet in which the two instruments are delicately interwoven voices accompanied by softly plucked strings. In the final allegro the orchestra bursts forth in full force and the work comes to a climatic end.

Total Enjoyment

Mr. Munch concluded the concert with the "Suite No. 3 in D major." The audience reaction to the exquiste and familiar "Air" was one of total enjoyment, but it was also realized that there were many, many beautiful moments throughout the suite. Mr. Munch appeared to be in his most dedicated mood as he conducted, oblivious of everything except the music. It was a beautiful, memorable performance.

Next week end will be devoted to the music of Mozart. The usual Wednesday night chamber music concert will be given by the Pro Musica of New York. The group will be making its second visit to Tanglewood. The program will consist of works by Monteverdi and Baroque composers.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 6 1959

First Series of Concerts At Tanglewood Draws 11,001

With ideal summer weather throughout the weekend, the first series of concerts in the 1959 Berkshire Music Festival attracted 11,001 persons to Tanglewood.

Devoted to Bach

All three programs, Friday and Saturday evenings and yesterday afternoon, were devoted to music by Bach, with Charles Munch, music director of the Boston Symphony Orchestra, leading the chamber orchestra.

The Saturday night concert, devoted mainly to Bach's piano concertos, was held in the big shed, which has had new acoustical facilities added this season. The other programs were in the [illegible] concert hall.

In addition to those who attended the main concerts, another 1,54[illegible] persons were present for the orchestra's open rehearsal Saturday morning.

Continues Wednesday

The festival continues Wednesday evening with the second in the weekly series of chamber music concerts. It will be given by the New York Pro Musica group and will consist of works by Monteverdi.

Next weekend the chamber orchestra will present three programs devoted to the work of Mozart. All will be directed by Dr Munch.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUL 6 1959

Music Review

Bach Weekend at Tanglewood

By JAY C. ROSENFELD

THE TANGLEWOOD season got off to an official start this past weekend when Charles Munch led some 35 first-desk men from the Boston Symphony orchestra in three concerts devoted exclusively to the music of Johann Sebastian Bach. Two were played in the theater-concert hall; the second, Saturday night, was played in the great Shed and was the occasion of offering the audience the first chance to hear and the orchestra to test the new acoustic canopy which was erected just in time for the opening of this year's festival.

The new stage canopy was donated by Edna Betts Talbot as a memorial to her husband, the late Hawes Talbot. It is a huge and costly piece of construction, composed of jigsaw-puzzle triangles joined four to a unit in larger triangles leaving interstices of somewhat similar area and size through which hidden lights play down upon the performers and the music with theatrical intensity. It extends far out over the heads of the front rows of the audience. The sidewalls are serrated and the whole is painted a pewter gray with black purfling lines.

* * *

THE SOUND seems to come through more vividly and, especially in the strings, more clearly and true, although the problem of orchestral balance is not thus automatically solved, for the high D trumpet sometimes used Saturday night was still piercing and unpleasantly shrill.

* * *

YESTERDAY afternoon Munch and the orchestra were decidedly in the vein, and every item on the interesting and novel program went off with verve and elan. The loveliest of all the Brandenburg concerti, the sixth, in B flat major, opened the program and while Munch held the small ensemble with a check rein, the principals, violist Joseph de Pasquale and cellist Samuel Mayes, inspired their sections to exquisitely beautiful tone.

Bach often got musical ideas before he quite determined to which instrument or voice he would assign them. The wonderful cantata No. 51, "Jauchzet Gott in allen Landen" is one such instance for he gives a soprano a part which could possibly better be negotiated on an instrument. Soprano Bethany Beardslee, making her Tanglewood debut, made an exceptional impression with her lovely voice and superb musicianship. Trumpeter Roger Voisin played with admirable discretion and blended his remarkable tone in the background and the voice with conspicuous success, both in the opening aria and the closing Hallelujah. Miss Beardslee was given a tremendously vociferous and merited ovation.

* * *

ANOTHER FEATURE of the afternoon was the beautifully played concerto in D minor for violin and oboe in which Ruth Posselt and Ralph Gomberg were the soloists. Miss Posselt played with a full-throated and virile tone and produced a superb sound on all parts of her violin. In the impressive adagio she blended her instrument with Gomberg's exemplary oboe, matching phrase for phrase and never once resorting to a slide to mar the character and artistry of the performance.

The D major suite for the orchestra went off with virtuoso dispatch. We might quibble with the almost impossible tenuity of Munch's "Air," as we also might do with the strained refinement of the viola-cello Brandenburg with which he began, but there were so many other highly gratifying features to the performance that such slight demurrals were overweighted.

One must give Munch credit for varying his approach to music. It may be his mood at the moment or it may be the result of premeditation and cogitation. In any case, his tempi on Friday night, the evening of the first concert, were decidedly slower and less impulsive and more controlled and measured.

* * *

OF THE EIGHT or more times the third Brandenburg has been

Doriot Anthony Dwyer

played at Tanglewood this was by far the least speedy. It gained inflection and clarity although it yielded spontaneity. There have been reams written about Bach tempi and it would be difficult to sustain a point that by "allegro" in the first movement Bach had any deeper intention than to ask for a swift pace. As a matter of fact, of course, there is not even that indication in the score and so the program legend was gratuitous. But there can be no dispute about the general rhythmic rate. Now whether Bach intended his "allegro" to be cheerful as did Milton or lively as the Italian language signifies is a moot question. Friday it was neither.

Bach's son, Carl Philipp Emanuel, cautioned against taking allegros too fast in the music of his father's generation, and Munch would need less than that bit of testimony to justify his choice. The magnificent tone of his string section emerges more lucidly under such direction and is a joy in itself. Munch omitted the two-chord bridge entirely which separates (or joins) the two movements. At other performances another movement, of a slower tempo but from another of the same composer's works, is inserted here. When it is passed entirely, it is a question if the second allegro does not better follow without any pause whatsoever.

* * *

THE B MINOR suite No. 2 for flute and strings is by now a traditional spectacular at Tanglewood. The flute soloist, Doriot Anthony Dwyer, plays it with breadth of understanding and brilliance of performance and the crowd goes wild every time. It is astute programming to place this at least before a long intermission if not at the very end of the program and old Sebastian was not so unmindful of audience reaction either that he was unaware that the fantastically stimulating "Badinerie" would do to end his suite. The enthusiasm this performance and the shy, demure but most capable soloist produce with this suite every time is completely predictable.

The "Musical Offering" is an exercise in composition with which Bach amused himself. He wrote it for four part harmony, the medium any student uses to either practice or express a theoretic musical idea. Bach never indicated whether he wanted it for string quartet, a larger ensemble, for wind instrument or, for that matter, for voices, where admittedly it would be a little intricate. Thus it has been transcribed and applied to every and any combination of instruments.

* * *

THE FRIDAY evening program ended with a lusty performance of the cantata No. 50, "Nun ist das Heil und die Kraft," sung by the Festival chorus prepared by Hugh Ross.

Bach left a great deal of confusion and doubt about his intentions in his concerti. He himself applied the same material for both keyboard and violin so that idioms which might lie conveniently for a pianist become awkward and maladroit for a stringed instrument and vice versa.

The D minor piano concerto is such a work. It is played as often by a violin as a piano. Saturday night it was one of two the great Tanglewood favorite, Lukas Foss, played to the intense enthusiasm of the large audience. The other was the F minor over which there is even some dispute as to authenticity.

* * *

FOSS IS a poet. In addition to all his other talents, he is a musician of integrity. He obviously holds Bach in as much, if not more, reverence and adoration than almost every other musician and he possesses in his capable fingers the means of expressing anything his musical intelligence prompts him to say. He is not necessarily called upon at this point to explain why he chooses to remove his shoes in the presence of Bach or why, to generate heat, he prefers to resort to rubbing two sticks together. To play in the Tanglewood shed as though he is playing in the privacy of his own studio is his privilege certainly, but if a soloist's responsibility is to convey music to his hearers, that is another matter.

He joined the orchestra in the vigorous tutti of the D minor concerto with strong abandon, but immediately dropped, in the initial solo, to a precious miniature style. And this pattern persisted during both the concerti. He sacrificed eloquence, and, for us, distorted the spirit of the music. It must be reported that there was no doubt whatsoever in the reactions of the huge audience, for they could not convey to him the full extent of their complete enrapturement.

* * *

FOSS was joined by pianists Ralph Berkowitz and Bernard Zighera in the two concerti for three claviers. This was excellent, straightforward pianism, and the three artists distributed the honors with equal artistry. The C major allows each of the three keyboards equal importance. In the D minor the first clavier is markedly prominent in the first movement, predominates in the second and only in the last are all three treated on an equality. It was as much fun to listen to as, apparently, it was to play.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462
JUL 6 1959

Bach's Works Are Enjoyed At Tanglewood

By JOHN F. KYES

LENOX — Increased interest in the Berkshire Festival at Tanglewood has been indicated by attendance for the first weekend, devoted entirely to the music of Bach. The total of 11,000 at three concerts substantially exceeded 1958, and also nudged out the good showing made in 1957.

The concerts in the Theater-Concert Hall on Friday night and Sunday afternoon presented a number of excellent soloists from the Tanglewood group, including flutist Doriot Anthony Dwyer, soprano Bethany Beardslee, trumpeter Roger Voisin, violinist Ruth Posselt, oboist Ralph Gomberg and others. There were cantatas employing the Festival Chorus, Hugh Ross, director, and concertos and suites played by ensembles of 40 to 50 players, under Charles Munch.

Concerto In D Minor

On Saturday night, the concert, transferred into the large Music Shed, and enjoyed also by many hundreds on the surrounding grounds, featured Bach concertos for one piano and three pianos, minute change placed in the program, the Suite No. 4 in D major, securing added balance and variety in the evening.

Lukas Foss, applauded vigorously after the Concerto in F minor, No. 5, received an ovation after the Concerto in D minor, No. 1. Here was Bach in a mood not often revealed to the general public, who hear little except his organ pieces and sacred works. The F minor Concerto opened with an atmosphere of quiet beauty, with little repetitive phrases in the piano. The Largo found the very soft piano part almost mimicking the plucked strings in a poignant theme. The masterfully played Presto had strongly accented triple figures.

The D minor Concerto found the composer in a truly romantic mood, shared by soloist and conductor. The Allegro had the typical strong beginning, the lacy developments, and worked up to moments of considerable drama. The Adagio had a religious approach. The entire work brought unending tasks for the piano, and Munch smiled his approval, cajoled and wrought miracles of cooperative phrasing until at one time his handsome silver locks hung straight down over his eyes.

Berkowitz In Trio

The Concertos for three instruments, that in D minor, No. 1, and the final number in C major, No. 2, found Foss joined by Ralph Berkowitz, dean of the Berkshire Festival's Summer School, and Bernard Zighera, the orchestra's staff pianist. Here were three finely matched men, playing the most charming of music. There was an indescribable fluency and smoothness in the work of the soloists, backed by strings which at times sang as eloquently as human voices.

The opening Suite, which included in the ensmble various wind instruments, was a delight, a gem of many facets. The six episodes, ranging from the Overture to the final "Rejoicing" through a series of dainty dance forms, alternately mixed and displayed many voices charmingly.

The only thorn was a recurring tendency for the first trumpet to utter phrases far too stridently.

The coming weekend will be devoted entirely to the music of Mozart.

Schenectady Gazette 6/59

Tanglewood Season Opens With Boston Symphony Playing Bach

By D. E. RITZ
Gazette Music Editor

The opening weekend at Tanglewood, Lenox, in the Berkshires might well be called a Bach festival, featuring as it did concerti, suites, cantatas and the famous "Musical Offering" of Johann Sebastian Bach played by a picked group of 50 musicians from the Boston Symphony.

CHARLES MUNCH directed the programs held in the Theatre-Concert Hall and in the Shed.

We heard the opening program on Friday evening, sharing the experience with 3,283 other Bach enthusiasts. Both the Friday evening and Sunday afternoon performances were given in the Theatre-Concert Hall; the Saturday evening program was presented in the Music Shed with its new acoustical stage canopy.

The Friday evening program opened with the Brandenburg Concerto number 3 in G major for string orchestra. Its two contrasting allegro movements, its first an almost sedate four/four and the second a gay and lilting twelve/eight time signature, gave one an opportunity to fully enjoy the richness of the string tone of the organization and to admire the complexity of the writing.

DORIOT Anthony Dwyer, first flutist of the Boston Symphony, was the featured soloist with the orchestra in the "Suite number 2 in B minor for Flute and Strings." The work includes an overture, for strings alone; a Rondo, two Bourrees, a Polonaise and Double, a minuet and a gay closing "Badinerie." Mrs. Dwyer's tone is pure with an unusual limpid quality and her interpretation and that of the orchestra were a delight.

"Nun ist das Heil und die Kraft," the Cantata number 50 for double chorus and orchestra, closed the program. Magnificent choral writing with the orchestra augments by trumpets, tympany and organ, it made a most imposing close to the evening's program. The Festival Chorus, from which the double chorus was drawn, is directed by Hugh Ross.

THIS REVIEWER attended the concert for two reasons, first there was to be a performance of the famous "Musical Offering," second—it was opening night.

The "Musical Offering," written in 1747 for the King of Prussia and with its 13 contrapuntal numbers based on a theme provided by Frederick the Great, is a theoretical work, one not often heard on the concert stage.

Dr. Munch chose to present the two Ricercar movements, one in three and the other in six parts; several of the canons; the Trio Sonata in four movements for flute, cello, violin and piano; and the Conanic Fugue.

RICHARD BURGIN, concertmaster, Mrs. Dwyer, Samuel, Mayes, cello; and Bernard Zighera, piano, were featured in the "Trio Sonata." The effect was of fine silver filigree. The Ricercar movements, especially the last one in six parts, were like a many colored tapestry.

To musicians the experience was one long to be remembered and the audience was wildly enthusiastic.

Dr. Munch's conducting is a revelation and the orchestra responds to his slightest indication.

Professional musicians find the Music Shop, just inside the gate, a source of joy too. There one can obtain pocket scores of the various numbers to be played at a most nominal price.

Mozart programs are featured next weekend with Dr. Munch conducting.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161
JUL 6 1959

Berkshire Festival Has Weekend Program

BY DON O. NOEL JR.

Charles Munch and the Boston Symphony Orchestra opened the 1959 Berkshire Festival at Tanglewood Friday evening with a smooth, well-disciplined concert of Bach music, ranging from the string orchestra Brandenburg Concerto No. 3 to the cantata, "Nun ist das Heil und die Kraft."

This Summer's series will continue this coming weekend with performances of Mozart Friday and Saturday evenings and Sunday afternoon.

* * *

BY ALL MEANS the outstanding selection in the opening concert was the Suite No. 2 in B minor for Flute and Strings. Flutist was Doriot Anthony Dwyer, who performed the entire piece with sensitivity, and the final movement, the Badinerie, with breathless, bounding vitality that completely won over her audience.

The cantata was the weakest of the four pieces opening night, suffering primarily from a lack of discipline in the student chorus.

The opening number, the Brandenburg, demonstrated dramatically the right, vibrant sound which can be produced in Tanglewood's wooden theatre-concert hall, where the first two weeks' performances are held. Mr. Munch led the orchestra in a smooth, powerful, crisp performance which was beautiful.

The fourth piece, the Musikalisches Opfer, was a good reading which demonstrated well the precise logic of Bach's craftsmanship.

* * *

THIS WEEKEND'S Mozart performances will feature the G Major Piano Concert Friday night, with Nicole Henriot-Schweitzer as soloist; the Jupiter Symphony Saturday evening, and Sunday the Prague Symphony and the D Minor Requiem Mass.

The lovely grounds at Tanglewood were well-filled with strollers this weekend, and the lawn seating space in front of the concert hall was comfortably full for the opening concert.

66

July 5, 1959
SPRINGFIELD REPUBLICAN
AN, SPRINGFIELD,

BACH CONCERTOS FOR PIANO GIVEN AT TANGLEWOOD

Foss, Berkowitz, Zighera Featured in Program, Munch Conducts

By WILLARD M. CLARK

LENOX—There may be many fine programs given during the current Berkshire festival at Tanglewood, but it is doubtful that any will be more entertaining than the one we listened to Saturday evening.

New Acoustic Setup

The program is devoted primarily to the piano concertos of Johann Sebastian Bach and it also included his Suite No. 4. The pianists were Lukas Foss, Ralph Berkowitz and Bernard Zighera. Charles Munch was the conductor.

The concert was given in the shed and its huge stage was the ideal site for the three large grand pianos, each with it white-coasted master sitting in front. It was a vastly impressive scene. One also had opportunity to gauge the effectiveness of the shed's new acoustic facility. Extending from the rear of the stage, it covers the stage and goes some distance into the seating area.

It is a web of triangles made of a special marine wood, but the total effect reminded us of a battalion of open winged bats in military formation coming straight at one. The various choirs of the orchestra came through with extreme clarity and the projection was something to marvel at.

Balanced Performance

Mr. Munch provided a nicely balanced and detailed performance of the suite. The dances are quite lovely and Mr. Munch stressed their variety and emphasized the invidualities which are numerous. It proved an ideal test of the acoustics.

Lukas Foss opened the pianistic portion of the program playing the "Concerto for Clavier in F minor, No. 5." To our mind Lukas Foss has few equals when it comes to playing the music of Bach or Mozart. He has the style, technique and sensitivity as well as an audience communication which is subtle and unobtrusive but strong.

In this concerto as well as in the "Concerto for Clavier in D Minor, No. 1" he displayed his unique gifts. Whether the music called for a tone of surpassing beauty as in the finale of the D Minor as in the slow movement of the F Minor Concerto, or demanded challenging digital fluency, as in the finale of the D Minor Concerto, Foss had what was needed. There were cheers and bravos aplenty after each of his performances.

Rich in Color

Because of a time limit we heard only the "Concerto for Three Claviers in D Minor, No. 1." Foss, Berkowitz and Zighera provided as fine and disciplined pianism as could be desired. Foss played the first piano but the ensemble was perfectly balanced and the performance was rich in color and vitality. The concerto is truly majestic, with a fine adagio and a brilliant and elaborate finale. Rapport between conductor and pianists was quite perfect.

This afternoon's program has its high points among the seldom heard "Concerto For Violin and Oboe in D Minor, "featuring Ruth Posselt and Ralph Gomberg as soloist; "Cantata No. 51," featuring soprano Bethany Beardsless, soprano and trumpeter Roger Voisin; the "Brandenberg Concerto No. 6 in B Flat Major," for strings and Suite No. 3 in D Major, for orchestra.

Charles Munch will conduct the performance in the theater concert hall.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 583,792 S. 795,133
JUL 6 1959

BERKSHIRE FESTIVAL

Brilliant 3 Days For Bach Lovers

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., July 6.—Tradition has dictated Bach for the opening concerts of the Berkshire Festival for years. The three-day session gave Bach devotees much to enjoy and Bach scholars plenty to discuss. Perfect weather drew 11,000 for the weekend.

For variety of program and quality of performance the concert yesterday was by far the best. The unusual nature of the Sixth Brandenburg Concerto with its violas and cellos provided a basis of contrast at the start. This was carried through with the Cantata No. 51 for soprano solo, and the Concerto for Violin and Oboe following; then the Suite No. 3 for the emergence of the full chamber orchestra.

The purists might begin arguing over not having the Sixth Brandenburg played in its original form, especially in the intimacy of the theatre-concert hall. They might wax eloquent about Charles Munch's highly personalized way with Bach, especially in the suite where the tempos and accents raised more than one eyebrow. The prformancs, however, caught th spirit of both.

Purity of Voice

Bethany Beardslee was the soprano soloist in competition with Roger Voisin, trumpet, in the cantata. In technical control, purity of voice, and clarity of line, she excelled. Her voice, however, sounded small within the group. Ruth Posselt, violin, and Ralph Gomberg, oboe, played the concerto, with distinction going to Gomberg for his exceptional performance, customary with him but nevertheless something worth a special trip to hear.

Fortunately the Saturday night program had been revised to include the Suite No. 4 for Orchestra, otherwise the originally planned diet of five clavier concertos would have been too much. Four brought satiety in spite of the novelty of having two of them for three pianos. Here again the scholars had a field day on the merits, demerits, and form of these works.

Lukas Foss dominated the evening by playing all four concertos. He was at his best in the D Minor, No. 1, where his articulate fingerwork also had more fire than in the F Minor, No. 5. This qualified as one of his superior performances. Ralph Berkowitz and Bernard Zighera joined him in the Concertos for Three Pianos in D Minor, No. 1, and C Major, No. 2. Generally the performances throughout the evening lacked the kind of integration that releases the spirit.

Sound Enhanced

This concert marked the debut of the new stage canopy in the music shed, $40,000 gift of Edna Betts Talbot of Boston. That it enhanced the brilliance of sound at the back of the shed and out on the lawns makes it quite an important addition. Nearer the stage the sound may be over-brilliant to the point of some reverberation. Without the full orchestra it is too soon to judge the total effectiveness.

The Friday program listed the Third Brandenburg, Suite No. 2, part of the "Musical Offering," and the Cantata No. 50. As a perennial favorite, the suite scored chiefly because of the delightful playing of Doriot Anthony Dwyer, the flute soloist. The consensus was that this concert was a warm-up for what blossomed forth yesterday.

The Sunday concert summed up the weekend splendidly and the suite sent the audience home full of good spirit.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 7 1959

Harry Lane Paintings on View At Tanglewood

An exhibition of paintings and drawings is now on view in the Glass Exhibition Room at the Main Gate of Tanglewood by Harry Lane. Mr. Lane, who lives in State Line, near Stockbridge, was trained in Munich and Paris and first came to the United States in 1925. Works by this prominent artist are also on view at the Berkshire Museum in Pittsfield. Included in the Tanglewood exhibit are: Copper Beeches; Stockbridge Bowl; Leopold Stokowski; Water Lily; Abandoned Nest; Late Harvest.

Future exhibitions at Tanglewood will include paintings by Berkshire County artists from the Tyringham Gallery from July 15 to July 19 and photographs by Miner Beale, a member of the Boston Symphony Orchestra, from July 22 through July 26.

Redwood and brass sculpture in the pools in the formal gardens at Tanglewood are by the Richmond sculptor, Homer Gunn. Three pieces represent stringed instruments, piano, and wind instruments and a fourth piece depicts birds in a bush.

HERALD TRIBUNE, MONDAY, JULY 6, 195

All-Bach Programs Given At Tanglewood Festival

By Francis D. Perkins

LENOX, Mass., July 5.—The Boston Symphony Orchestra's Berkshire Festival completed this summer's first week end at Tanglewood with last night's and this afternoon's Bach programs under Charles Munch's direction.

The evening concert was the festival's first to be held in the music shed since the installation of its new stage canopy and roof, which were donated by Edna Betts Talbot, of Boston, in memory of her husband, the late Edmund Hawes Talbot, and will be formally dedicated Saturday. It replaces a stage shell which had served this festival from its beginning, and was showing signs of age.

The Acoustics

The new plywood canopy gives the music shed's stage a black border instead of the previous white one; the roof suggests a series of connected triangles, with other triangles seeming to fly high over the most forward seats.

The program was not of a type to give full account of the acoustic results, but they seemed very satisfying in resonance and sonority, and in carrying the music faithfully throughout the large shed and to the listeners outside under the stars.

Foss the Piano Soloist

As originally planned, the program offered five concertos for one or more claviers, but Mr. Munch substituted the Suite No. 4 in D as the opening item. Lukas Foss was the solo pianist in the concertos in F minor and D minor; Ralph Berkowitz and Bernard Zighera were his fellow soloists in the three-clavier concertos in D minor and C major. The substitution was an improvement, but still this was not a well chosen program, what with similarities in structure and scoring in most of its items and the occasional passages in the concertos which are well routined rather than musically evocative.

Grand Pianos Substituted

The use of modern grand pianos instead of harpsichords in the three-clavier concertos has a risk of overweighting the solo partts, but the admirably balanced performance avoided it entirely; unity and judiciousness of dynamic shading marked both the deft and fluent playing of the pianists and that of Mr. Munch's chamber ensemble in lucid and coherent interpretations which also reflected the atmosphere of the music.

In the solo concertos, persuasive, expressive discernment accompanies Mr. Foss's technical skill and musicianship. This was especially so in the imaginative delicacy of the largo in the F minor concerto and in his convincing projection of the tragic flavor which can be found in much of the D minor work. His interpretation gave this atmosphere distinct dramatic poignance, and the vigor with which he presented it seemed appropriate. The ovation which followed was unusually warm.

Attendance Up

Last night's attendance was 4,573, while 3,145 persons heard this afternoon's program in the theater concert hall. Counting Friday's concert and yesterday morning's public rehearsal, this makes a total of 11,001 for this week end, as compared to 9,716 for the corresponding 1958 concerts.

Ideal weather contributed to this notable showing. Today's Bach program, more diversified than yesterday's, began with a well co-ordinated, mellow-toned performance of the sixth Brandenburg concerto. Bethany Beardslee, soprano, was the singer in the solo cantata "Jauchzet Gott in Allen Landen," and Ruth Posselt and Ralph Gomberg, respectively, were the principals in the D minor concerto for violin and oboe, which prefaced the third suite in D minor.

Trumpet Brilliant

Miss Beardslee sang with musicianship, and the pervasive brightness of her tones kept them in the musical foreground without risk of being dominated by Roger Voisin's brillian trumpet playing or the spirited co-operation of the participating Bostonians. A little vocal tension could be observed at times, but this did not mar the continuity and the general realization of emotional resources of her singing.

Miss Posselt and Mr. Gomberg played skilfully and sympathetically in a concerto whose original solo assignment is not definitely known, but may have been for these two instruments. Bach has written more persuasive music for the third suite which brought the first festival week end to a sonorous, spirited close.

4,600 Attend Festival At Tanglewood

certs as guest conductor. The annual trek of music lovers from, it seems, just about everywhere has begun.

(Special to The American)

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This week there will be three concerts with Charles Munch conducting all Mozart programs as has come to be the custom in these two weeks of music preceding the four weeks of concerts in the shed. And speaking of the shed at Tanglewood this year's audiences will be delighted with the new Edmund Hawes Talbot canopy which replaces the former shell used for 25 years of the Berkshire Festival concerts. This memorial canopy created through the gift of $40,000 is spectacular, theatrical, and a valuable addition to the shed and to listening. It is a study in geometrics that gives the music shed at Tanglewood a stage fit for a Rinehardt production. One almost expects to look up and see "Oedipus Rex" being presented. With it there is both improved listening and improved lighting of the musicians.

While we are writing of improvements at Tanglewood this year we must not forget that the new superintendent of grounds has gilded the lily by distributing at the entrance and about the grounds boxes of some of the largest geraniums we have seen in a long time. It adds materially to the beauty of the approach and of the grounds.

Saturday night's concert brought a matured and polished Lukas Foss to the platform in Bach's "Converto for Clavier in F Minor" and in the "Concerto for Clavier in D Minor, No. 1." Foss played with a delicacy and raptness that were revealing and gave the music the full and thundering force which it also called for. There were richly deserved bursts of applause and many "bravos." In the two concerts for three claviers, one in "D Minor, No. 1" and the other in "C Major, No. 2," the three pianists gave some fine team playing and made it a memorable performance of Bach. The group of players for these first two week-ends of Bach and Mozart gave the fine performance one expects of them and added materially to the success of the evening and of the other two concerts. Among soloists this year at the shed concerts will be Rudolf Serkin and Isaac Stern. Pierre Monteux will make his annual appearances in some of the con-

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WORDS and MUSIC

By Harriett Johnson

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Encouraged by favorable temperatures and clear skies, the number of Bach devotees attending exceeded by 1,285 those who came last year for a similar series.

Friday night's and yesterday afternoon's events took place in the 1,200-seat Theater-Concert Hall. Saturday night's concert was held in the 6,000-seat Music Shed, which has added a new stage canopy.

Saarinen's Shed

When the present Shed was built in 1938, to a design by the late Finnish architect, Eliel Saarinen, the acoustical shell used for the old tent was retained. Famed for its contribution to the quality of sound, which critics have often described as excellent in the Shed, the tent has now succumbed to what Tennessee Williams refers to in "Sweet Bird of Youth" as "Time, the enemy of us all." In short, it was falling apart.

The grey canopy hardly looks impressive enough to have cost $65,000 despite its 67 overhanging triangular panels. Judging by one concert, it appears to be temperamental.

Close to the stage, the sound of four concertos for one and

MUNCH DWYER

three pianos and orchestra was somewhat muffled and dull. Those sitting further back reported the vibrations to be brilliant.

Beginning July 17, the extent of the canopy's success can be more fairly appraised. Then, the full complement of the Boston Symphony (more than twice the number for the first two week-ends of Bach and Mozart) will play. All three of these concerts will be presented in the Shed.

More Variety Yesterday

While Saturday's concert benefited from the novelty of billing four pianos, yesterday's matinee offered more variety and interest.

Soprano Bethany Beardslee's performance of Bach's Cantata No. 51, "Praise God in All Lands," combined joyous intensity of mood with clean technical articulation of the fast passages. At times, Munch permitted the ensemble to play too loudly. Miss Beardslee was wise, nonetheless, to continue singing buoyantly, seemingly unconcerned with the surrounding heaviness. Roger Voisin played the trumpet obligato with ease and finesse.

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Music: Bach Week-End

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By ROSS PARMENTER
Special to The New York Times.

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The new shell will be dedicated next Saturday, but there was a preview of it last night at the second of the three concerts of the all-Bach week-end opening the twenty-second Berkshire Music Festival.

Eero Saarinen, who drew up the original plans for the Shed, and who also designed Tanglewood's Theatre-Concert Hall, was the chief architect of the shell. The $40,000 cost of its construction was the gift of Mrs. Edna Betts Talbot, in memory of her husband, the late Edmund Hawes Talbot, Boston lawyer.

The Shed's acoustics have always been good, so the shell's intention was not so much to improve them as to give the orchestra a reflector that was not on the verge of collapse. The big white box that has been serving, lo, these many years was the shell built for the first Berkshire Festival when it was given in the open on the Dan Hanna estate in 1934.

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Perhaps the substitution of the suite was all to the good, for even four Bach concertos tended to be a shade too much of one type of thing. But it was a beautiful and interesting concert, notwithstanding.

Mr. Foss played the two solo concertos—No. 5 in F minor and No. 1 in D minor—with the utmost poetic sensibility. And it was a rare novelty to hear both the concertos for three claviers on the same program.

To present them, the three grand pianos were set side by side at an angle on the forestage, while Charles Munch directed the orchestra from a counter angle on the right. With the three lids up, the three black pianos looked almost as modernistic as the triangular panels forming the open-work shell above them.

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In all the performances devotion to Bach was put before personal display. Mr. Munch led the members of the Boston Symphony in a modest and straightforward manner and the soloists and ensemble players were all excellent musicians.

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With its green lawns and tall, old trees Tanglewood was at its loveliest on this first of the festival's six week-ends. And those who came chiefly to hear Bach also were blessed with three days of golden summer weather. Altogether, there were 11,000 visitors, with the largest audience being the 4,573 who attended the concert last night.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 6 1959

Tanglewood

New Stage Canopy in the Shed Acclaimed 'A Great Success'

TANGLEWOOD—The new stage canopy in the Music Shed was acclaimed "a great success" Saturday night when the Boston Symphony Orchestra, with Dr. Charles Munch conducting, gave the first BSO performance of the season in the huge auditorium.

A crowd of 4,573 was on hand for the performance in the Shed. Hundreds listened from the spacious lawns surrounding the pavilion, including acoustical engineers, BSO officials, musicians, newspapermen and others. Several persons walked as far as the administration building and others into the formal gardens to determine whether the sound from beneath the new canopy carried that far. All were in agreement that the new structure gives a more even distribution and reflection of sound than the 25-year-old shell which had been used for symphony concerts in the Berkshires since the Festival idea was originated in 1934 at the Dan Hanna Farm.

$40,000 Gift

The new canopy is the gift of Mrs. Edna Betts Talbot of Boston, who has given $40,000 to the Boston Symphony Orchestra for the cost of its construction as a memorial to her late husband, Edmund Hawes Talbot, Boston lawyer and member of the firm of Tower, Talbot & Hiler.

Among those attending the Saturday night concert was Leo Beranek, an acoustical engineer of the firm of Bolt, Beranek and Newman Inc., of Cambridge, who served as acoustical consultants with the architectural firm of Eero Saarien & Associates of Bloomfield Hills, Mich., in planning the canopy. The construction work was done by Ernest J. Cramer Inc., of Pittsfield. With Mr. Beranek at the concert was Russell Johnson, an acoustical consultant with the firm.

11,001 Attend Concerts

The weatherman cooperated fully for the first weekend concerts at Tanglewood, which attracted 11,001 persons. On Friday evening when the first Bach concert was given in the theater-concert hall, 3,283 persons attended and yesterday afternoon 3,145 heard the concert in the theatre.

Managers of major orchestras from all parts of the country will arrive at Tanglewood over the weekend as guests of the BSO for their annual meeting.

In addition to attending concerts of the Boston Symphony Orchestra under the direction of Charles Munch on Friday and Saturday evenings, July 11 and 12, and observing the activities of the Berkshire Music Center, managers and their wives will have an opportunity to meet a number of Berkshire residents during their stay. Luncheons, teas and dinners will be given for the visitors by Mrs. Lawrence K. Miller of Pittsfield, Mrs. Olga Koussevitzky of Lenox, widow of the founder of the Berkshire Music Center, Mrs. C. D. Jackson of Lenox, whose husband is a trustee of the Boston Symphony Orchestra, and Mrs. Thomas D. Perry Jr., wife of the orchestra's manager.

Dedication Saturday

A special feature of the visit will be the dedication of the new acoustical stage canopy in the Tanglewood Music Shed on Saturday evening. Mrs. Talbot will be present for the dedication.

Managers who will attend the meetings on the Tanglewood grounds will include: William Herring (Atlanta Symphony); Betty Danneman (Baltimore Symphony); Thomas D. Perry Jr. and Norman S. Shirk (Boston Symphony); Ramsi P. Tick (Buffalo Symphony); George Kuyper (Chicago Orchestra); Craig Hutchinson (Cincinnati Symphony); A. Beverly Barksdale (Cleveland Orchestra); Alan Watrous (Dallas Symphony); Howard Harrington (Detroit Symphony); Tom Johnson (Houston Symphony); George Morgulis (Kansas City Symphony); Alice Taylor (Los Angeles Philharmonic); Boris Sokoloff (Minneapolis Symphony); Pierre Beique (Montreal Symphony); Jack F. Dailey (New Orleans Philharmonic); George Judd Jr., Carlos Moseley and Silas Edman (New York Philharmonic); Roger Hall (Philadelphia Orchestra); John Edwards (Pittsburgh Orchestra); Tom Iannaccone (Rochester Philharmonic); Clinton Norton (San Antonio Symphony); William Zalken (St. Louis Symphony); Jack Elton (Toronto Symphony).

Eagle 7/8/59

MUSICAL SCULPTURE by Homer Gunn, Richmond summer resident, has been installed in formal garden pool at Tanglewood and had its first showing during tea for Friends of Berkshire Music Center. This piece, one of three, represents woodwinds.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775

JUL 6 1959

11,001 Bach Devotees Attend Festival's Weekend Concerts

The first weekend of the Berkshire Festival concerts by the Boston Symphony Orchestra directed by Charles Munch, drew a total of 11,001 devotees of the music of Johann Sebastian Bach. Sunny skies and cool starlit evenings prevailed throughout the weekend.

Friday evening's concert included the third Brandenburg Concerto for Strings, played with flawless clarity and moderate pace, the Second Suite in B minor now a tradition, with Mrs. Doriot Anthony Dwyer as the solo flutist giving a smoothly executed performance for which she was recalled many times, and the seldom heard "Musical Offering," abridged but still lengthy, finely played by Dr. Munch, soloists and the orchestra, and rather tiring.

Saturday's concert was held in the Big Shed, with its newly dedicated sound stage. Two Concertos for one Clavier were performed with moving style by Lukas Foss, the F minor Allegro, a gentle battle of tempi between Mr. Foss and Dr. Munch, which eventually was resolved, the profound delicacy of the Largo was beautifully exhibited by Mr. Foss and the particular tonal acoustics of the new stage, with the ornamental runs of the D minor Allegros drawn with technical vigor and roundness throughout.

Ralph Berkowitz and Bernard Zighera joined Mr. Foss in the two Concerti for Three Claviers, in C major and D minor. Playing in unison or harmonious combination, the three performed with excellent regard for style, coordination and musical intent. The hearing of these was indeed a rare treat; the supporting strings carefully integrated by Dr. Munch.

The revised program opened with the Fourth Suite in D major, a lengthy but abundant Overture, the all too brief and bouncy Bourrees, the deliberate Minuet, and wonderfully ebullient Rejoussance, all played with that insouciant sense of Bach Dr. Munch imparts to his responsive orchestral group.

Sunday's concert was played in the Theatre-Concert hall, opening with the darkly-colored Sixth Brandenburg Concerto for Strings, velvety and warmly wrought. The technically and musically demanding Cantata No. 51, "Jauchzet Gott in Allen Landen," was sung by soprano Bethany Beardslee with tonal depth and rich musical feeling; the Andante and Aria were especially evocative with only bass and continuo accompaniment. Roger Voisin performed the difficult trumpet solos with his usual expert virtuosity, it is a glorious Chorale, and the audience responded with lengthy applause for the gracious soprano and the small orchestral ensemble.

Variations in familiar tempi should be welcome, no doubt, and in oft-played music: those in the Concerto for Violin and Oboe, with repeated hearing could become acceptable and endurable, especially with such accomplished soloists and musicians; but the agonizing stretch of the too-familiar Air for the G String in the Third Suite could not, to this listener's taste ever be convincingly musical, as Dr. Munch interpreted it for the close of Sunday's otherwise enjoyable and satisfying program.

Next weekend's concerts will be devoted to the music of Mozart and will feature Nicloe Henriot-Schweitzer as piano soloist on Friday evening in the G major Concerto K 453, three Symphonies, 39, 40 and 41 on Saturday evening, and 38 and the Requiem Mass in D minor, K 626 with the Festival Chorus on Sunday.—M. deB. B.

HEDGE WEDGE causes Tanglewood maestro Charles Munch to grin as he nearly becomes hemlocked while shortcutting through shrubbery of the formal gardens.

Eagle 7/8/59

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUL 9 1959

Babb

THEATER-CONCERT HALL at Tanglewood is again attracting overflow crowds. The first Bach concert of the season there Friday night attracted 3,282 persons and attendance at Sunday afternoon's program was 3,145. Saturday night's concert was in the Music Shed, with 4,573 on hand to hear the Boston Symphony Orchestra.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
JUL 12 1959

Second Thoughts on Music

Bach's Music Given Fine Attention at Tanglewood

Three Festival Concerts Devoted to His Work Greatly Appreciated by Big Audiences; Orchestra, Soloists Praised

By WILLARD M. CLARK

Johann Sebastian Bach was well served by Charles Munch and members of the Boston Symphony Orchestra and various soloists during the three concerts of the current Berkshire Music Festival devoted to his music. Ideal weather conditions brought out 11,001 persons to the three concerts, with the concert devoted to the clavier concertos luring 4573 people to Tanglewood.

These are interesting audiences who are present to listen to music and they listen attentively to music which they have less opportunity of hearing than the other repertory. We noticed particularly that those sitting outside the Theater or Shed maintained absolute quiet, hissing gently at those who wandered on to the gravel walks instead of walking on the grass.

Bethany Beardslee

Two of the Bandenburg concertos were featured Nos. 3 and 6. Aside from a very deliberate tempo the works were played with polish and the full beauty of the symphony strings were revealed. Two of Master's cantatas were offered. The first was Cantata No. 50 for double chorus and orchestra. Hugh Ross had trained the Festival chorus but even his magic could not turn out a finished group in four days. As it was, the chorus revealed plenty of vitality and its performance augured well for future appearances.

A charming lyric soprano named Bethany Beardslee, a member of the New York Pro Musica, was heard in the Cantata No. 51, "Jauchzet Gott in Allen Landen." This is a tremendously taxing work, a monumental work in fact. Miss Beardslee has a lovely pure and flexible soprano. She handles it expertly and her musicianship is impeccable as is her enunciation. The only flaw was the fact that the cantata demands a larger voice to utter joyous Alleluias convincingly. Roger Voisin's trumpet was strong voiced and imperious.

Doriot Anthony Dwyer, first flutist of the orchestra, reaped her personal triumph as soloist in the "Suite No. 2 for Flute and Strings." This fine artist played with beauty of tone, unerring taste and sent out a personal magnestism that enchanted the audience. She received several recalls, but Mr. Munch did now allow a repeat of the final Badinerie as he usually has done.

Among the less often heard works was the "Musical Offering." Mr. Munch made brief cuts in the lengthy work so it lasted only 35 minutes. This work is a challenge and a delight to both students of composition and the lay listener. Bach brought to the work all his tremendous engenuity and theoretical skill and invention. Yet, what might easily have become a theoretical exercise emerged as a charming listening experience. It was beautifully performed.

Lukas Foss

The concert devoted to the clavier concertos could have been very tiresome had not it been performed with such virtuosity. There were two concertos for single piano hotse in F minor, No. 5 and D minor, No. 1 and two concertos for three pianos, the C major, No. 2 and D minor, No. 1. Lukas Foss, one of the finest interpreters of the music of Bach and Mozart, played the two concertos for single piano. It was beautiful and expressive pianism he provided, particularly in the exquisite Largo for F minor and the brilliant finale to the D minor. Pianists for the three clavier concertos were Lukas Foss, Bernard Zighera and Ralph Berkowitz. These three accomplished musicians provided carefully conceived and rewarding performances. Mr. Munch had programmed the concerto for two pianos in C major, No. 2, but apparently was prevailed upon to eliminate it and he substituted the Suite No. 4.

Another rarely heard and vastly interesting works was the "Concerto for Violin and Oboe, in D minor." Ruth Posselt, violin and Ralph Gomberg, oboeist, were the skilled soloists. This is a lovely work, rich in texture and built on salient thematic material rather than on shifting harmonies. Only in the final movement is the full orchestra brought to the fore. The first movement is a duet with plenty of give and take with the oboe heard to particular advantage. The long Adagio is even more a duet for the sustaining instruments, the two delicately interwoven voices accompanied by plucked strings. The Springfield Symphony Orchestra might do well to investigate this concerto.

This afternoon at 2.30 p. m. in the Theater, there will be a performance of the Mozart "Requiem" Mass in D minor. Participants will be the Festival chorus and the solo quartet consisting of Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor and Donald Gramm, bass. Mr. Munch will open the program with the "Symphony in D major, No. 38" known as the "Prague" symphony.

MARYVILLE-ALCOA, TENN.
TIMES
D 9,340
JUL 15 1959

Beaux-Arts

By Garnet Manges

HEMIDEMISEMIQUAVERS

There are several interesting items in the way of music news this week. In the first plac I read a most interesting article on "Taping the Bolshoi", or "How Hollywood Taped the Bolshoi Ballet." As you know impresario Sol Hurok, who is probably the most famous impresario of all time and certainly the most spectacular after Barnum and Bailey, brought the Bolshoi Ballet to America at his own risk; and profited by the venture. Matty Fox of Hollywood bought the rights from him to film the ballet, for $550,000 and in turn paid more than $650,000 to have four, hour-long films done of the ballet.

It is not known yet whether he will sell the films to a commercial sponsor: run TV shows on a closed circuit sort of basis, and ask each person to pay to see the ballet or maybe sell the films for a movie. A reviewer of such projects, Miss Laddie Marshack of the West Coast, wrote an inside story of the ballet as they were being filmed.

First of all they had to bridge the gap between the dancers' lack of knowledge of the English language. At first the director would yell "Stop!" to the dancers and the interpreter would yell "Stoy!" Later it was changed around and the Americans were yelling "Stoy" and the Russians, "Stop!" They readily adjusted themselves to on the scene behavior and food. One could hear them yelling for "Beeg dogs", (hot-dogs) and "juze" (juice). Prima Ballerina Galina Ulanova refused to redance her numbers for the numerous takes necessary, and only once did she repeat a dance. So that the cameramen and director had to be extra careful when she danced that everything was all set.

It is good to know that there are these films and that we shall have another opportunity to see this wonderful ballet.

The 22nd Berkshire Music Festival opened at Tanglewood Friday, July 3 with an all-Bach program, following a tradition established during World War II. There was an audience of 3,283, and as an indication of the festival's growth through the years, last year drew audiences totaling 168,778.

Metropolitan Opera promises to have the longest season in its history this coming year. For many years the demands have been great for its appearance on tour on large cities. Atlanta asked for a full week for 1960 and has been promised this time. Some short engagements have been cancelled, since the production loses money on short engagements, having to unload and set up so much stage property.

Because of the fact that the old Metropolitan Opera Building was not air-conditioned the weather became unseasonably warm and necessitated the shortening of the season. But the new auditorium in Lincoln Park will be air-conditioned and so the season may extend from its present one of 24 weeks (25 next year) to 30 weeks.

Dublin, Ireland is having its own festival this year. It is the first summer festival in Dublin's history, and will include opera, symphony, soloists and a most creditable program.

Young and beautiful Joanne Mitchell excelled as violin soloist in an all-Mendelssohn program at the Lewisohn Stadium last week. These concerts "under the stars," are given at the immense stadium, with some reserved seats and thousands on the concrete bleachers. Top-notch artists are presented through the generosity of New York patrons, and music lovers are privileged to hear them at a nominal gate entrance free.

Delaware Congressman Harris McDowell Jr. is a new champion for government aid for fine arts activities. As you know this has been up for discussion for some time, and it is hoped that a bill will go through to support artists. If you have a chance campaign for this.

News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 6,989
JUL 16 1959

FRIDAY, JULY 17

Tanglewood. First shed concerts 8:30 Friday and Saturday and 2:30 Sunday. It's Tchaikovsky weekend, the 6th symphony Friday night, Isaac Stern doing the Violin Concerto Saturday night and the 5th Symphony Sunday afternoon. Tariff depends on how well you want to hear. It's $6.50 in the front boxes, $2 back on the grass, which is quite comfortable.

SUNDAY, JULY 19

Band Concert. Insurance City Band, at Elizabeth Park, 3 to 5 p.m.

MONDAY, JULY 20

Folk Songs. Cynthia Gooding, 8:45 p.m. at Canton Show Shop. Regular Canton prices.

WEDNESDAY, JULY 22

Music Festival. Final in Hartford Festival of Music series, 8:30 p.m. at Connecticut General Life Insurance grounds. Tickets through CH 6-2588 or at door.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
AUG 1959

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

Bach and Mozart at Tanglewood

The twenty-second Berkshire Festival opened at Tanglewood, July 3, and in accordance with tradition the first two week-ends were devoted respectively to Bach and Mozart. One of the big events of the second week-end was the formal dedication of the new acoustical stage canopy in the 6,000 seat Music Shed, July 11. The canopy, designed by Eero Saarinen and Associates, was made possible through the generous contribution by Mrs. Edna Betts Talbot in memory of her late husband, Edmund Hawes Talbot. **Charles Munch,** music director of the Boston Symphony, had previously made a gift of $10,000 toward the replacement of the old shell. Actually, the July 11 concert was the third heard in the Shed this season, for the concerts on July 4 and 10 were also played there. The new canopy is an interesting-looking modern affair, with triangles of increasing size as it goes out toward the audience. The acoustics are perhaps a little better, and that is the most important thing.

On July 3, the Bach program included the Brandenburg Concerto No. 3 in G; Suite No. 2 in B minor for flute and strings; the Musical Offering and Cantata No. 50. It was held in the Theatre-Concert Hall, and featured the beautiful flute playing of **Doriot Anthony Dwyer,** first flutist of the Boston Symphony. The July 4 concert in the Shed boasted three keyboard artists, **Lukas Foss, Ralph Berkowitz,** dean of the Berkshire Music Center, and **Bernard Zighera,** harpist of the Boston Symphony. They played on three adjacent grand pianos, with the three lids up forming a design matching that of the new canopy. The works were Bach's triple concertos No. 1 in D minor and No. 2 in C major. The artists played well together, in fine rhythmic and interpretive unison. Mr. Foss also played two solo concertos, No. 5 in F minor and No. 1 in D minor, with unusual sensitivity. The final Bach concert of the week-end, again in the Theatre-Concert Hall, included the Sixth Brandenburg Concerto; Cantata No. 51, with **Bethany Beardslee,** soprano, as soloist; the D minor Concerto for Violin and Oboe, with **Ruth Posselt,** violinist, and **Ralph Gomberg,** oboist, as soloists; and the Orchestra Suite No. 3. Dr. Munch was in good form in all three concerts.

While the Bach week-end was sunny and pleasant, the Mozart week-end had much threatening weather. Because of the downpour on July 10, the first of these concerts was shifted from the Theatre-Concert Hall to the Shed. The program opened with the overture to "Don Giovanni" followed by the Piano Concerto in G major, K. 453, with Nicole Henriot-Schweitzer as soloist. The pianist gave a delicate and refined performance, particularly effective in the slow movement. The balance of the program included the Divertimento in B flat major, for Strings and Two Horns and the "Haffner" Symphony. Dr. Munch interpreted these works with strength and joy—here was not a delicate Mozart but a zestful one. On July 11, there were three symphonies, Nos. 39, 40, and 41—all in a row, three sparkling jewels that glowed brightly. July 12, the afternoon concert was held in the Theatre-Concert Hall. The two works were the "Prague" Symphony and the Requiem Mass in D Minor. The Symphony was performed in the vigorous style, characteristic of Munch's other Mozart interpretations. In the Requiem Mass, the soloists were **Adele Addison,** soprano, **Florence Kopleff,** contralto, **Blake Stern,** tenor, and **Donald Gramm,** bass, all excellent in their parts. Dr. Munch's dramatic flair was used to good advantage in a performance of interesting contrasts and intensity.

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Lowell Sun

Music

Piano Guild Auditions Attract 160 Youngsters

By Alfred W. Burke

LOWELL—The third annual Piano Guild piano auditions, completed Wednesday at Lowell State Teachers college, attracted a total of 160 younger aspirants. About 25 students played each day and each was carefully judged on the basic as well as the more advanced elements in respect to musicianship and playing ability.

Miss Eva M. Lequin, chairman, and originator of the idea for this district reported that each of the students received a passing grade, and that several in the more advanced class, gained special awards for outstanding talent and promise in regards to a musical future.

Members of the auditions board expressed their thanks and appreciation for the co-operation and assistance received from Dr. Daniel H. O'Leary and the staff of the department of music at the college. This event has brought to the community and to the school an opportunity to advance the cause of music, and all concerned did much to make Lowell a center or art.

There were many teachers who assisted as members of the general committee. Pianists from this city, Chelmsford, Dracut, Lawrence, Andover and Wakefield participated.

The Fromm Music Foundation of Chicago, will sponsor a program of study of contemporary music at the 1959 session of the Berkshire Music center at Tanglewood, Lenox, Massachusetts. The program, which was begun in 1956 at Tanglewood, will be under the supervision of the staff of the school's composition department under the direction of Aaron Copland, with the assistance of Lukas Foss and Leon Kirchner.

A concert of Contemporary Chamber music sponsored by the foundation will be performed on Monday evening, July 13 at 8:30, by members of the Boston Symphony orchestra and guest artists, including the noted pianist, Jesus Maria Sanroma. The program will include the Sonata for Flute and Piano by Serge Profofieff; the Piano Quartet by Ingolf Dahl (commissioned by the Fromm Foundation for the Festival of Contemporary Arts at the University of Illinois and first performed there); Jancek's "Diary of One Who Vanished", 22 Poems for Tenor, Alto and Trio of Women's Voices; and Three Ricercari for instrumental ensemble by Arnold Francchetti. This last work also commissioned, will receive its first performance at this concert.

Another popular part of this program will be the revival of the afternoon series of lecture-recitals. These to be given on Fridays, will be included in the seminar in Contemporary Music. Appearing in the series will be Aaron Copland, Gunther Schuller, Lukas Foss, Robert Craft and Ernst Krenek.

BOSTON HERALD 6/21/59

Fromm Foundation's Tanglewood Program

The Fromm Music Foundation of Chicago, Paul Fromm, President, will sponsor a program of study of contemporary music at the 1959 session of the Berkshire Music Center at Tanglewood, Lenox, Massachusetts. The program which was begun in 1956 at Tanglewood, will be under the supervision of the staff of the School's Composition Department under the direction of Aaron Copland, with the assistance of Lukas Foss and Leon Kirchner.

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CHATHAM, N.Y.
COURIER
W. 3,895

JUL 2 1959

DONALD GRAMM, bass, will appear at Tanglewood in the Mozart "Requiem" Sunday, July 12. Joining Mr. Gramm and the Boston Symphony Orchestra, Charles Munch conducting, will be Adele Addison, soprano, Florence Kopleff, contralto, and Blake Stern, tenor. The program will be heard in the Theatre-Concert Hall at 2:30.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416

JUL 3 1959

Wide Variety of Music At Festival Next Week

Last of Bach Series at Tanglewood Tomorrow; All-Mozart Programs Scheduled for Friday, Saturday and Sunday

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the concerts of the second week end of

ADELE ADDISON

the Berkshire Festival at Tanglewood, Lenox, on next Friday and Saturday evenings at 8.30 and Sunday afternoon at 2.30.

The Friday evening concert, the 10th, in the theater-concert hall will feature the young French pianist, Nicole Henriot-Schweitzer as soloist and the complete program will include the overture to "Don Giovanni"; the Piano Concerto in G major, K. 453 (with Mme. Henriot-Schweitzer); the Divertimento in B flat major for Strings and Two Horns, K. 287 and the Symphony No. 35 in D major, K. 385 ("Haffner").

The concert on Saturday evening, the 11th, will be held in the Music Shed and will be devoted to three Mozart Symphonies — No. 39 in E flat major, K. 543; No. 40 in G minor, K. 550; No. 41 in C major ("Jupiter") K. 551. This concert will mark the dedication of the new acoustical stage canopy in the Music Shed. The canopy has been designed by Eero Saarinen and Associates of Bloomfield Hills, Mich., in consultation with the acoustical engineering firm of Bolt, Beranek & Newman. The funds to cover the cost of building the canopy have been donated to the Boston Symphony Orchestra by Mrs. Edmund H. Talbot of Boston in memory of her late husband and it is expected that Mrs. Talbot will be present to take part in the dedication ceremony.

Mozart Program

Sunday's all Mozart program will open with the Symphony No. 38 in D major, "Prague," K. 504. The remainder of the program will be devoted to a performance of Mozart's Requiem Mass in D minor, K. 626. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The Festival Chorus will be prepared by Hugh Ross. The Mozart Requiem was last performed at Tanglewood in the summer of 1947 when the Berkshire Festival Chorus was conducted by Robert Shaw.

The Open Rehearsal on Saturday morning, the 11th, at 10 will be held in the theater-concert hall.

The New York Pro Musica under the direction of Noah Greenberg will make its second Tanglewood appearance on Wednesday, the 8th, at 8.30 in the theater-concert hall, presenting a program devoted to Monteverdi and the Italian Baroque. The program will include, in addition to the works for various combinations of voices and instruments by Monteverdi, a Romanesca for bass viol and harpsichord solos by Frescobaldi and a Sonata for recorder by Francesco Maria Veracini. Members of the New York Pro Musica include: Betty Wilson and Bethany Beardslee, sopranos; Robert White, countertenor; Charles Bressler, tenor; Gordon Myers, baritone; Brayton Lewis, bass; Paul Ehrlich, Baroque flute and recorder; Martha Blackman, bass viol; Bernard Krainis, recorders and Paul Maynard, harpsichord.

Other Events

Berkshire Music Center events for the coming week include a concert by the student orchestra on Thursday evening in the Music Shed, lectures on Wednesday afternoon and Friday afternoon at 3.15 in the chamber music hall and on Sunday student chamber music at 10 a. m. and a composers' forum at 8.30 p. m., both in the chamber music hall. All events are open to Friends of the Berkshire Music Center.

Tomorrow's concert at 2.30 in the theater will be the last of the series devoted to music of Bach. Charles Munch will conduct a program including the Brandenberg Concerto No. 6; the Cantata No. 51 (with Bethany Beardslee as soloist); the Concerto for Violin and Oboe (with Ruth Posselt and Ralph Gomberg) and the Orchestral Suite No. 3.

Complete programs for the week are as follows:—

Sunday, July 5, 2.30, theater-concert hall, Boston Symphony Orchestra
Charles Munch conducting
BACH Brandenberg Concerto No. 6, in B flat major, for Strings Cantata No. 51, "Jauchzet Gott in Allen Landen" (Soprano Solo: Bethany Beardslee, Trumpet Solo: Roger Voisin)
Concerto for violin and oboe, in D minor
(Violin solo: Ruth Posselt; oboe solo: Ralph Gomberg)
Suite No. 3, in D major, for orchestra
Wednesday, July 8, 8.30, chamber music, New York Pro Musica
Monteverdi and the Italian Baroque, works by Monteverdi, Marini, Frescobaldi and Veracini
Friday, July 10, 8.30, theater-concert hall, Boston Symphony Orchestra
Charles Munch conducting
Mozart—Overture to "Don Giovanni"
Piano concerto in G major, K. 453
(Nicole Henriot-Schweitzer)
Divertimento for strings and two horns in B flat major, K. 287
Symphony No. 35 in D major, "Haffner," K. 385
Saturday, July 11, 8.30, Music Shed, Boston Symphony Orchestra
Charles Munch conducting
Mozart Symphony No. 39 in E flat major, K. 543
Symphony No. 40, in G minor, K. 550
Symphony No. 41 in C major, "Jupiter," K. 551
Sunday, July 12, 2.30, theater-concert hall, Boston Symphony Orchestra
Charles Munch conducting
Mozart Symphony No. 38 in D major, "Prague," K. 504
Requiem Mass in D minor, K. 626
(Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm)

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 5, 1959

In Concert at Tanglewood Wednesday Night

The New York Pro Musica will present a program devoted to Monteverdi and the Italian Baroque in the Theater-Concert Hall at Tanglewood, Wednesday night at 8.30. Under the direction of Noah Greenberg, Pro Musica will be making its second Berkshire Festival appearance. In addition to works for various combinations of voices and instruments, there will be a Romanesca for Bass Viol and Harpsichord solos by Frescobaldi and a new Sonata for Recorder by Francesco Maria Veracini.

HERALD
July 5, 1959

ADELE ADDISON, soprano, who will be heard at Tanglewood in the Mozart "Requiem" to be presented in the Theater-Concert Hall on Sunday afternoon, July 12, with the Boston Symphony Orchestra, conducted by Charles Munch.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 106,090

JUL 5 1959

MUSIC

Everyone Is A Performer Through Modern Gadgets

By GORDON E. ARMSTRONG

Modern technical ingenuity and accomplishment is making it easier for practically everybody to get more enjoyment from music. That results, of course, from participation. The do-it-yourself idea — becoming a performer rather than a listener — was pointed up in the recent annual Music Industry Trade Show at the Hotel New Yorker in New York.

Everyone at the exhibition seemed to be enjoying himself except perhaps, music teachers. Actually, music teachers may reap an unexpected harvest through a more general interest in musical instruments, gadgets, and notation systems designed principally for musical illiterates. To amend an old proverb, it may be said that a little musical knowledge can be a beneficial thing to all concerned excepting possibly those who have to listen to a beginner's struggling efforts. However, latent musical talents are bound to be discovered with inevitable benefits to teachers resulting.

For instance, a new import from Italy in the chord-organ category, comes complete with its own novel notation system. Purchasers of the instrument, which has a two-octave keyboard and the buttons for chords similar to our increasingly popular domestic instrument, receive an assortment of familiar tunes which even a five-year old can play. Keys are numbered from one to sixteen with plus signs to indicate the black notes. Notes also appear in standard music notation which many will undoubtedly learn to read and perhaps go on from there to lessons with a professional teacher. Incidentally, this Italian organ called the "Concert Companion" is a portable instrument which can be folded up and carried in a suitcase-sized package weighing 25 pounds.

Another instrument on display, for those who prefer to "blow their own horn," was a reed instrument made by Hohner. Instead of the usual finger holes characteristic of wind instruments, this gadget enables the performer to obtain various pitches by means of a piano-style keyboard running the length of the instrument. To mention but one other novelty, a guitar this time, the customary fingering method is eliminated by means of a clamp placed on the strings. By turning a dial, the principal chords in the key of C—tonic, subdominant, dominant, relative minors, and other necessary chords may be obtained.

According to a piano company official at the show, an almost extinct instrument which enjoyed an immense popularity up until the twenties, is making a strong comeback. In fact, since this instrument required nothing more than a strong pair of feet on the part of the performer, it is somewhat hard to understand why it ever disappeared from the average family living room. The instrument is, of course, the player-piano which used to intrigue young and old and helped to keep the old fireside more attractive in the "good old days."

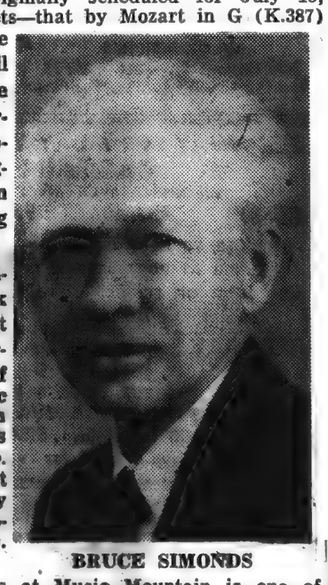
Back in 1919-20, the popularity of the player-piano may be deduced from the fact that 70 per cent of the 364,000 pianos made by manufacturers in this country were "players."A decade or so later, the newly-found interest in radio and phonograph records (with an assist from the depression) had cut the sale of pianos to 27,000 in 1932. This figure included only a few player-pianos. According to the piano company representative, the player-piano is now finding a place in rumpus rooms along with TV and hi-fi sets. They should be ideal for whiling away time during those endless commercials!

Strictly speaking, one doesn't make his own music with a player-piano but merely assists in the process. However, I am sure that the manufacturers have missed a good selling point which I'll pass along to them for free. Doctors will tell you that modern man doesn't use his legs enough—walking, hiking, bicycling, etc. If you've ever pumped the pedals on a player-piano, you know it's good exercise. So here's a slogan, gentlemen, for what it is worth — "Put a song in your heart and a healthy glow in your cheeks with a player-piano!" Another might be — "piano 'roll your own' and keep healthy." Perhaps we had better quit while we're ahead, as they say.

BERKSHIRE STRING QUARTET IN NORFOLK

A change in the schedule will bring the Berkshire String Quartet to Norfolk for the third concert of the Norfolk Music School series on Wednesday afternoon at 3:30. Warren Stannard, solo oboist of the Indianapolis Symphony Orchestra and a faculty member of the Yale school this summer, is to be the guest artist.

Wednesday's program, originally scheduled for July 15, will present two string quartets—that by Mozart in G (K.387) and Schubert's "Death and the Maiden" quartet. Stannard will be heard with the Berkshire players in Arnold Cooke's Quartet for oboe and strings, published three years ago in England and dedicated to Leon Goossens and the Carter String Trio.



BRUCE SIMONDS

Incidentally, pianist Bruce Simonds, director of the Norfolk Music School, is to be the guest artist with the Berkshire Quartet in the opening program of the 30th anniversary Music Mountain series this afternoon at 4. The program includes Haydn's Quartet in D major (Op. 20, No. 4), the A major Quartet for piano and strings by Brahms (Op. 26), and Beethoven's Quartet in C major (Op. 59, No. 3).

The chamber music series at Music Mountain is one of the oldest of its kind in this country. Jacques Gordon, leader of the former Gordon Quartet, inaugurated these concerts in 1929. The Berkshire Quartet, reorganized from the Gordon ensemble after the leader's death in 1948, has since carried on the fine musical tradition established by the eminent violinist in these concerts at Falls Village, Conn.

The present series will present programs featuring eminent guest artists every Sunday afternoon through September 6.

MUSIC FESTIVAL SCHEDULED TO BEGIN

The ninth annual Connecticut Valley Music Festival also gets under way this week with a program at the Valley Regional High School in Deep River on Thursday evening at 8:30. There are to be five concerts in this latest series which are again to be given under the direction of the New York baritone, Alfred Zega.

Zega is to be one of the two artists who are to be heard in Thursday's program. He will present Schumann's celebrated song cycle, the Liederkreiss.

The young American pianist, Herbert Stessin, will be the director's fellow artist. His contributions will include two Scarlatti sonatas, Beethoven's Sonata in D minor (Op. 31), and Schumann's Fantasie in C major (Op. 17).

The New York Herald Tribune carried this comment about a recent Stessin performance — "Mr. Stessin has the gift and he has it in a big way. He is as good an answer to Van Cliburn as this critic has encountered the season long."

MOZART TO BE FEATURED AT FESTIVAL

Music by Mozart will be performed exclusively in the second group of three concerts scheduled for the coming weekend at the Berkshire Music Festival. Charles Munch will again conduct all of these programs.

The accomplished young French pianist, Nicole Henriot-Schweitzer, will have a featured role in Friday evening's concert when she will play the G major Piano Concerto (K. 453). The Overture to "Don Giovani," the "Haffner" Symphony, and the Divertimento for Strings and Two Horns (K. 287) complete the program.

Three symphonies — Nos. 39 and 40, and the "Jupiter" will comprise Saturday evening's concert at which the new concert shell in the Music Shed will be dedicated.

Next Sunday afternoon's program will feature a performance of the Requiem Mass in D minor with the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gamm, bass. The "Prague" Symphony will open the program.

Eagle 7/6/59 Second Section

Tanglewood

New Stage Canopy in the Shed Acclaimed 'A Great Success'

TANGLEWOOD—The new stage canopy in the Music Shed was acclaimed "a great success" Saturday night when the Boston Symphony Orchestra, with Dr. Charles Munch conducting, gave the first BSO performance of the season in the huge auditorium.

A crowd of 4,573 was on hand for the performance in the Shed. Hundreds listened from the spacious lawns surrounding the pavilion, including acoustical engineers, BSO officials, musicians, newspapermen and others. Several persons walked as far as the administration building and others into the formal gardens to determine whether the sound from beneath the new canopy carried that far. All were in agreement that the new structure gives a more even distribution and reflection of sound than the 25-year-old shell which had been used for symphony concerts in the Berkshires since the Festival idea was originated in 1934 at the Dan Hanna Farm.

$40,000 Gift

The new canopy is the gift of Mrs. Edna Betts Talbot of Boston, who has given $40,000 to the Boston Symphony Orchestra for the cost of its construction as a memorial to her late husband, Edmund Hawes Talbot, Boston lawyer and member of the firm of Tower, Talbot & Hiler.

Among those attending the Saturday night concert was Leo Beranek, an acoustical engineer of the firm of Bolt, Beranek and Newman Inc., of Cambridge, who served as acoustical consultants with the architectural firm of Eero Saarien & Associates of Bloomfield Hills, Mich., in planning the canopy. The construction work was done by Ernest J. Cramer Inc., of Pittsfield. With Mr. Beranek at the concert was Russell Johnson, an acoustical consultant with the firm.

11,001 Attend Concerts

The weatherman cooperated fully for the first weekend concerts at Tanglewood, which attracted 11,001 persons. On Friday evening when the first Bach concert was given in the theater-concert hall, 3,283 persons attended and yesterday afternoon 3,145 heard the concert in the theatre.

Managers of major orchestras from all parts of the country will arrive at Tanglewood over the weekend as guests of the BSO for their annual meeting.

In addition to attending concerts of the Boston Symphony Orchestra under the direction of Charles Munch on Friday and Saturday evenings, July 11 and 12, and observing the activities of the Berkshire Music Center, managers and their wives will have an opportunity to meet a number of Berkshire residents during their stay. Luncheons, teas and dinners will be given for the visitors by Mrs. Lawrence K. Miller of Pittsfield, Mrs. Olga Koussevitzky of Lenox, widow of the founder of the Berkshire Music Center, Mrs. C. D. Jackson of Lenox, whose husband is a trustee of the Boston Symphony Orchestra, and Mrs. Thomas D. Perry Jr., wife of the orchestra's manager.

Dedication Saturday

A special feature of the visit will be the dedication of the new acoustical stage canopy in the Tanglewood Music Shed on Saturday evening. Mrs. Talbot will be present for the dedication.

Managers who will attend the meetings on the Tanglewood grounds will include: William Herring (Atlanta Symphony); Betty Danneman (Baltimore Symphony); Thomas D. Perry Jr. and Norman S. Shirk (Boston Symphony); Ramsi P. Tick (Buffalo Symphony); George Kuyper (Chicago Orchestra); Craig Hutchinson (Cincinnati Symphony); A. Beverly Barksdale (Cleveland Orchestra); Alan Watrous (Dallas Symphony); Howard Harrington (Detroit Symphony); Tom Johnson (Houston Symphony); George Morgulis (Kansas City Symphony); Alice Taylor (Los Angeles Philharmonic); Boris Sokoloff (Minneapolis Symphony); Pierre Beique (Montreal Symphony); Jack F. Dailey (New Orleans Philharmonic); George Judd Jr.; Carlos Moseley and Silas Edman (New York Philharmonic); Roger Hall (Philadelphia Orchestra); John Edwards (Pittsburgh Orchestra); Tom Iannaccone (Rochester Philharmonic); Clinton Norton (San Antonio Symphony); William Zalken (St. Louis Symphony); Jack Elton (Toronto Symphony).

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

JUL 6 1959

MOZART WORKS ON LENOX BILL

Tanglewood Also Lists Baroque Music

LENOX—Concerts in the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Wednesday, July 8, through Sunday, July 12, will be as follows:

Wednesday, 8.30 p. m., chamber music, Theater-Concert Hall, New York Pro Musica. Monteverdi and the Italian Baroque—works by Monteverdi, Marini, Frescobaldi and Veracini.

Friday, 8.30 p. m., Theater-Concert Hall, Boston Symphony Orchestra, Charles Munch, conducting:

Mozart, Overture to "Don Giovanni," Piano Concerto in G major, K. 453 (Nicole Henriot-Schweitzer), Divertimento for Strings and Two Horns in B flat major, K. 287. Symphony No. 35 in D Major, "Haffner," K. 385.

Saturday, 8.30, Music Shed, Boston Symphony Orchestra, Charles Munch conducting:

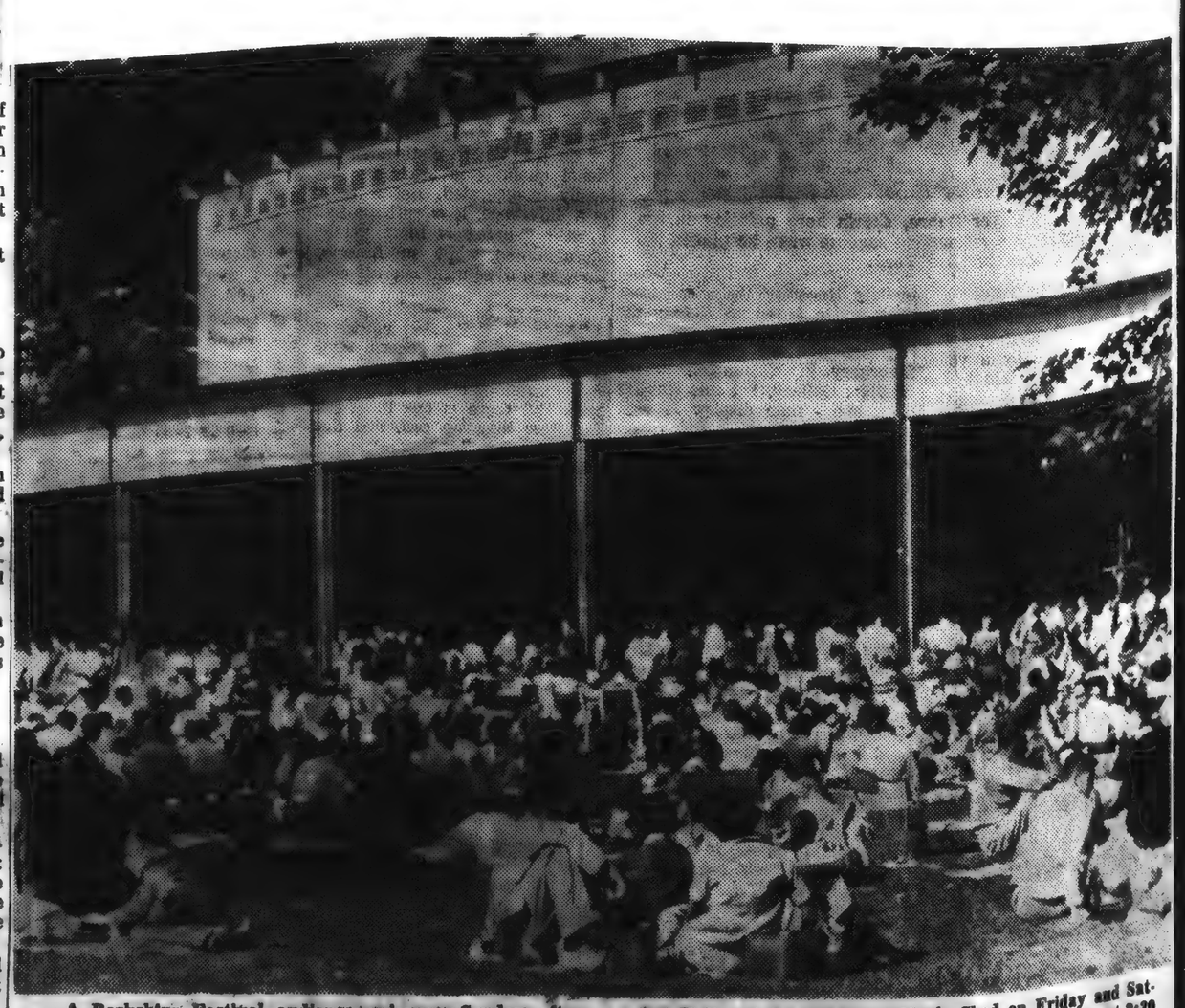
Mozart, Symphony No. 39 in E flat major, K. 543, Symphony No. 40, in G minor, K. 550, Symphony No. 41 in C major, "Jupiter" K. 551.

Sunday, 2.30, Theater-Concert Hall, Boston Symphony Orchestra, Charles Munch conducting:

Mozart, Symphony No. 38 in D minor "Prague," K. 504. Requiem Mass in D minor, K. 626 (Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm).

The concert on Saturday night will mark the dedication of the new acoustical stage canopy in the Music Shed, donated to the orchestra by Mrs. Edmund H. Talbot of Boston in memory of her late husband.

Berkshire Music Center events for the coming week include a concert by the student orchestra Thursday evening in the Music Shed, lectures Wednesday afternoon and Friday afternoon at 3.15 in the Chamber Music Hall and on Sunday student chamber music at 10 a. m. and a composers' forum at 8.30 p. m., both in the Chamber Music Hall. All events are open to Friends of the Berkshire Music Center.



A Berkshire Festival audience enjoys a Sunday afternoon concert by the Boston Symphony Orchestra on the lawn outside the Music Shed at Tanglewood, Lenox, Mass. The festival opened last Wednesday and will run through August 2. Under the direction of Charles Munch, the Boston Symphony Orchestra presents concerts in the Theater-Concert Hall and the 6,000-seat Music Shed on Friday and Saturday evenings at 8:30 o'clock and Sunday afternoons at 2:30 o'clock. Chamber music concerts are presented on Wednesday evenings at 8:30 o'clock. The acoustic properties of the shed allow the music to be heard clearly from surrounding lawns.

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 28,246 S. 29,226
JUL 5 1959

Festival Programs Listed for Weekend

Charles Munch, music director of the Boston Symphony orchestra, will conduct the concerts of the second weekend of the Berkshire Festival at Tanglewood, Lenox, Mass., next Friday and Saturday nights, 8:30 o'clock and Sunday afternoon, 2:30 o'clock.

The Friday night concert in the Theater-Concert hall will feature the French pianist, Nicole Henriot-Schweitzer, as soloist. The concert on Saturday night will take place in the Music Shed and wil lbe devoted to three Mozart Symphonies. This concert will mark the dedication of the new acoustical stage canopy in the Music Shed. Funds to cover the cost of building the canopy have been donated to the orchestra by Mrs. Edmund H. Talbot, Boston, in memory of her late husband.

Soloists for the Sunday, all Mozart program, will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass.

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 5,485
JUL 5 - 1959

Mozart Weekend . . .

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the concerts of the second week-end of the Berkshire Festival at Tanglewood, Lenox, Mass., Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30.

The Friday evening concert (July 10) in the Theatre-Concert Hall will feature the young French pianist, Nicole Henriot-Schweitzer, as soloist, and the complete program will include the Overture to "Don Giovanni"; the Piano Concerto in G major, K. 453; the Divertimento in B flat major for Strings and Two Horns, K. 287, and the Symphony No. 35 in D major, K. 385 ("Haffner").

The concert on Saturday evening (July 11) will be held in the Music Shed and will be devoted to three Mozart symphonies: No. 39 in E flat major, K. 543; No. 40 in G minor, K. 550, and No. 41 in C major ("Jupiter") K. 551. This concert will mark the dedication of the new acoustical stage canopy in the Music Shed.

Sunday's all Mozart program will open with the Symphony No. 38 in D major, "Prague," K. 504. The remainder of the program will be devoted to a performance of Mozart's Requiem Mass in D minor, K. 626. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass. The Festival Chorus will be prepared by Hugh Ross.

SCHENECTADY GAZETTE, MONDAY, JULY 6, 1959

SOLOIST AT TANGLEWOOD — Nicole Henriot-Schweitzer, remarkable young French artist, will make the first of two appearances at the 1959 Berkshire Festival Friday evening at 8:30 o'clock in the Theatre-Concert Hall. Mme. Henriot-Schweitzer, with Charles Munch and the Boston Symphony Orchestra, will give a performance of Mozart's Piano Concerto K. 453. Mme. Henriot-Schweitzer will also play on the afternoon of July 19 as soloist in the D'Indy "Symphony on a Mountain Air." Pierre Monteux will conduct the July 19 concert.

Boston Symphony to Play At 2nd Berkshire Concert

The second weekend of the Berkshire Festival Concerts at Tanglewood will feature music of Mozart presented by the Boston Symphony Orchestra ensemble under the direction of Charles Munch.

* * *

THE YOUNG French pianist, Nicole Henriot-Schweitzer, will be the featured soloist in the Friday evening concert in the Theatre-Concert Hall in the "Piano Concerto in G major, K. 453." Other numbers on the Friday evening program will be the "Overture to Don Giovanni;" the "Divertimento in B flat major for Strings and Two Horns, K. 287," and the "Symphony number 35 in D major, K. 385 (Haffner)."

The Saturday evening concert will be held in the Music Shed and will be devoted to three Mozart symphonies—"No. 39 in E flat major, K. 543"; "No. 40 in G minor, K. 550"; and "No. 41 in C major (Jupiter) K. 551."

* * *

THE SATURDAY evening concert will mark the dedication of the new acoustical stage canopy in the Music Shed. The canopy has been designed by Eero Saarinen and Associates of Bloomfield Hills, Mich., in consultation with the acoustical engineering firm of Bolt, Beranek and Newman. The funds to cover the cost of building the canopy have been donated to the Boston Symphony Orchestra by Mrs. Edmund H. Talbot of Boston in memory of her husband.

* * *

THE SUNDAY program will open with the "Symphony number 38 in D major (Prague), K. 504." The remainder of the program will be devoted to a performance of Mozart's "Requiem Mass in D minor, K. 626." Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The Festival Chorus will be prepared by Hugh Ross.

The open rehearsal on Saturday morning will be held at 10 o'clock in the Theatre-Concert Hall. Admission to the rehearsal benefits the Boston Symphony Orchestra's pension fund.

* * *

THE NEW YORK Pro Musica under the direction of Noah Greenberg will present a program devoted to Monteverdi and the Italian Baroque Wednesday at 8:30 p.m. in the Theatre-Concert Hall. The program will include, in addition to the works for various combinations of voices and instruments by Monteverdi, a "Romanesca for Bass Viol" and harpsichord solos by Frescobaldi and a "Sonata for Recorder" by Francesco Maria Veracini.

SPRINGFIELD UNION
7-6-59

ORCHESTRA AIDES TO MEET IN LENOX

LENOX — Managers of the country's major orchestras will be guests of the Boston Symphony Orchestra at Tanglewood this week for their annual meeting.

In addition to attending concerts of the Boston Symphony Orchestra Friday and Saturday and observing the activities of the Berkshire Music Center, managers and their wives will have an opportunity to meet a number of Berkshire residents during their stay.

Luncheons, teas and dinners will be given for the visitors by Mrs. Lawrence K. Miller of Pittsfield, Mrs. Olga Koussevitzky of Lenox, widow of the founder of the Berkshire Music Center, Mrs. C. D. Jackson of Lenox, whose husband is a trustee of the Boston Symphony Orchestra, and Mrs. Thomas D. Perry, Jr., wife of the orchestra's manager.

OLEAN, N.Y.
TIMES HERALD
D. 15,473
JUL 6 1959

Boston Symphony Features Mozart

The second of six concerts by the Boston Symphony Orchestra from the Berkshire Music Festival at Tanglewood in Lenox, Mass. will be broadcast over WHDL-FM on Saturday, 8:30 to 10:30 p.m. Charles Munch will conduct the orchestra in an all-Mozart program. Martin Bookspan will be the commentator.

Originating from The Shed at Tanglewood, the program will consist of Mozart's Sumphony No. 39 in E flat; the Sympheny No. 40 in G minor, and the Symphony No. 41 in C, known as the "Jupiter" Symphony.

Dr. Munch, who is rounding out his tenth year as conductor of the Boston Symphony Orchestra will be on the podium for two more Saturday night concerts, broadcast over FM on July 18 and 25. Pierre Monteux will take over to end the season as conductor during the broadcasts of August 1 and 8.

American (e)
WATERBURY, Conn.
Independent
Circ. 39,778
JUL 6 1959

4,600 Attend Festival At Tanglewood

(Special to The American)

LENOX, MASS., July 6—This year's Berkshire Festival at Tanglewood began most auspiciously with three concerts of Bach programs that drew large audiences and had many shouting "bravo" by the time the performers had finished. Almost 4,600 gathered in the music shed Saturday night for brilliant performances of Lukas Foss and the playing of Mr. Foss in a trio that included Ralph Berkowitz and Bernard Zighere. The season got under way Friday night when 3,100 gathered in the smaller theater-concert hall and overflowed onto the lawns outside. Sunday's concert was favored equally with fine weather and large numbers of listeners.

This week there will be three concerts with Charles Munch conducting all Mozart programs as has come to be the custom in these two weeks of music preceding the four weeks of concerts in the shed. And speaking of the shed at Tanglewood this year's audiences will be delighted with the new Edmund Hawes Talbot canopy which replaces the former shell used for 25 years of the Berkshire Festival concerts. This memorial canopy created through the gift of $40,000 is spectacular, theatrical, and a valuable addition to the shed and to listening. It is a study in geometrics that gives the music shed at Tanglewood a stage fit for a Rinehardt production. One almost expects to look up and see "Oedipus Rec" being presented. With it there is both improved listening and improved lighting of the musicians.

While we are writing of improvements at Tanglewood this year we must not forget that the new superintendent of grounds has gilded the lily by distributing at the entrance and about the grounds boxes of some of the largest geraniums we have seen in a long time. It adds matertally to the beauty of the approach and of the grounds.

Saturday night's concert brought a matured and polished Lukas Foss to the platform in Bach's "Converto for Clavier in F Minor" and in the "Concerto for Clavier in D Minor, No. 1." Foss played with a delicacy and raptness that were revealing and gave the music the full and thundering force which it also called for. There were rich, ly deserved bursts of applause and many "bravos." In the two concerts for three claviers, one in "D Minor, No. 1" and the other in "C Major, No. 2," the three pianists gave some fine team playing and made it a memorable performance of Bach. The group of players for these first two week-ends of Bach and Mozart gave the fine performance one expects of them and added materially to success of the evening and of the other two concerts. Among soloists this year at the shed concerts will be Rudolf Serkin and Isaac Stern. Pierre Monteux will make his annual appearances in some of the con- certs. The annual trek of music - lovers from, it seems, just about everywhere has [illegible]

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527
JUL 5 1959

Munch Is Conductor This Week at Lenox

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the concerts of the second weekend of the Berkshire Festival at Tanglewood, Lenox, Mass. Friday and Saturday evenings at 8:30 and next Sunday at 2:30 p.m.

The Friday evening concert in the Theater-Concert Hall will feature the young French pianist, Nicole Henriot-Schweitzer as soloist.

The concert on Saturday evening will be held in the Music Shed and will be devoted to three Mozart Symphonies.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044
JUL 5 1959

Mozart Music At Berkshire Second Week

Music by Mozart, conducted by Charles Munch, will be featured at the second week-end concerts of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Friday and Saturday evenings at 8:30, and Sunday afternoon, July 12, at 2:30.

POSSELT

The Saturday evening concert will mark the dedication of the new acoustical stage canopy in the Music Shed. The canopy has been designed by Eero Saarinen and Associates of Bloomfield Hills, Mich., in consultation with the acoustical engineering firm of Bolt, Beraneck and Newman. The funds for the canopy were donated in memory of her late husband by Mrs. Edmund H. Talbot of Boston. It is expected that Mrs. Talbot will be present at the dedication ceremony.

The New York Pro Musica, directed by Noah Greenberg, will make its second Tanglewood appearance in a program dedicated to Monteverdi and Italian baroque music, in the Theater-Concert Hall Wednesday evening at 8:30.

GREENBERG

Berkshire Music Center events this week will include a student orchestra concert Thursday evening, student chamber music next Sunday morning at 10, and a composer's forum next Sunday evening at 8:30. The Boston Symphony's programs of the week:

This afternoon at 2:30, Theater-Concert Hall. Bach: Brandenburg Concerto No. 6; Cantata No. 51 (Bethany Beardslee, soprano; Roger Voisin, trumpet); Violin and Oboe Concerto in D minor (soloists: Ruth Posselt, violin; Ralph Gomberg, oboe); Suite No. 3, in D major.

Friday evening, at 8:30, Theater-Concert Hall. Mozart: Overture to "Don Giovanni"; Piano Concerto in G major (K. 453, soloists: Nicole Henriot-Schweitzer); Divertimento for Strings and Two Horns, in B-flat (K. 287); "Haffner" Symphony.

Saturday evening at 8:30, Music Shed. Mozart: Symphony in E-flat (K. 543); Symphony in G minor (K. 550); "Jupiter" Symphony.

Sunday afternoon, July 12, at 2:30, Theater-Concert Hall. Mozart: "Prague" Symphony; Requiem; soloists: Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm, bass.

76 Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JUL 7 1959

Music News for New England

The New York Pro Musica, Noah Greenberg conducting, will play at Tanglewood Wednesday night

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUL 6 1950

Mozart Works At Tanglewood Next Weekend

Charles Munch, music director of the Boston Symphony orchestra, will conduct the concerts of the second weekend of the Berkshire Festival at Tanglewood, Lenox, on next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30.

The Friday concert in the Theatre - Concert Hall will feature the young French pianist, Nicole Henriot - Schweitzer as soloist and the complete program will include the Overture to "Don Giovanni;" the Piano Concerto in G major, K. 453 (with Mme. Henriot - Schweitzer); the Divertimento in B flat major for Strings and Two Horns, K.287 and the Symphony No. 35 in D major, K. 385 ("Haffner").

The concert on Saturday evening will be held in the Music Shed and will be devoted to three Mozart Symphonies - No. 39 in E flat major, K. 543: No. 40 in G minor, K. 550; No. 41 in C major ("Jupiter") K. 551. This concert will mark the dedication of the new acoustical stage canopy in the Music Shed. The canopy has been designed by Eero Saarinen and Associates of Bloomfield Hills, Michigan consultation with the acoustical engineering firm of Bolt, Beranek & Newman. The funds to cover the cost of building the canopy have been donated to the Boston Symphony Orchestra by Mrs. Edmund H. Talbot of Boston in memory of her late husband and it is expected that Mrs. Talbot will be present to take part in the dedication ceremony.

Sunday's all Mozart program will open with the Symphony No. 38 in D major, "Prague", K. 504. The remainder of the program will be devoted to a performance of Mozart's Requiem Mass in D minor, K. 626. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The Festival chorus will be prepared by Hugh Ross.

The Open rehearsal on Saturday morning, July 12, at 10 o'clock will be held in the Theatre-Concert Hall. Admission to the rehearsal is $1 for the benefit of the Boston Symphony orchestra's Pension Fund.

The New York Pro Musica under the direction of Noah Greenberg will make its second Tanglewood appearance on Wednesday, July 8 at 8:30 in the Theatre - Concert Hall, presenting a program devoted to Monteverdi and the Italian Baroque. The program will include, in addition to the works for various combinations of voices and instruments by Monteverdi, a Romanesca for Bass Viol and Harpsichord solos by Frescobaldi and a Sonata for Recorder by Francesco Maria Veracini. Members of the New York Pro Musica include: Betty Wilson and Bethany Beardslee, sopranos; Robert White, countertenor; Charles Bressler, tenor; Gordon Myers, baritone; Brayton Lewis, bass; Paul Erlich, baroque flute and recorder; Martha Blackman, bass viol; Bernard Krainis, recorders and Paul Maynard, harpsichord.

Berkshire Music Center events for the coming week include a concert by the student orchestra on Thursday evening in the Music Shed, lectures on Wednesday afternoon and Friday afternoon at 3:15 in the Chamber Music Hall and on Sunday Student Chamber Music at 10 a.m. and a composers' forum at 8:30 p.m., both in the Chamber Music Hall. All events are open to Friends of the Berkshire Music Center.

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809
JUL 8 1959

BERKSHIRE FESTIVAL

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the concerts of the second weekend of the Berkshire Festival at Tanglewood, Lenox, Friday and Saturday evenings at 8:30, and Sunday afternoon at 2:30.

Eagle 7/7/59

N.Y. Pro Musica Sings Tomorrow At Tanglewood

The New York Pro Musica, under the direction of Noah Greenberg, will make its second appearance at Tanglewood in a concert in the theater - concert hall tomorrow night at 8:30.

Members of the New York Pro Musica include: Betty Wilson and Bethany Beardslee, sopranos; Robert White, countertenor; Charles Bressler, tenor; Gordon Myers, baritone; Brayton Lewis, bass; Paul Ehrlich, baroque flute and recorder; Martha Blackman, bass viol; Bernard Krainis, recorders and Paul Maynard, harpsichord.

Great Variety

As will be noted from the many functions of each member of the group, the Pro Musica's concert will offer a rare opportunity to hear seldom-performed music by a variety of vocal and instrumental combinations. Some of the instruments used by the group date back to the time when the music was written, while others are expert reproduction of the orginals.

The program will be devoted to Monteverdi and the Italian Baroque. In addition to the works for various combinations of voices and instruments by Monteverdi, the program will also include a Romanesca for bass viol and harpsichord solos by Frescobaldi and a sonata for recorder by Francesco Maria Veracini.

Republican (m)
WATERBURY, Conn.
Independent
Circ. 20,754
JUL 7 1959

Tanglewood Season Off To Fine Start

(Special to The Republican)

LENOX, MASS.—This year's Berkshire Festival at Tanglewood began most auspiciously with three concerts of Bach programs that drew large audiences and had many shouting "bravo" by the time the performers had finished. Almost 4,600 gathered in the music shed Saturday night for brilliant performances of Lukas Foss and the playing of Mr. Foss in a trio that included Ralph Berkowitz and Bernard Zighere. The season got under way Friday night when 3,100 gathered in the smaller theater-concert hall and overflowed onto the lawns outside. Sunday's concert was favored equally with fine weather and large numbers of listeners.

This week there will be three concerts with Charles Munch conducting all Mozart programs as has come to be the custom in these two weeks of music preceding the four weeks of concerts in the shed. And speaking of the shed at Tanglewood this year's audiences will be delighted with the new Edmund Hawes Talbot canopy which replaces the former shell used for 25 years of the Berkshire Festival concerts. This memorial canopy created through the gift of $40,000 is spectacular, theatrical, and a valuable addition to the shed and to listening. It is a study in geometrics that gives the music shed at Tanglewood a stage set for a Rinehardt production. One almost expects to look up and see "Oedipus Rex" being presented. With it there is both improved listening and improved lighting of the musicians.

Munch to Conduct Mozart This Week at Tanglewood

Charles Munch, music director of the Boston Symphony, will conduct the Mozart concerts of the second weekend of the Berkshire Festival at Tanglewood, Lenox, Mass., this Friday and Saturday evenings (July 10-11) at 8:30, and Sunday afternoon (July 12) at 2:30.

The Friday evening concert in the Theater-Concert Hall will feature Nicole Henriot-Schweitzer as piano soloist, and the complete program will include the Overture to "Don Giovanni;" the Piano Concerto in G major, K. 453; the Divertimento in B-flat major for Strings and Two Horns, K. 287; and the Symphony No. 35 in D major, K. 385 ("Haffner").

The concert on Saturday evening will be held in the Music Shed and will be devoted to three Mozart Symphonies—No. 39 in E-flat major, K. 543; No. 40 in G minor, K. 550; No. 41 in C major ("Jupiter") K. 551. This concert will mark the dedication of the new acoustical stage canopy in the Music Shed.

Sunday's program will open with the Symphony No. 38 in D major, "Prague," K. 504. The remainder will be devoted to a performance of Mozart's Requiem Mass in D minor, K. 626. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The Festival Chorus will be prepared by Hugh Ross.

The open rehearsal on Saturday morning, July 11, at 10 o'clock will be held in the Theater-Concert Hall. Admission to the rehearsal is $1 for the benefit of the Boston Symphony Orchestra's Pension Fund.

The New York Pro Musica under the direction of Noah Greenberg will make its second Tanglewood appearance on Wednesday, July 8, at 8:30 in the Theater-Concert Hall, presenting a program devoted to Monteverdi and the Italian Baroque.

* * *

Gilday Appointment

Edward F. Gilday has been appointed to the conductorship of the Handel and Haydn Society. He will follow Thompson Stone, who becomes Conductor Emeritus of the Society after having completed his 32nd year as conductor of the Society this Spring. Dr. Gilday is the choice of Dr. Stone.

Dr. Gilday has a long list of achievements to his credit. He is at present chairman of the Music Department and professor of vocal and choral music at Lowell State Teachers College, where he conducts the All College Chorus and the Concert Choir. He is conductor of the Framingham Community Choral Society.

He began his career by conducting school choruses and organized the first of a dozen community choruses. He joined the Handel and Haydn Society in 1937. He obtained his master's degree in music from New York University and his doctorate from Boston University.

On sabbatical leave last year he made an intensive study of the programs and the conducting of European choral groups, traveling 27,000 miles in Britain and on the Continent. He addressed the British National Federation of Music Societies at the conclusion of his tour.

He is now consultant for higher education and a member of the higher education committee of the Music Educators' National Conference.

Dr. Gilday is known as a writer and editor for national music publications. He is the author of numerous articles in the choral and educational fields and at present is writing a book on vocal and choral technique.

During World War II he served as a Navy pilot and intelligence officer. He has always resided in Massachusetts where he was born.

For the coming season Dr. Gilday will conduct the Handel and Haydn Society in "Messiah" performances Sunday evening, Dec. 6, Sunday afternoon, Dec. 13, and Monday evening, Dec. 14. The spring concert will offer Mozart's Grand Mass in C minor on Sunday evening, April 3. All performances will take place in Symphony Hall.

The Handel and Haydn Society, which is the first oratorio society formed in America, has engaged only seven conductors during its 145 years of presenting concerts. Dr. Gilday will be the eighth.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,885
JUL 8 - 1959

AT TANGLEWOOD — Florence Kopleff, contralto, who will appear with the Boston Symphony Orchestra in the Mozart 'Requiem' on Sunday, July 12 at 2:30. Other soloists in the Tanglewood concert will be Donald Gramm, bass, Blake Stern, tenor, and Adele Addison, soprano.

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...Mozart ...nglewood

...first of a dozen com...oruses. He joined the ...d Haydn Society in ...obtained his master's ...music from New York ...and his doctorate ...on University.

...tical leave last year ...an intensive study of ...ams and the conduct...uropean choral groups, ...27,000 miles in Britain ...he Continent. He ad...the British National ...n of Music Societies at ...usion of his tour.

...now consultant for ...ucation and a member ...ther education commit... Music Educators' Na...nference.

...iday is known as a ...d editor for national ...blications. He is the ... numerous articles in ...l and educational fields ...esent is writing a book ...and choral technique.

World War II he ...a Navy pilot and in... officer. He has always ...Massachusetts where ...orn.

...e coming season Dr. ...ill conduct the Handel ...n Society in "Messiah" ...ces Sunday evening, ...unday afternoon, Dec. ...Monday evening, Dec. ...pring concert will offer ...Grand Mass in C minor ...y evening, April 3. All ...nces will take place in ...y Hall.

...andel and Haydn So...ich is the first oratorio ...ormed in America, ha... only seven conducto... ...148 years of present... ...ria. Dr. Gilday will be ...

ALLENTOWN, PA.
CALL
D. 75,882
JUL 6 1959

HILL TO HILL

In Bethlehem

Thirteen persons who attended the fifth Early American Moravi... an Music Festival and Seminar last month in Winston - Salem N.C., have the distinction of hav... ing attended all five festivals. The first was held in Bethlehem. Of the 13, six are Bethlehemites — the Rev. Reuben Gross, Miss Fanny Harrar, Mrs. Harry Schaeffer, Mr. and Mrs. Walter Schrempel and Mrs. John Weinlick. The other seven come from the South and West.

* * *

A 12-year-old Bethlehem boy likes to tell of his experiences while on a fishing trip during a camping program. Not only was he awarded "best fisherman," but "we used hot dogs for bait and fished in a guppy tank."

* * *

More than 33,000 youngsters participated in activities on the Bethlehem playgrounds during the past week. The largest attendance — 3,136 — was recorded by Calypso Playground. Of this number 2,200 attended the site's ice cream festival. Dressup day was held at all the playgrounds. The largest number of participants was set by Pembroke. King's Mansion has a record 120 youngsters registered for box hockey. This week's main attraction will be the pet shows.

* * *

We frequently run across the names of favorite Bach Festival soloists in music news of the nation. Two of these versatile and hard-working people will be singing Sunday at the Berkshire Festival in Lenox, Mass. Donald Gramm, bass, and Adele Addison, soprano, will perform in Mozart's Requiem at 2:30 p.m. Charles Munch, Boston Symphony conductor, will wield the baton.

* * *

A group of Bethlehem Steel Co. loopers, who will embark upon a five-week training period, were given a dinner last night in Hotel Bethlehem. More than 150 new personnel attended.

* * *

Miss Lillie S. Turman, head mistress of Moravian Seminary for Girls, Green Pond, delivered the address of the 160th anniversary service of the Gnaden Huetten Moravian Church, Gnaden Huetten, Ohio, yesterday. The Rev. John F. Morman, chaplain, was host minister.

* * *

Although final reports on the membership drive of Historic Bethlehem Inc. were made last week, reports are still coming in Stuart Bolger, director, said yesterday. Whether or not the 1,800 membership goal was achieved should be known today, he says But the membership drive is not officially over. An up - to - date pamphlet on the progress in restoration and aims and goals of the organization will be distributed today with the hope that its readers will become members.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 6 1959
MONDAY AFTERNOON, ...

Second Weekend At Tanglewood Opens on Friday

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the concerts of the second weekend of the Berkshire Festival at Tanglewood, Lenox, on Friday and Saturday evenings at 8.30 and Sunday afternoon at 2.30.

Program Announced

The Friday evening concert in the Theater-Concert Hall will feature the young French pianist, Nicole Henriot-Schweitzer as soloist and the complete program, composed entirely of Mozart's works, will include the Overture to "Don Giovanni;" the Piano Concerto in G major, K. 453, with Mme Henriot-Schietzer as soloist; the Divertimento in B flat major for Strings and Two Horns, K. 287 and the Symphony No. 35 in D major, K. 385 ("Haffner").

The concert on Saturday evening will be held in the Music Shed and will be devoted to three Mozart Symphonies—No. 39 in E flat major, K. 543; No. 40 in G minor, K. 550, and No. 41 in C major ("Jupiter") K. 551. This concert will mark the dedication of the new acoustical stage canopy in the Music Shed. The canopy has been designed by Eero Saarinen and Associates of Bloomfield Hills, Mich., in consultation with the acoustical engineering firm of Bolt, Beranek & Newman. The funds to cover the cost of building the canopy have been donated to the Boston Symphony Orchestra by Mrs. Edmund H. Talbot of Boston in memory of her late husband and it is expected that Mrs. Talbot will be present to take part in the dedication ceremony.

Sunday Music

Sunday's all - Mozart program will open with the Symphony No. 38 in D major, "Prague," K. 504. The remainder of the program will be devoted to a performance of Mozart's Requiem Mass in D minor, K. 626. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The Festival Chorus will be prepared by Hugh Ross. The Mozart Requiem was last performed at Tanglewood in the summer of 1947 when the Berkshire Festival Chorus was conducted by Robert Shaw.

The open rehearsal on Saturday morning at 10 o'clock will be held in the Theater-Concert Hall. Admission to the rehearsal is for the benefit of the Boston Symphony Orchestra's pension fund.

Pro Musica to Play

The New York Pro Musica under the direction of Noah Greenberg will make its second Tanglewood appearance on Wednesday at 8:30 in the Theater-Concert Hall, presenting a program devoted to Monteverdi and the Italian Baroque. The program will include, in addition to the works for various combinations of voices and instruments by Monteverdi, a Romanesca for bass viol and harpsichord solos by Frescobaldi and a sonata for recorder by Francesco Maria Veracini. Members of New York Pro Musica include: Betty Wilson and Bethany Beardslee, sopranos; Robert White, countertenor; Charles Bressler, tenor; Gordon Myers, baritone; Brayton Lewis, bass; Paul Ehrlich, baroque flute and recorder; Martha Blackman, bass viol; Bernard Krainis, recorder, and Paul Maynard, harpsicord.

Berkshire Music Center events for the week include a concert by the Student Orchestra on Thursday evening in the Music Shed lectures on Wednesday afternoon and Friday afternoon at 3:15 in the Chamber Music Hall and on Sunday student chamber music at 10 a.m. and a Composers' Forum at 8:30 p.m., both in the Chamber Music Hall. All these events are open to Friends of the Berkshire Music Center.

Mozart's Music This Week at Tanglewood

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the concerts of the second weekend of the Berkshire Festival at Tanglewood near Lenox next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30.

The Friday evening concert in the Theatre-Concert Hall will feature the young French pianist, Nicole Henriot-Schweitzer as soloist and the complete program will include the Overture to "Don Giovanni;" the Piano Concerto in G major, (with Mme. Henriot-Schweitzer); the Divertimento in B flat major for Strings and Two Horns, and the Symphony No. 35 in D major, ("Haffner").

The concert on Saturday evening will be held in the Music Shed and will be devoted to three Mozart Symphonies - No. 39 in E. flat major; No. 40 in G minor; No. 41 in C major ("Jupiter"). This concert will mark the dedication of the new acoustical stage canopy in the Music Shed.

Sunday's all Mozart program will open with the Symphony No. 38 in D major, "Prague,". The remainder of the program will be devoted to a performance of Mazart's Requiem Mass in D. Minor.

An open rehearsal on Saturday morning at 10 o'clock will be held in the Theatre-Concert Hall. Admission to the rehearsal is $1 for the benefit of the Boston Symphony Orchestra's Pension Fund.

The New York Pro Musica under the direction of Noah Greenberg will make its second Tanglewood appearance tomorrow, Wednesday, at 8:30 in the Theatre-Concert Hall, presenting a program devoted to Monteverdi and the Italian Baroque.

Berkshire Music Center events for the coming week include a concert by the Student Orchestra on Thursday evening in the Music Shed, lectures on Wednesday afternoon and Friday afternoon at 3:15 in the Chamber Music Hall and on Sunday Student Chamber Music at 10 a. m. and a Composers' Forum at 8:30 p. m., both in the Chamber Music Hall. All events are open to friends of the Berkshire Music Center.

The Echo, New Lebanon, N.Y.
7/7/59

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 8 1959

New York Pro Musica In 2nd Tanglewood Appearance Tonight

The New York Pro Musica, under the direction of Noah Greenberg, will make its second appearance at Tanglewood, Lenox, in a concert in the Theater-Concert Hall tonight at 8.30.

Members of the New York Pro Musica include: Betty Wilson and Bethany Beardslee, sopranos; Robert White, countertenor; Charles Bressler, tenor; Gordon Myers, baritone; Brayton Lewis, bass; Paul Ehrlich, baroque flute and recorder; Martha Blackman, bass viol; Bernard Krainis, recorders and Paul Maynard, harpsichord.

As will be noted from the many functions of each member of the group, the Pro Musica's concert will offer the opportunity to hear seldom performed music by a variety of vocal and instrumental combinations. Some of the instruments used by the group date back to the time when the music was written, while others are expert reproductions or the originals.

The group summered in Williamstown several seasons ago and was heard in concerts there.

The program will be devoted to Monteverdi and the Italian Baroque. In addition to the works for various combinations of voices and instruments by Monteverdi, the program will also include a Romanesca for bass viol and harpsichord solos by Frescobaldi and a Sonata for Recorder by Francesco Mario Veracini.

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809
JUL 8 1959

SMART SET . . . By ROSE WALSH

Cauley-Shannon Wedding Date Near

OYSTER HARBORS CLUB—Barbara and Wendy Lyons sit beside Leslie Hesson on deck of small boat at Cape Cod resort. Barbara and Wendy are the daughters of Mr. and Mrs. Thomas J. Lyons of Brockton, while their friend is the daughter of the H. W. Hessons of Highland Park, N. J.
(Photo by E. Lockwood Studios)

Showers, luncheons and teas have been honoring Miss Margaret Elizabeth Cauley, daughter of Mr. and Mrs. Edward T. Cauley of Needham, who will become the bride of George Mitchell Shannon, Jr., Catholic University alumnus, son of Mr. and Mrs. George M. Shannon of Newton and Hyannisport on Saturday. The ceremony performed by Rev. William Wolkovich will take place at an 11 o'clock nuptial mass in St. Joseph's Church, Needham, and the garden of the Cauley home will be the setting for the reception.

For her bridal attendants, Miss Cauley has chosen her sister, Alma Marie, as maid of honor. Eloise Seifert of Framingham and Joyce Garvey of Newton, her cousins, will share bridesmaid roles with Leonora Shannon, sister of the bridegroom-elect; and Mary Lally of Brookline. Catherine Marie Langdon of West Hartford, Conn. is to be the flower girl, and Roland Stewart of Framingham, ring bearer.

John Parker Shannon is arriving from San Diego, Cal. to attend his brother. Another brother, Gerald, with Dr. Edward T. Cauley of Philadelphia, C. Vincent Harrigan of Dedham and Joseph Gannon of New York will take care of placing the guests.

A graduate of Notre Dame Academy and Teacher's College, Plymouth, N. H. Miss Cauley received her master's degree from Boston University. Mr. Shannon prepared for C. U. at St. Sebastian's Country Day School.

★ ★ ★

AUGUST 22 HAS BEEN chosen for the wedding of Miss Alice Walton Russell and Stanley F. Novaco, USA, as announced by her parents, Mr. and Mrs. Richard S. Russell, Jr., of Wenham.

Miss Russell is a graduate of the Walnut Hill School and of Centenary Junior College, class of 1958. She made her debut during the 1956-57 season. Mr. Novaco, son of Mr. and Mrs. Stanley George Novaco of Nutley, N. J., was graduated from Blair Academy and is stationed at Ft. Dix, N. J. He will continue his studies at Lafayette College in the fall.

★ ★ ★

BRUNCH AND LUNCHEON parties are on Thursday's social calendar prior to the Philomatheia Club's Dessert-Bridge at the Lighthouse, Cohasset, in the interest of the club's Boston College Scholarship Fund. Mrs. Vincent P. Roberts, president, is assisting Mrs. William H. Garvin, party chairman. Heading the reservation list are Mrs. Charles Hunter, Mrs. Ernest Pevear, Mrs. Maurice Downy, Mrs. William K. MacNamara, Mrs. Herbert Harkins, Mrs. John J. Burke and Mrs. Fred Dobratz.

Among those entertaining at luncheon are Mrs. Byron G. Tosi, Mrs. James McQueeney, Mrs. John McLaughlin, Mrs. Thomas Harkins and Mrs. George McLeavey. Mrs. Charles N. Winship is giving a brunch before the bridge as are Mrs. Louis O'Malley, Mrs. Joseph A. Dunn, Mrs. William F. Quinn, Mrs. Robert Maloney, Mrs. Daniel Mahoney, Mrs. Fred Leonard, Mrs. William T. O'Halloran, Mrs. Edward J. Casey, Mrs. Francis Thompson and Mrs. Christopher Kirk.

★ ★ ★

BOSTON SOCIALITE Mrs. Edmund Hawes Talbot of Commonwealth ave., is the donor of the new Talbot stage canopy in the Music Shed at Tanglewood which will be officially dedicated on Saturday evening. The ceremonies at which Dr. Charles Munch, Boston Symphony's noted conductor, and Henry B. Cabot, president of the Orchestra's board of trustees, will participate will be held at the intermission of the Orchestra's Berkshire Festival concert devoted to three Mozart Symphonies. Mrs. Talbot has given $40,000 to the Boston Symphony as a memorial to her husband, the late Mr. Talbot, Boston lawyer and member of the firm of Tower, Talbot and Hiler.

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

JUL 9 1959

Tanglewood To Feature Mozart On Festival's Second Weekend

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the concerts of the second weekend of the Berkshire Festival at Tanglewood, Lenox, Massachusetts on next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30.

The Friday evening concert (July 10) in the Theatre-Concert Hall will feature the young French pianist, Nicole Henriot-Schweitzer as soloist and the complete program will include the Overture to "Don Giovanni"; the Piano Concerto in G major, K. 453 (with Mme. Henriot-Schweitzer); the Divertimento in B flat major for Strings and Two Horns, K. 287 and the Symphony No. 35 in D major, K. 385 ("Haffner").

The concert on Saturday evening (July 11) will be held in the Music Shed and will be devoted to three Mozart Symphonies — No. 39 in E flat major, K. 543; No. 40 in G minor, K. 550; No. 41 in C major ("Jupiter") K. 551. This concert will mark the dedication of the new acoustical stage canopy in the Music Shed. The canopy has been designed by Eero Saarinen and Associates of Bloomfield Hills, Michigan in consultation with the acoustical engineering firm of Bolt, Beranek & Newman. The funds to cover the cost of building the canopy have been donated to the Boston Symphony Orchestra by Mrs. Edmund H. Talbot of Boston in memory of her late husband and it is expected that Mrs. Talbot will be present to take part in the dedication ceremony.

Sunday's all Mozart program will open with the Symphony No. 38 in D major, "Prague," K. 504. The remainder of the program will be devoted to a performance of Mozart's Requiem Mass in D minor, K. 626. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The Festival Chorus will be prepared by Hugh Ross. The Mozart Requiem was last performed at Tanglewood in the summer of 1947 when the Berkshire Festival Chorus was conducted by Robert Shaw.

The Open Rehearsal on Saturday morning, July 12, at 10 o'clock will be held in the Theatre-Concert Hall.

The New York Pro Musica under the direction of Noah Greenberg will make its second Tanglewood appearance on Wednesday, July 8 at 8:30 in the Theatre-Concert Hall, presenting a program devoted to Monteverdi and the Italian Baroque. The program will include, in addition to the works for various combinations of voices and instruments by Monteverdi, a Romanesca for Bass Viol and Harpsichord solos by Frescobaldi and a Sonata for Recorder by Francesco Maria Veracini. Members of the New York Pro Musica include: Betty Wilson and Bethany Beardslee, Sopranos; Robert White, Countertenor; Charles Bressler, Tenor; Gordon Myers, Baritone; Brayton Lewis, Bass; Paul Ehrlich, Baroque Flute and Recorder; Martha Blackman, Bass Viol; Bernard Krainis, Recorders and Paul Maynard, Harpsichord.

Berkshire Music Center events for the coming week include a concert by the Student Orchestra on Thursday evening (July 9) in the Music Shed, lectures on Wednesday afternoon (July 8) and Friday afternoon (July 10) at 3:15 in the Chamber Music Hall and on Sunday Student Chamber Music at 10 a.m. and a Composers' Forum at 8:30 p.m., both in the Chamber Music Hall. All events are open to Friends of the Berkshire Music Center.

FRENCH PIANIST . . . Nicole Henriot-Schweitzer, remarkable young artist who will play at Tanglewood in the Theater-Concert Hall on July 10 at 8:30. With Charles Munch and the Boston Symphony Orchestra she will give a performance of Mozart's Piano Concerto K. 435.

Springfield Union
LD, MASS., THURSDAY, JULY 9, 1959

New Composition Will Be Played

LENOX — A concert of contemporary chamber music will be performed at Tanglewood Monday at 8.30 p. m. in the Theater-Concert Hall, sponsored by the Fromm Music Foundation of Chicago which is dedicated to the furtherance of contemporary music.

The program will open with the "Sonata for Flute and Piano" by Serge Prokofieff, performed by Doriot Anthony Dwyer, flute, and Jesus Maria Sanroma, piano. "A Quartet for Violin, Viola, Cello and Piano," written by Ingolf Dahl in 1957 and commissioned by the Fromm Foundation, will follow, performed by Richard Burgin, violin; Joseph de Pasquale, viola; Samuel Mayes, cello and Sanroma, piano. Robert Price, tenor, Louise Parker, alto, and Sanroma will be soloists in the "Dairy of One Who Vanished for Tenor, Alto, Trio of Women's Voices and Piano" by Leos Janacek. The program will close with the first performance of Arnold Franchetti's "Three Ricercari for Fifteen Instruments," commissioned by the Fromm Foundation and composed in 1958. Richard Burgin will conduct members of the Boston Symphony Orchestra.

The concert is open to Friends of the Berkshire Music Center.

UNION, SPRINGFIELD, MASS., THURSDAY, JULY 9, 1959

SECOND ANNUAL CONCERT GIVEN BY PRO MUSICA

Works of Baroque Composers Presented at Tanglewood

By WILLARD M. CLARK

TANGLEWOOD — The New York Pro Musica, one of the finest vocal and instrumental ensembles to be heard, made its second annual appearance here Wednesday night giving the second concert in the current chamber music series.

Interesting Program

Under the direction of the scholarly Noah Greenberg, the group presented a most interesting program taken from the works of Monteverdi and other Italian baroque composers.

Members of the ensemble are Betty Wilson and Bethany Beardslee, sopranos; Robert White, countertenor; Charles Bressler, tenor; Gordon Myers, baritone; Brayton Lewis, bass; Paul Ehrlich, baroque flute and recorder; Martha Blackman, bass viol; Bernard Krainis, recorders and Paul Maynard, harpsichordist.

As will be noted from the many functions of each member of the group, the Pro Musica's concert offered a rare opportunity to hear seldom-performed music by a variety of vocal and instrumental combinations. We were told some of the instruments used by the group date back to the time when the music was written, while others are expert reproductions of the originals.

Listening to this music, one does not think of the individual performer, rather one's attention is on the ensemble, and what an ensemble this is. Every voice is beautiful and flexible, each able to provide myriad colorations. It was evident that these were dedicated musicians who find in ancient music a wonderful musical response.

Monteverdi stands in a world alone, for in his madrigals, operas and sacred works, he aroused music from conventionalism and inspired it to bold contrasts, declamative goals and multicolored sonorities.

We found particular pleasure in an exquisite duet for two sopranos, "Lamento Della Ninfa" and a fine duet for bass and baritone, "Ardo E. Scoprir." Then there was the more familiar "Lamento d'Arianna" in which each singer brought his or her own vocal color and merged it into a stunning fabric. Much of the music was accompanied by harpsichord and viol. Miss Blackman and Mr. Maynard joined forces in an interesting work by Biagio Marini, "Romances." The viol had a lovely mellow tone and blended well with the harpsichord.

Fine Talent

Mr. Maynard revealed his fine talent in a harpsichord solo by Frescobaldi and Bernard Krainis revealed the possibilities of the recorder in a sonata by Veracini. Where else would one have the opportunities to hear this music except from dedicated musicians like those of the New York Pro Musica? It is safe to predict, that having visited Tanglewood twice they will return again and again. They will be welcome.

Next Wednesday night the chamber music concert will be played by the Beaux Arts Trio of New York, one of the favorite visitors to Tanglewood. Its members are Menahem Pressler, piano; Daniel Guilet, violin, and Bernard Greenhouse, cello.

The week end concerts will be devoted to the music of Mozart, culminating Sunday afternoon with a performance of his "Requiem in D Minor." Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor and Donald Gramm, bass. The concert will open with the "Prague Symphony."

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809

JUL 9 1959

TANGLEWOOD CONCERT

A concert of contemporary chamber music will be performed at Tanglewood Monday, July 13, at 8:30 p. m., in the theater-concert hall. Participating are members of the Boston Symphony Orchestra and guest artists.

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

JUL 9 1959

Tanglewood To Feature Mozart On Festival's Second Weekend

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The Friday evening concert (July 10) in the Theatre-Concert Hall will feature the young French pianist, Nicole Henriot-Schweitzer as soloist and the complete program will include the Overture to "Don Giovanni"; the Piano Concerto in G major, K. 453 (with Mme. Henriot-Schweitzer); the Divertimento in B flat major for Strings and Two Horns, K. 287 and the Symphony No. 35 in D major, K. 385 ("Haffner").

The concert on Saturday evening (July 11) will be held in the Music Shed and will be devoted to three Mozart Symphonies — No. 39 in E flat major, K. 543; No. 40 in G minor, K. 550; No. 41 in C major ("Jupiter") K. 551. This concert will mark the dedication of the new acoustical stage canopy in the Music Shed. The canopy has been designed by Eero Saarinen and Associates of Bloomfield Hills, Michigan in consultation with the acoustical engineering firm of Bolt, Beranek & Newman. The funds to cover the cost of building the canopy have been donated to the Boston Symphony Orchestra by Mrs. Edmund H. Talbot of Boston in memory of her late husband and it is expected that Mrs. Talbot will be present to take part in the dedication ceremony.

Sunday's all Mozart program will open with the Symphony No. 38 in D major, "Prague," K. 504. The remainder of the program will be devoted to a performance of Mozart's Requiem Mass in D minor, K. 626. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The Festival Chorus will be prepared by Hugh Ross. The Mozart Requiem was last performed at Tanglewood in the summer of 1947 when the Berkshire Festival Chorus was conducted by Robert Shaw.

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The New York Pro Musica under the direction of Noah Greenberg will make its second Tanglewood appearance on Wednesday, July 8 at 8:30 in the Theatre-Concert Hall, presenting a program devoted to Monteverdi and the Italian Baroque. The program will include, in addition to the works for various combinations of voices and instruments by Monteverdi, a Romanesca for Bass Viol and Harpsichord solos by Frescobaldi and a Sonata for Recorder by Francesco Maria Veracini. Members of the New York Pro Musica include: Betty Wilson and Bethany Beardslee, Sopranos; Robert White, Countertenor; Charles Bressler, Tenor; Gordon Myers, Baritone; Brayton Lewis, Bass; Paul Ehrlich, Baroque Flute and Recorder; Martha Blackman, Bass Viol; Bernard Krainis, Recorders and Paul Maynard, Harpsichord.

Berkshire Music Center events for the coming week include a concert by the Student Orchestra on Thursday evening (July 9) in the Music Shed, lectures on Wednesday afternoon (July 8) and Friday afternoon (July 10) at 3:15 in the Chamber Music Hall and on Sunday Student Chamber Music at 10 a.m. and a Composers' Forum at 8:30 p.m., both in the Chamber Music Hall. All events are open to Friends of the Berkshire Music Center.

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Springfield Union
ELD, MASS., THURSDAY, JULY 9, 1959

New Composition Will Be Played

LENOX — A concert of contemporary chamber music will be performed at Tanglewood Monday at 8:30 p. m. in the Theater-Concert Hall, sponsored by the Fromm Music Foundation of Chicago which is dedicated to the furtherance of contemporary music.

The program will open with the "Sonata for Flute and Piano" by Serge Prokofieff, performed by Doriot Anthony Dwyer, flute, and Jesus Maria Sanroma, piano. "A Quartet for Violin, Viola, Cello and Piano," written by Ingolf Dahl in 195[illegible] and commissioned by the Fromm Foundation, will follow, performed by Richard Burgin, violin; Joseph de Pasquale, viola; Samuel Mayes, cello and Sanroma, piano. Robert Price, tenor, Louise Parker, alto, and Sanroma will be soloists in the "Diary of One Who Vanished for Tenor, Alto, Trio of Women's Voices and Piano" by Leos Janacek. The program will close with the first performance of Arnold Franchetti's "Three Ricercari for Fifteen Instruments," commissioned by the Fromm Foundation and composed in 1958. Richard Burgin will conduct members of the Boston Symphony Orchestra.

The concert is open to Friends of the Berkshire Music Center.

BOSTON, [illegible]
Independent
Circ. 369,809

JUL 9 1959

TANGLEWOOD CONCERT

A concert of contemporary chamber music will be performed at Tanglewood Monday, July 13, at 8:30 p. m., in the theater-concert hall. Participating are members of the Boston Symphony Orchestra and guest artists.

Student Orchestra At Tanglewood To Play Tonight

The second concert by the Berkshire Music Center Orchestra will be presented tonight at 8:30 in the Music Shed at Tanglewood. In spite of rather cool weather at the opening concert, this popular student orchestra drew nearly 1,200 Friends of the Berkshire Music Center. As at the opening concert, Eleazar de Carvalho will conduct his students in the concluding work of the evening.

This concert will feature the first soloist of the young Music Center season. Italo Babini of Brazil will play the cello solo in a performance of Tchaikovsky's Rococco Variations, which is to be conducted by Sverre Bruland of Oslo, Norway. Thomas Griswold of Williamstown will conduct Haydn's Symphony No. 99, as the opening work of the evening. Harold Farberman, a member of the percussion section of the Boston Symphony Orchestra and an accomplished conductor, is to conduct Sibelius' Swan of Tuonela.

After intermission, Fernand Gration of Montreal will conduct the orchestra in Samuel Barber's Adagio for Strings. Ravel's Rapsodie Espagnole, conducted by Eleazar de Carvalho, will conclude the concert.

The Sunday morning chamber music concert, another in the weekly series of concerts presented under the auspices of the Friends of the Berkshire Music Center, will take place in the Chamber Music Hall at 10 a.m. The program will open with the Mozart Quartet K. 499 which was prepared under the supervision of Richard Burgin, concertmaster of the Boston Symphony Orchestra. Mrs. Doriot Anthony Dwyer, principal flute of the orchestra, directs the rehearsals of Nielssen's Quintet for Wind Instruments, the second number of the program. The concluding work, prepared under the leadership of William Kroll, will be Beethoven's Trio Opus 70, No. 1.

News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 6,989

JUL 9 1959

FRIDAY, JULY 10

Tanglewood. Mozart weekend. Boston Symphony concerts 8:30 p.m. Friday, Saturday, 2:30 Sunday.

Art. Private collections of Mr. and Mrs. Richard Rodgers and Mr. and Mrs. Leopold Godowsky, through Aug 9 at Wadsworth Atheneum.

SATURDAY, JULY 11

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 9 1959

Fromm Chamber Music Monday at Tanglewood

A concert of contemporary chamber music will be performed at Tanglewood Monday night at 8:30 in the Theater-Concert Hall. Participating in the concert, which is sponsored by the Fromm Music Foundation of Chicago, will be members of the Boston Symphony Orchestra and guest artists.

The program will open with the sonata for flute and piano by Serge Prokofieff, performed by Doriot Anthony Dwyer, flute, and Jesus Maria Sanroma, piano. A quartet for violin, viola, cello and piano, written by Ingolf Dahl in 1957 and commissioned by the Fromm Music Foundation, will follow. It will be performed by Richard Burgin, violin; Joseph de Pasquale, viola; Samuel Mayes, cello, and Jesus Maria Sanroma, piano. Robert Price, tenor; Louise Parker, alto, and Jesus Maria Sanroma will be soloists in the "Diary of One Who Vanished" for tenor, alto, trio of women's voices and piano by Leos Janacek. The program will close with the first performance of Arnold Franchetti's "Three Ricercari for Fifteen Instruments," commissioned by the Fromm Music Foundation and composed in 1958. Richard Burgin will conduct members of the Boston Symphony Orchestra.

The concert is open to Friends of the Berkshire Music Center.

The Fromm Foundation is also sponsoring a series of lecture-concerts at Tanglewood, entitled "Seminar in Contemporary Music," with special emphasis on aspects of new music. The lectures, on Friday afternoons at 3:15 in the Chamber Music Hall, are open to Friends of the Music Center.

Succeeding lecture-concerts will be as follows: Tomorrow Aaron Copland will speak on recent European piano music, and the musical program will include "Quatres Etudes de Rythme" (1950) by Olivier Messiaen; "Klavierstuck XI" (1956) by Karlheinz Stockhausen; and Piano Sonata No. 1 (1946) by Pierre Boulez. Hugh Ross will be the speaker on July 17 on "Phases of Contem-porary Choral Literature," and his lecture will be illustrated with Stravinsky's Mass (1943) and the "Nonet" (1923) by Heitor Villalobos. On July 24, Gunther Schuller will speak on his own compositions, two of which — the string quartet (1957), commissioned by the Fromm Music Foundation, and the wind quintet (1958) — will be performed. Robert Craft will lecture on July 31 on "New Music and Performance Problems" and will illustrate his lecture with works by Luigi Dallapiccola ("Goethe Lieder," 1953) and Alban Berg (chamber concerto for piano, violin and wind instruments, 1925).

Journal Record
AMHERST, Mass.
Weekly Independent
Circ. 1,823

JUL 9 1959

A concert of Contemporary Chamber Music will be performed at Tanglewood, Lenox, Monday, July 13, at 8:30 p.m. in the Theatre-concert hall. Participating in the concert, which is sponsored by the Fromm Music Foundation of Chicago, are members of the Boston Symphony orchestra and guest artists.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

JUL 9 1959

Fromm Music Foundation Group To Appear At Tanglewood Fete

The Fromm Music Foundation of Chicago will sponsor a program of study of contemporary music at the 1959 session of the Berkshire Music Center at Tanglewood, Lenox, Massachusetts.

The program which was begun in 1956 at Tanglewood, will be under the supervision of the staff of the School's Composition Department under the direction of Aaron Copland, with the assistance of Lukas Foss and Leon Kirchner.

A concert of Contemporary Chamber Music sponsored by the Fromm Foundation will be performed on Monday evening, July 13 at 8:30, by members of the Boston Symphony Orchestra and guest artists, including the noted pianist, Jesus Maria Sanroma.

The program will include the Sonata for Flute and Piano by Serge Prokofieff; the Piano Quartet by Ingolf Dahl (commissioned by the Fromm Foundation for the Festival of Contemporary Arts at the University of Illinois and first performed there); Janacek's Diary of One Who Vanished," 22 Poems for Tenor, Alto and Trio of Women's Voices; and Three Ricercari for instrumental ensemble by Arnold Franchetti. This last work was commissioned by the Fromm Foundation and will receive its first performance at this concert.

The series of six Friday afternoon lecture-recitals in the Seminar in Contemporary Music will be continued this season and will include Aaron Copland, Gunther Schuller, Lukas Foss, Robert Craft and Ernst Krenek.

The Fromm Fellowship Players are a group of young professional musicians whose special interests and skills have earned them the Fromm Music Foundation Fellowships for study and performance of contemporary music at the Berkshire Music Center.

Fromm Fellows, who will perform in the Seminar in Contemporary Music as well as at the Composers' Forums on Sunday evenings, will include Peter Marsh, violin (Seattle, Washington); Theodora Mantz, violin (Minneapolis, Minnesota); Roy Nickrenz, viola (Hamburg, New York); Donald McCall, cello (Kansas City, Missouri); Lytton DeSilva, flute (New York, N. Y.); Dorothy Kidney, Oboe ,Appleton, New York); William Smith, clarinet (Manhattan Beach, California); Ruth Moss, bassoon (Newport News, Virginia); Robert Wade, French horn (Wichita, Kansas); Corinne Curry Faberman, soprano (Boston; Paul Jacobs, piano (Paris, France).

The Fromm Music Foundation is dedicated to the furtherance of contemporary music. Wishing to bring the living flow of musical creation closer to the public, the Foundation aims to return the initiative to the composers and to strengthen the most vital source of a healthy musical culture: composition. To foster the realization of this aim, the Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication and recording of contemporary music. The Foundation is headed by Paul Fromm of Chicago, its founder and president, and Alexander Schneider, its associate director.

Pittsfield, Massachusetts, Thursday, July 9, 1959. Eagle

Babbitt

THEATER-CONCERT HALL at Tanglewood is again attracting overflow crowds. The first Bach concert of the season there Friday night attracted 3,282 persons and attendance at Sunday afternoon's program was 3,145. Saturday night's concert was in the Music Shed, with 4,573 on hand to hear the Boston Symphony Orchestra.

80

Eagle 7/9/59

Music Review

New York Pro Musica at Tanglewood

By JAY C. ROSENFELD

THE SECOND event in the Wednesday evening series of chamber music concerts at Tanglewood was a program last night in the Theater-Concert Hall by the New York Pro Musica, Noah Greenberg, director. They devoted the entire evening to composers of the Italian Baroque period, concentrating essentially on the great Claudio Monteverdi.

The Pro Musica programs are always the result of serious scholarships but the performances, expertly and carefully prepared, have a spirit of freshness and the fun of music-making. Thus their audiences are treated to as authentic a revival of the manner of this three-century old music as would be currently possible.

* * *

THE ENSEMBLE consists of six vocalists, Betty Wilson and Bethany Beardslee, sopranos, Robert White, countertenor, Charles Bressler, tenor, Gordon Myers, baritone, and Brayton Lewis, bass. The instrumentalists are Paul Ehrlich, Baroque flute and recorder. Martha Blackman, bas viol, Bernard Krainis, recorders, and Paul Maynard, harpsichord. Miss Blackman uses a 17th-century bow which has a concave stick and she holds it in the manner utilized in its day with thumb on top. She completes the picture by using no vibrato when playing the six-stringed instrument, held off the floor and steadied between the knees.

* * *

EXCEPT FOR Veracini, a contemporary of Bach, all the music of the evening was of the preceding century, mainly of Monteverdi, with examples by Biagio Marini and Frescobaldi. Monteverdi was the outstanding composer of his day and one of those whose genius definitely altered the course of musical history. He spent the last 30 years of his life as master of the choirs at St. Mark's in Venice, but his effect on music was in secular fields far more than within ecclesiastical limits.

It would not be evident to the general listener that so much research had gone into the preparation of a program such as last night's, but contemporary musicians have to reckon with notation as practiced in Monteverdi's time, with the realization of the accompaniment which was usually only a figured bass, with ornaments and embellishments, etc. There was a minimum of written indications which through the years permitted an abuse of interpretation. Greenberg always held to the original purity so far as was feasible.

THERE WAS great contrast and variety to the program. Everyone had a solo and the entire ensemble was variously grouped so that there was much chess-playing in the disposition of the performers after each number. The subject matter was more often gay and bubbling than sombre. The fact that the instruments do not permit of powerful accents or of stronger volume gives the whole evening a character far removed from that possible with the successors of the harpsichord and later stringed and wind instruments, but this specialized music has an enthusiastic public and last night they accorded the artists evidence of thorough appreciation.

Monteverdi's children and the succeeding generations strayed from the paths of music, but the reversion now of Noah Greenberg (whose immigrant father angelicized the name) to the family vocation is an atavistic phenomenon of remarkable interest. Greenberg conducts his decade of singers and instrumentalists with restrained but persuasive gestures and achieves consistently vital and graphic interpretations.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,953

JUL 9 1959

Mozart Concerts At Tanglewood

TANGLEWOOD, Mass. — Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the concerts of the second weekend of the Berkshire Festival at Tanglewood, Lenox, Massachusetts on Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30.

The Friday evening concert (July 10; in the Theatre - Concert Hall will feature the young French pianist Nichole Henriot - Schweitzer as soloist and the complete program will include the Overture to "Don Giovanni;" the Piano Concerto in G major, K. 453 :with Mme. Henriot - Schweitzer); the Divertimento in B flat major for Strings and Two Horns, K. 287 and the Symphony No. 35 in D major, K. 385 ("Haffner").

The concert on Saturday evening (July 11) will be held in the Music Shed and will be devoted to three Mozart Symphonies — No. 39 in E flat major, K. 543: No. 40 in G minor, K. 550; No. 41 in C major ("Jupiter") K. 551.

This concert will mark the dedication of the new acoustical stage canopy in the Music Shed. The canopy has been designed by Eero Saarinen and Associates of Bloomfield Hills, Michigan in consultation with the acoustical engineering firm of Bolt, Beranek & Newman.

Funds to cover the cost of building the canopy have been donated to the Boston Symphony Orchestra by Mrs. Edmund H. Talbot of Boston in memory of her late husband and it is expected that Mrs. Talbot will be present to take part in the dedication ceremony.

Sunday's all Mozart program will open with the Symphony No. 38 in D major, "Prague," K. 504. The remainder of the program will be devoted to a performance of Moazart's Requiem Mass in D minor, K 626.

Soloists will include Adele Addison, soprano; Florence Kopleff contralto; Blake Stern, tenor; and Donald Gramm, bass. The Festival Chorus will be prepared by Hugh Ross. The Mozart Requiem was last performed at Tanglewood in the summer of 1947 when the Berkshire Festival Chorus was conducted by Robert Shaw.

The Open Rehearsal on Saturday morning, July 12, at 10 o'clock will be held in the Theatre - Concert Hall. Admission to the rehearsal is $1 for the benefit of the Boston Symphony Orchestra's Pension Fund.

Mozart Program This Weekend At Tanglewood

Charles Munch, Music Director of the Boston Symphony Orchestra will conduct the concerts of the second weekend of the Berkshire Festival at Tanglewood, Lenox, Massachusetts on Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30.

The Friday evening concert (July 10) will feature the young French pianist, Nichole Henriot-Schweitzer as soloist in the Mozart overture to "Don Giovanni." Saturday evening's selections in the Music Shed include Mozart's Symphony No. 39, Symphony No. 40, and the "Jupiter," Symphony No. 41.

Sunday's all Mozart program will open with the Symphony No. 38 in D Major, "Prague," K. 504. The remainder of the program will be devoted to a performance of Mozart's Requiem Mass in D Minor. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The Mozart Requiem Mass was last performed at Tanglewood in the summer of 1947 when the Berkshire Festival Chorus was conducted by Robert Shaw.

Last weekend opened the twenty-second Berkshire Festival with an all Bach program. At Friday night's performance, July 3, an estimated 3,200 people heard the Boston Symphony Orchestra's rendition of the Brandenburg Concerto No. 3, Suite No. 2 in B minor for flute and strings; Musical offerings; and Cantata No. 50.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290

JUL 9 1959

Mozart Program This Weekend At Tanglewood

Charles Munch, Music Director of the Boston Symphony Orchestra will conduct the concerts of the second weekend of the Berkshire Festival at Tanglewood, Lenox, Massachusetts on Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30.

The Friday evening concert (July 10) will feature the young French pianist, Nichole Henriot-Schweitzer as soloist in the Mozart overture to "Don Giovanni." Saturday evening's selections in the Music Shed include Mozart's Symphony No. 39, Symphony No. 40, and the "Jupiter," Symphony No. 41.

Sunday's all Mozart program will open with the Symphony No. 38 in D Major, "Prague," K. 504. The remainder of the program will be devoted to a performance of Mozart's Requiem Mass in D Minor. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The Mozart Requiem Mass was last performed at Tanglewood in the summer of 1947 when the Berkshire Festival Chorus was conducted by Robert Shaw.

Last weekend opened the twenty-second Berkshire Festival with an all Bach program. At Friday night's performance, July 3, an estimated 3,200 people heard the Boston Symphony Orchestra's rendition of the Brandenburg Concerto No. 3, Suite No. 2 in B minor for flute and strings; Musical offerings; and Cantata No. 50.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 18,203

JUL 9 1959

Music, Drama Notes

With every performance of its revival of "A Midsummer Night's Dream" sold out, the American Shakespeare Festival will add seven performances of the comedy to its repertoty schedule at Stratford, on August 11, 20, 27 and September 1 and 9, plus matinees August 16 and 30. These extra performances will be substituted for the dates previously assigned the other three plays in the current repertory: "Romeo and Juliet," "The Merry Wives of Windsor" and "All's Well That Ends Well." The theater management points out that this revised schedule now makes it possible to see all four productions in a two-day span during most weeks of the last half of the season.

The second weekend of concerts of the Berkshire Festival at Tanglewood in Lenox, Mass., will be devoted to the music of Mozart. Friday night's concert at 8:30, will feature the young French pianist, Nicole Henriot-Schweitzer as soloist in the Piano Concerto in G major, K. 453. Three Mozart symphonies are scheduled for Saturday evening's concert in the Music Shed, and Sunday afternoon at 2:30, Mozart's Requiem Mass in D minor, K. 626 will be performed with soloists, Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor and Donald Grann, bass. The Boston Symphony, Charles Munch conducting, will perform in all three concerts.

The thirtieth anniversary series of chamber music concerts at Music Mountain in Falls Village, also in its second week, will have harpsichordist Robert Conant and oboist Warren Stannard as guest artists with the Berkshire Quartet, Sunday afternoon at 4 o'clock. Mr. Conant will appear with the Berkshire Quartet in Apotheose de Corelli for Harpsichord and Strings by Couperin and in the Concerto in F minor for Harpsichord and Strings, by Bach. Mr. Stannard will join members of the Quartet in the Quartet for Oboe and Strings by A. Cooke.

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 2,077

JUL 9 1959

AT TANGLEWOOD — Florence Kopleff, contralto, who will appear with the Boston Symphony Orchestra in the Mozart 'Requiem' on Sunday, July 12 at 2:30. Other soloists in the Tanglewood Concert will be Donald Gramm, bass, Blake Stern, tenor, and Adele Addison, soprano.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,035

JUL 9 1959

Chamber Music Concert Monday At Tanglewood

A concert of Contemporary Chamber Music will be performed at Tanglewood, Lenox, Monday evening at 8:30 in the Theater-Concert Hall. Participating in the concert, which is sponsored by the Fromm Music Foundation of Chicago, are members of the Boston Symphony Orchestra and guest artists.

The program will open with the Sonata for Flute and Piano by Serge Prokofieff, performed by Doriot Anthony Dwyer, flute, and Jesus Maria Sanroma, piano. A Quartet for Violin, Viola, Cello and Piano, written by Ingolf Dahl in 1957 and commissioned by the Fromm Music Foundation, will follow. It will be performed by Richard Burgin, violin; Joseph de Pasquale, viola; Samuel Mayes, cello, and Jesus Maria Sanroma, piano. Robert Price, tenor; Louise Parker, alto, and Jesus Maria Sanroma will be soloists in the "Diary of One Who Vanished, for Tenor, Alto, Trio of Women's Voices and Piano" by Leos Janacek. The program will close with the first performance of Arnold Franchetti's Three Ricercari for Fifteen Instruments, commissioned by the Fromm Music Foundation and composed in 1958. Richard Burgin will conduct members of the Boston Symphony Orchestra.

The concert is open to Friends of the Berkshire Music Center.

The Fromm Foundation is also sponsoring a series of lecture concerts at Tanglewood, entitled Seminar in Contemporary Music with special emphasis on Aspects of New Music. The lectures, on Friday afternoons at 3:15 in the Chamber Music Hall, are open to Friends of the Music Center. The first lecture was given July 3 by Leon Kirchner, who spoke on Materials of Musical Composition. Mr. Kirchner's String Quartet No. 2 (composed in 1958) was performed by Fromm Fellowship players.

Succeeding lecture-concerts will be as follows: July 10, Aaron Copland will speak on Recent European Piano Music, and the musical program will include "Quartres Etudes de Rythme" (1950) by Oliver Messiaen; "Klavierstuck XI" (1956) by Karlheinz Stockhausen, and Piano Sonata No. 1 (1946 by Pierre Boulez. Hugh Ross will be the speaker July 17 on Phases of Contemporary Choral Literature, and his lecture will be illustrated with Stravinsky's Mass (1948) and the Nonet (1923) by Heitor Villa-lobos. On July 24 Gunther Schuller will speak on his own compositions, two of which, the String Quartet (1957), commissioned by the Fromm Foundation, and the Wind Quartet (1958), will be performed. Robert Craft will lecture July 31 on New Music and Performance Problems and will illustrate his lecture with works by Luigi Dallapiccola "Goethe Lieder," 1953) and Alban Berg (Chamber Concerto for Piano, Violin and Wind Instruments., 1925). The final talk will be presented Aug. 7 by Ernst Krenek. Compositions by Mr. Krenek to be performed will include Sechs Vermessene, for Piano (1958); Pentagram, for Wind Quintet (1957), and String Quartet No. 6 (1936).

NEW YORK, N.Y.
TIMES
D. 600.319 S. 1 221.337
JUL 11 1959

MOZART PROGRAM IS HELD IN LENOX

Nicole Henriot-Schweitzer, French Pianist, Is Soloist —Munch Conducts

By ERIC SALZMAN
Special to The New York Times.

LENOX, Mass., July 10—The first of this week-end's Mozart programs at the Berkshire Music Festival at Tanglewood was held tonight in the Music Shed. Charles Munch led members of the Boston Symphony with Nicole Henriot-Schweitzer, French pianist, as soloist.

The program was originally scheduled to take place in the smaller Theatre Concert Hall, which had been sold out. All-day rains made it impossible to accommodate people on the wet grass. They were seated inside the Shed instead.

Present in the audience were about two dozen managers of major American orchestras in Tanglewood for their annual meeting. They were guests of the Boston Symphony. The managers are discussing mutual problems and attending concerts today and tomorrow.

Miss Henriot-Schweitzer performed the Piano Concerto in G (K.453), an unusual and curious work. Its final movement is surely one of the most eccentric that Mozart ever wrote, with "singspiel" tunes, rough interjections and a long coda of empty flourishes.

The slow movement, one of the composer's genial quasi-improvisations, is more successful and was beautifully performed by the soloist. Her delicate touch and sensitive phrasing made it flow. She played the other movements with the same kind of musicality, but her limited range of dynamics and color was more evident.

The orchestra's contribution, both in the concerto and in the Overture to "Don Giovanni," the Divertimento in B flat (K.287) and the "Haffner" Symphony No. 35 (K.385), was notable for its vigor and bounce. There were a few roughnesses but plenty of forward motion, especially in the symphony.

In spite of the fact that the orchestra is a small one by modern symphony standards, Mr. Munch extracts an essentially big orchestra sound from the musicians. There is, of course, nothing wrong with this approach. Mozart himself was delighted when he could muster a few extra fiddles.

This impression was somewhat increased by the acoustics of the Shed and the new acoustical shell that has lately been installed there. These constructions were obviously designed for the larger orchestra. The shell is to be officially dedicated tomorrow.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
JUL 9 1959

Boston Symphony Features Mozart

Week End Concerts Devoted to His Music

Mme. Nicole Henriot-Schweitzer Will Be Soloist Friday Evening.—New Acoustical Stage Canopy In Music Shed Will Be Dedicated at Saturday Night's Performance.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the concerts of the second week end of the Berkshire Festival at Tanglewood in Lenox, on Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30.

The Friday evening concert in the Theatre-Concert Hall will feature the young French pianist, Nicole Henriot-Schweitzer as soloist and the complete program will include the Overture to "Don Giovanni;" the Piano Concerto in G major, K. 453 (with Mme. Henriot-Schweitzer); the Divertimento in B flat major for Strings and Two Horns, K. 287 and the Symphony No. 35 in D major, K. 385 ("Haffner").

The concert on Saturday evening will be held in the Music Shed and will be devoted to three Mozart Symphonies—No. 39 in E flat major, K. 543: No. 40 in G minor, K. 550; No. 41 in C major ("Jupiter") K. 551.

This concert will mark the dedication of the new acoustical stage canopy in the Music Shed. The canopy has been designed by Eero Saarinen and Associates of Bloomfield Hills, Mich. in consultation with the acoustical engineering firm of Bolt, Beranek & Newman. The funds to cover the cost of building the canopy have been donated to the Boston Symphony Orchestra by Mrs. Edmund H. Talbot of Boston in memory of her late husband and it is expected that Mrs. Talbot will be present to take part in the dedication ceremony.

Sunday's all Mozart program will open with the Symphony No. 38 in D major, "Prague," K. 504. The remainder of the program will be devoted to a performance of Mozart's Requiem Mass in D minor, K. 626. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The Festival Chorus will be prepared by Hugh Ross. The Mozart Requiem was last performed at Tanglewood in the summer of 1947 when the Berkshire Festival Chorus was conducted by Robert Shaw.

The open rehearsal on Saturday morning at 10 o'clock will be held in the Theatre-Concert Hall. Admission to the rehearsal is for the benefit of the Boston Symphony Orchestra's pension fund.

Berkshire Music Center events for this week include a concert by the Student Orchestra on Thursday evening in the Music Shed, a lecture on Friday afternoon at 3:15 in the Chamber Music Hall and on Sunday student chamber music at 10:00 A.M. and a composers' forum at 8:30., both in the Chamber Music Hall. All events are open to Friends of the Berkshire Music Center.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
JUL 12 1959

MOZART WORKS HEARD BY CROWD AT TANGLEWOOD

Last Three Symphonies Presented; 'Requiem' Scheduled Today

By WILLARD M. CLARK

LENOX—The second program of the Berkshire Festival week end devoted to the music of Mozart brought an audience estimated at 6929 persons to Tanglewood Saturday night to hear the last three symphonies, Nos. 39, 40 and 41.

With Charles Munch and his instrumentalists in fine form, the music was unfolded with all the art of which the Boston Symphony Orchestra is capable. Those used to the interpretations of Bruno Walter may have found reason to disagree with portions of the interpretations of Mr. Munch, but the French conductor's approach to Mozart is often more objective, if less subtle than Walter's. Whatever the difference, the audience Saturday night listened to some beautiful music-making.

Not Fancies of Moment

The last three symphonies by Mozart were not commissioned works and there is still speculation as to how they came to be written, since most of Mozart's musical output was written for a fee.

What we do know after listening to these three works is that Mozart, in these three symphonies, went far beyond the fulfillment of jobs and far beyond those boundaries which had heretofore bound him to the fancies of the moment.

The first of the three symphonies is in E flat and is the only one with an introduction. While this adagio introduction is serious, the music of all three symphonies is light-hearted.

"Jupiter" Heard

The G Minor Symphony is of a pervasive mood and style. This is strongly incisive music which is accomplished by deftness rather than massive means.

The final Symphony in C Major, known as the "Jupiter," was the culmination of Mozart's symphonic works. Within it are the familiar characteristics of sudden alternations of forcefulness and gentleness. The final movement is so smooth-flowing and apparently simple that one is content just to listen without wondering how this surface charm has been achieved.

We found Mr. Munch's interpretation of the G Minor Symphony most rewarding. It was performed with a wonderful spirit and an outer polish which was far more than veneer.

The program opened with the dedication of the new canopy given through the generosity of Mrs. Talbot in memory of her husband, the late Edmund Hawes Talbot, Boston lawyer and member of the firm of Tower, Talbot and Hiler. Mrs. Talbot's gift amounted to $40,000. Henry S. Cabot, president of the orchestra's board of trustees, spoke briefly on the history of the original shell which had been in use for 25 years and is now superseded by the new Talbot canopy.

Gift Acknowledged

Charles Munch, speaking for himself and the orchestra thanked Mrs. Edna Betts Talbot for the gift which made the canopy possible and Mr. Cabot read the scroll which was given Mrs. Talbot by the board of trustees.

Sunday afternoon at 2.30 in the theater, Mr. Munch will conclude this Mozart series with a performance of the "Prague" Symphony and the "Requiem in D Minor." The Festival Chorus and following soloists will be heard, Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass.

Springfield Union 7/11/59

Mozart Week End Opens At Festival in Tanglewood

By WILLARD M. CLARK

LENOX — The first of three concerts devoted to the music of Mozart was given Friday night in the shed. Due to inclement weather the audience was much smaller than it otherwise would have been, numbering only 2687.

Much to Admire

There was much to admire during the course of the evening, with profound admiration due pianist Nicole Henriot-Schweitzer and concert-master Richard Burgin for their fantastic achievements.

The concert opened with a finely detailed performance of the overture to "Don Giovanni." Then followed a delectable performance of the Piano Concerto in G Major, K. 453, with Mme. Schweitzer as soloist. This is a friendly, compact concerto, composed not for himself but for a pupil, the daughter of one of his Salzburg friends. The performance was always within an intimate frame.

We have never heard Mme. Schweitzer play with greater expressivity or greater beauty of tone. This was particularly noticeable in the exquisite, sade andante, which in spite of a very deliberate tempo was intensely moving.

Ovation Given

The concluding movement was gay and boyant and with the horns, which heretofore had been mostly in a supporting role, having their fling. The performance and performers received a veritable ovation at the conclusion with bravos flying all over the house.

Incidentally, the new canopy vastly improves the sound projection.

Another lovely work on this program was the Divertimento in B Flat for strings and two horns. It was originally written for string quartet with two horns, the first violin having a true solo part. In this performance the four string parts were played by the string orchestra.

Depth of Detail

Mozart wrote four of his divertimenti for strings and horns. The Divertimento in B Flat is the most familiar today, probably because of the sustained solidity of its six movements and the depth of its expressive detail.

Mr. Munch and his players provided a performance of warmth, gaity and tenderness and the adagio, for strings only, will long linger in our ears. Mr. Burgin was at his superb best.

The final number was the Symphony No. 35 in D Minor, the "Haffner" Symphony. This was, as was so often the case, a commissioned work, which Mozart drew from other works. This is true party music. The minuet has its Old World elegance, the slow andante is sheer graciousness and the presto a veritable joy, so fast a pace being demanded that one wonders if the players of the day could possibly have met the demands.

Players Meet Demands

The Boston Symphony players had no difficulty at all in meeting all demands with a boyance and grace which held the attention and delighted the ear.

Tonight the orchestra, directed by Mr. Munch, will play the last three symphonies by Mozart, Nos. 39, 40 and 41. Sunday afternoon we shall hear the "Prague" Symphony and the "Requiem in D Minor." The soloists in the requiem will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass. We are told the house is completely sold out.

Schenectady Gazette 7/11/59

Dr. Munch to Dedicate Tanglewood Canopy

A new stage canopy in the Music Shed at Tanglewood, Lenox, Mass., will be officially dedicated tonight during intermission of the Saturday evening concert featuring three Mozart symphonies.

* * *

DR. CHARLES MUNCH, music director of the orchestra who will conduct the concert, will participate in dedication ceremonies as will Henry B. Cabot, president of the orchestra's board of trustees, and Mrs. Edna Betts Talbot of Boston, donor of the canopy.

The Talbot canopy, which replaces the former shell built by the Berkshire Symphonic Festival Inc., and used for 25 years of the Berkshire Festival concerts, is the gift of Mrs. Talbot, who has given $40,000 to the Boston Symphony Orchestra as a memorial to her husband, the late Edmund Hawes Talbot, Boston lawyer.

The canopy was designed by Eero Saarinen and Associates of Bloomfield Hills, Mich., architects, in co-operation with Bolt, Beranek and Newman Inc., acoustical consultants of Cambridge, Mass.

* * *

THE NEW CANOPY is suspended from the roof trusses by steel cable and consists of a series of triangular panels of graduated sizes conected tip-to-tip. The sidewalls of the stage are solid, with openings between each triangle and permit the audience seated within an arc of 110 degrees to see the orchestra. Architecturally the sidewalls are integrated with the floating overhead panels and repeat the triangular motif.

The second weekend of programs at Tanglewood, featuring music of Mozart, opened last night in the theater-concert hall. Dr. Munch will conduct the programs tonight at 8:30 p.m. and Sunday at 2:30 p.m.

Tonight's program will include the symphonies "number 39 in E flat major, K.543;" "number 40 in G minor, K.550" and "number 41 in C major, 'Jupiter' K.551."

The program tomorrow afternoon will include the symphony "number 38 in D major, 'Prague' K.504;" and the "Requiem Mass in D minor, K.626."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUL 10 1959

Henriot-Schweitzer Appearing Tonight At Mozart Concert

Pianist Nicole Henriot-Schweitzer will perform Mozart's piano concerto, K. 453, at tonight's concert in the Theater-Concert Hall at Tanglewood.

Conductor Charles Munch will lead the orchestra in the "Don Giovanni" Overture, the Divertimento K. 287 and the "Haffner" Symphony.

Tomorrow night's all-Mozart concert will take place in the Shed, with Dr. Munch leading the orchestra in the Symphony No. 39 in E-flat, the Symphony No. 40 in G minor and the Symphony No. 41 ("Jupiter").

Eagle 7/10/59

Henriot-Schweitzer Appearing Tonight At Mozart Concert

Pianist Nicole Henriot-Schweitzer will perform Mozart's piano concerto, K. 453, at tonight's concert in the Theater-Concert Hall at Tanglewood.

Conductor Charles Munch will lead the orchestra in the "Don Giovanni" Overture, the Divertimento K. 287 and the "Haffner" Symphony.

Tomorrow night's all-Mozart concert will take place in the Shed, with Dr. Munch leading the orchestra in the Symphony No. 39 in E-flat, the Symphony No. 40 in G minor and the Symphony No. 41 ("Jupiter").

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 11 1959

Music Review

Mozart at Tanglewood

By JAY C. ROSENFELD

THE SECOND WEEK of Tanglewood concerts started last night with a program of Mozart played by the Boston Symphony Orchestra lead by Charles Munch. As has been the custom for many years, the entire second weekend will be devoted to the music of the Salzburg genius. An orchestra of approximately 35 men takes part, probably the size of the orchestra used in the 18th century.

This concert had been scheduled for the theater-concert hall, but the threat of rain, which never materialized, prompted moving to the great Shed where all the overflow which otherwise would have been distributed about on the surrounding lawns of the theater would be under the protective roof of the larger auditorium.

* * *

IN ADDITION to the new stage background and acoustic canopy, a small portable reflecting shell was used last night for the first time with favorable effects. The improvements in appearance and sound projection would seem to be decided successes, and the new lighting is striking as well as, no doubt, efficient.

Having made the happy decision to concentrate on Mozart for this stage of the Berkshire Festival, those responsible for the selection of the programs are in clover, so to speak, and in an embarrassment of riches. They can not turn in any direction but to find a rich harvest, yet the list last night was conspicuously felicitous both in performance and insofar as Mozart's contribution was concerned.

* * *

THE CONCLUDING symphony was the D major "Haffner," written on commission of the Salzburg burgermeister and played with scintillating zest. Munch played it "con" more "spirito" than Mozart may have either asked or expected, but he may well have been inveigled into the rarified strata of brilliance by the orchestra's exceptional wizardry of the evening.

Nicole Henriot-Schweitzer

They responded to their director's near-excessive demands with gleeful sparkle and the magic of the symphony score never was more apparent.

The B flat divertimento for strings and two horns overflows with lovely invention, and each of the six movements is a gem. The first violins covered themselves with glory in the recitative before the final allegro. According to John N. Burk in his new book, "Mozart and His Music," this was originally played by a solo quartet but last night the whole first violin section, from the domination of Concertmaster Richard Burgin right through to the last desk, played with a distinction that was as eloquent as it was masterful.

* * *

NICOLE Henriot - Schweitzer was the soloist in the G major piano concerto. Nowhere in Mozart's output is the progress in musical form more visible than in his concerti for keyboard. In the concerti of Bach played last week, one could observe how the orchestral *tutti* were handled and how often the piano joined in and only emerged when the accompaniment halted or diminished. Mozart really writes a symphony for the orchestra in his piano concerti and their new importance and development within the short period of a half-century creates a complete new and advanced conception of relationship. True, he always has unlimited inspiration at his fingertips, but its manipulation is the wonder of it all. The soloist could have deepened the impression he made by giving more shape and inflection to the simple utterances Mozart allots her.

The program opened with a vigorous overture to "Don Giovanni."

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775

JUL 13 1959

Mozart Series At Tanglewood

Friday night's concert in this year's Mozart series at Tanglewood brought the Don Giovanni Overture, the Piano Concerto in G Major (K. 453), the Divertimento in B flat major (K. 287) and the Haffner Symphony. Charles Munch conducted players from the Boston Symphony Orchestra.

Nicole Henriot-Schweitzer was the soloist in the Concerto. On her credit side she has a fleet technique and her touch was appropriately light for this concerto, but to some ears Mozart sounds better with a more even tempo than she favored Friday. A shortage of rehearsal time betrayed itself not only in several ragged orchestral passages, but also in a lack of rapport among soloist, conductor and orchestra.

Perhaps it was also a shortage of rehearsal time which made Mr. Munch's approach to the Divertimento seem tentative. It is scored for strings and 2 horns, and to my taste the horns should have been a more prominent part of the ensemble.

The best playing of the evening was brought to the Haffner Symphony. The final movement went at an unusually brisk pace, but the players in the orchestra followed Mr. Munch's lead like the virtuosos they are.

Due to a light rain the concert was moved from the theatre to the shed. The new sound canopy there proves a welcome contrast to the microphones and loudspeakers at other Summer festivals, but a check of several locations during the concert showed that it is most effective in the center of the seating area.

L.C.P.

SHELL DEDICATED AT TANGLEWOOD

New $50,000 Acoustical Canopy in Official Bow—Mozart Programs Given

By ERIC SALZMAN
Special to The New York Times.

LENOX, Mass., July 12—The striking new acoustical shell in the Music Shed here in Tanglewood was dedicated last night imediately preceding a program of Mozart symphonies. The shell, officially referred to as the Talbot Canopy, was named for Mrs. Edna Betts Talbot of Boston, who gave $40,000 toward the cost of the new construction. The other $10,000 needed for the work had been donated by Charles Munch, comusical director of the Boston Symphony several years ago.

At that time, it was feared that the old shell, which antedated the Shed itself, might fall apart at any time. Eero Saarinen and Associates of Bloomfield, Mich., architects, and Bolt, Beranek & Newman, Inc., acoustical consultants of Cambridge, designed a replacement that could not be built until Mrs. Talbot made her generous donation.

The concert, which consisted of the last three symphonies of Mozart, was actually the third program to be performed in the new shell. One of the Bach programs last week was held in the Shed and Friday night's concert was moved to the Shed from the Theatre-Concert Hall following heavy rains.

Rear Walls Serrated

The serrated rear walls of the shell and the series of triangular panels suspended from the roof trusses are designed to spread the sound of all the members of the orchestra evenly around the entire listening area, which includes the great lawn in back.

Although not different in quality from before, the new sound does bring the winds forward and is evenly distributed all around. The quite lively acoustics will probably be even more welcome in the big orchestra concerts that begin next week.

The comparatively small size of the orchestra did not prevent Dr. Munch from performing the Mozart symphonies on a big scale. The Symphony No. 40 in G minor was expressively phrased and the "Jupiter" had power and drive. With one exception, the last movement of the E-flat Symphony No. 39, everything was on the brisk side. Since the orchestra was in excelent form there was a considerable gain in excitement.

Dr. Munch's tendency to alter tempos for expressive purposes was occasionally disturbing however. An annoying trick was to speed up a slow movement melody during its course. It seemed like an artificial way of getting across the span of a long-arched phrase that should have ben sustained through its own inner tension.

'Prague' Symphony Heard

Another Mozart symphony, the "Prague," No. 38, performed in much the same vigorous fashion as the others, opened this afternoon's theatre-concert hall program, which featured a performance of the Mazart-Sussmayr Requiem Mass. Curiously enough, the biggest work of the week-end was on the only concert performed in the smaller building.

The work gave Dr. Munch an opportunity to demonstrate his gift for a dramatic performance even within cramped quarters and in spite of the dry, grainy acoustics of the building. There were some extreme tempos, striking dynamic and tempo changes and plenty of intensity.

The soloists, Adele Addison, coprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass, were excellent, particularly in the soft passages, and worked beautifully together. The Festival Chorus, Hugh Ross, director, and the orchestra were not always absolutely smooth but they were strong and expressive.

Attendance for the weekend totaled 13,747. There were 2,687 who braved the wet weather on Friday, 6,929 last night and 4,131 this afternoon.

Herald 7/12/59

Festival Enhanced By Fromm Group

By ROBERT TAYLOR

The activities of the Fromm Music Foundation provide one of the stimulating aspects of the current Berkshire Festival scene. The Foundation, devoted to the development of contemporary music, "aims to return the initiative to the composer and to strengthen the most vital source of a healthy musical culture: composition." It also deserves recognition for pioneer work.

Tomorrow night, for example, in the Theater - Concert Hall at Tanglewood, the Fromm Foundation plans to offer a concert with players largely drawn from the Boston Symphony. Once could scarcely anticipate a more adventuresome bill: Prokofieff's Sonata for Flute and Piano; a 1957 quartet written by Ingolf Dahl; Leos Janacek's "Diary of One Who Vanished—for tenor, alto, trio of women's voices and piano," and the premiere of Arnold Franchetti's "Three Ricercari for 15 Instruments," commissioned by the Foundation and composed last year.

One assumes—if only from a title like "Three Ricercari"—the program will make severe intellectual demands on the audience. Whether the result justifies the effort is a separate consideration: but the Foundation has certainly done everything to fulfill its aims, by giving new music a hearing.

Coterie Audience

There's a school of criticism that holds contemporary music of certain kinds—the apprentice work of young professional composers, say—should be isolated in the conservatory and the musical laboratory rather than inflicted on concert-goers. Perhaps so. We have a glut of ephemeral, academic, fundamentally experimental scores.

On the other hand, the process of creativity works two ways—requiring a creative audience as well as creative artists. This particular audience, in my estimation, ought to be willing to put up with disappointment, even outrage, for the sake of the rare and infrequent talent. It is a minority audience, one that sets a standard, enables the process of creation to occur.

The Fromm Foundation helps to assemble such a public. The unfortunate aspects are, of course, that the coterie audience emphasizes the schism between the composer and the public at large. But the positive aspects probably outweigh this: at a time when all the arts have tended to estrange the artist from his audience, such a minority has encouraged the artist to compose. Under the circumstances it's no small contribution. Even the most sterile of composers needs to be heard.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUL 12 1959

Soloists in Mozart Requiem at Tanglewood Today

ADELE ADDISON

DONALD GRAMM

BLAKE STERN

FLORENCE KOPLEFF

THE NEW YORK TIMES, SUNDAY, JULY 12, 1959.

MOZART PROGRAM IS HELD IN LENOX

Nicole Henriot-Schweitzer, French Pianist, Is Soloist —Munch Conducts

By ERIC SALZMAN
Special to The New York Times.

LENOX, Mass., July 10—The first of this week-end's Mozart programs at the Berkshire Music Festival at Tanglewood was held Friday in the Music Shed. Charles Munch led members of the Boston Symphony with Nicole Henriot-Schweitzer, French pianist, as soloist.

The program was originally scheduled to take place in the smaller Theatre Concert Hall, which had been sold out. All-day rains made it impossible to accommodate people on the wet grass. They were seated inside the Shed instead.

Present in the audience were about two dozen managers of major American orchestras in Tanglewood for their annual meeting. They were guests of the Boston Symphony. The managers are discussing mutual problems and attending concerts today and tomorrow.

Miss Henriot-Schweitzer performed the Piano Concerto in G (K.453), an unusual and curious work. Its final movement is surely one of the most eccentric that Mozart ever wrote, with "singspiel" tunes, rough interjections and a long coda of empty flourishes.

The slow movement, one of the composer's genial quasi-improvisations, is more successful and was beautifully performed by the soloist. Her delicate touch and sensitive phrasing made it flow. She played the other movements with the same kind of musicality, but her limited range of dynamics and color was more evident.

The orchestra's contribution, both in the concerto and in the Overture to "Don Giovanni," the Divertimento in B flat (K.287), and the "Haffner" Symphony No. 35 (K.385), was notable for its vigor and bounce. There were a few roughnesses but plenty of forward motion, especially in the symphony.

In spite of the fact that the orchestra is a small one by modern symphony standards, Mr. Munch extracts an essentially big orchestra sound from the musicians. There is, of course, nothing wrong with this approach. Mozart himself was delighted when he could muster a few extra fiddles.

This impression was somewhat increased by the acoustics of the Shed and the new acoustical shell that has lately been installed there. These constructions were obviously designed for the larger orchestra. The shell is to be officially dedicated Saturday.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

JUL 13 1959

Mozart Concerts At Tanglewood Drew 13,000 Over The Weekend

A weekend of Mozart concerts drew more than 13,000 people to Tanglewood in Lenox Friday and Saturday evenings and Sunday afternoon.

This was the second weekend of the Berkshire Festival, the first being devoted to the works of Bach.

Next weekend the Festival will move into the big Music Shed and the full Boston Symphony Orchestra will be heard.

A smaller orchestra, predominantly strings, is used for Mozart.

Because of bad weather the Friday night concert was moved from the Theatre-Concert Hall to the Music Shed and one could hear the new Talbot canopy, to be dedicated this weekend, in action. Though it looks something like a homeward flight of bats, the canopy does improve acoustics, which is its purpose.

Mme. Henriot-Schweitzer "A Joy"

This was especially important Friday night when Mme. Henriot-Schweitzer played Mozart's Piano Concert in G Major with the orchestra, directed by Charles Munch.

This young artist's technique is breathtaking to watch and a joy to hear, it is so meticulous.

The touch is light and sure, with an elegance entirely suited to Mozart, but on occasion it was hard to hear against the orchestra. The Andante was especially beautiful.

Mme. Henriot-Schweitzer received a real ovation for her performance.

The program opened with the overture to "Don Giovanni," and included also Divertimento in B flat major, and the "Haffner" Symphony.

It was an interesting program, showing Mozart's colorful side as well as the lyric style that is so appealing. It was easy to see why these smaller concerts of the Bach-Mozart series are so popular at Tanglewood. They attract larger and larger audiences each year, mostly of young people.

Saturday night Charles Munch conducted a program consisting of Symphonies No. 39, 40, and 41. On Sunday afternoon more than 4000 were on hand to hear him lead the orchestra in the "Prague" Symphony, and the Requiem Mass in D Minor. Soloists were Adele Addison, Florence Kopleff, Blake Stern, and Donald Gramm.

While the full orchestra of the Boston Symphony has peerless grandeur, the Mozart group, without the brasses, offers a delightful way to hear the famous "Boston strings".

It is an unusual musical experience to hear programs such as these Mozart concerts, one full of unanticipated pleasures and surprisingly devoid of sameness.

This Wednesday the Beaux Arts Trio will give a Chamber Music concert at Tanglewood.

Friday night the big shed concerts begin.

A.B.M.

Mozart's Requiem Mass Concert Feature Today

Adele Addison, Florence Kopleff, Blake Stern And Donald Gramm Soloists; Full Orchestra Shed Week Ends to Begin Friday

This afternoon's all-Mozart program in the Concert-Theater Hall at Tanglewood in Lenox will open at 2.30 with Dr. Charles Munch conducting the Boston Symphony in Symphony No. 38 in D Major, "Prague," K.504. The remainder of the program will be devoted to a performance of Mozart's Requiem Mass in D Minor, K. 626. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass. The Festival Chorus is under the direction of Hugh Ross.

Programs to Come

Next Friday and Saturday evenings (July 17-18) at 8.30 and next Sunday afternoon at 2.30 the Boston Symphony Orchestra will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed. Concerts will be conducted by Charles Munch, music director of the Orchestra, and Pierre Monteux, conductor emeritus. Soloists will include Issac Stern, violin and Nicole Henriot-Schweitzer, piano, and Lukas Foss will conduct a performance of his new work "Symphony of Chorales" on Saturday evening.

At the concert on Friday, July 17, Charles Munch will present Berlioz' "Corsair" Overture, "Parables" by Bohuslav Martinu and Tchaikovsky's Sixth Symphony. "Parables" was commissioned by Dr. Munch and dedicated to him and received its first performance under his direction in Boston during the past season. The three movements are titled: I. The Parable of a Sculpture; II. The Parable of a Garden; and III. The Parable of a Labyrinth.

Dr. Munch will conduct the concert of Saturday evening, opening the program with the "Oberon" Overture by Weber. Lukas Foss will then conduct a performance of his own work, "Symphony of Chorales." The work, based on four chorale texts, was first performed by the Pittsburgh Symphony on Oct. 24, 1958, and it was performed in Boston under the composer's direction and later by the New York Philharmonic. The program will conclude with Tchaikovsky's Violin Concerto. The soloist, Isaac Stern, will make the first of three Berkshire Festival appearances this season. He will also appear on Friday, July 24 and Sunday, August 2.

Pierre Monteux

Pierre Monteux will make his first guest appearance at the Festival next Sunday afternoon. His program will include the Introduction and Wedding March from the opera, "Coq d' Or" by Rimsky - Korsakov, Debussy's "Afternoon of a Faun," the Symphony on a French Mountain Air by D'Indy, with Nicole Henriot-Schweitzer as piano soloist, and Tchaikovsky's Fifth Symphony. Mme. Henriot-Schweitzer also appeared at Tanglewood on Friday, July 10 as soloist in Mozart's Concerto K. 453.

The orchestra's Saturday morning rehearsal at 10 o'clock on July 18 will be open to the public for the benefit of the Orchestra's Pension Fund.

The Beaux Arts Trio of New York will make its now annual visit to Tanglewood to appear in the Chamber Music Series on Wednesday evening, July 15, at 8.30 in the Theater-Concert Hall. Menahem Pressler, piano, Daniel Guilet, violin and Bernard Greenhouse, cello, will present a varied program including Mozart's Trio in G major, K. 564, Saint-Saens' Trio No. 1 in F major, Op. 18, Copland's "Vitebsk," Study on a Jewish Theme and Beethovne's Trio in E flat, Op. 70, No. 2.

A special concert of contemporary chamber music will be performed by members of the Boston Symphony Orchestra with assisting artist, pianist Jesus Maria Sanroma in the Theater-Concert Hall on Monday evening, July 13 at 8.30 p. m. This concert, sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, president, is open to Friends of the Berkshire Music Center as are the student concerts and lectures of the School. A concert will be presented by the Tanglewood Choir on Tuesday, July 14, at 8.30 p. m. in the Theater. The student orhestra will perform in the Music Shed on Thursday, July 16, at 8.30, and a student chamber music performance will be presented in the Chamber Music Hall on Sunday morning, July 19 at 10 a. m. as well as this morning (July 12). Two lectures in the Chamber Music Hall will also be open to Friends. On Wednesday, July 15 at 3.15 p. m. Lukas Foss will lecture on his "Symphony of Chorales," the work which he will conduct with the Boston Symphony Orchestra at the following Saturday's Festival concert. On Friday at 3.15 p. m. the third lecture in the Seminar in Contemporary Music will be given also by Mr. Foss. Musical selections will be performed by Fromm Foundation Players.

ISAAC STERN

SUNDAY, July 12, 2.30, Theater-Concert Hall—Boston Symphony Orchestra CHARLES MUNCH Conducting.
MOZART Symphony No. 38 in D major, "Prague," K. 504 Requiem Mass in D minor, K. 626 (ADELE ADDISON, FLORENCE KOPLEFF, BLAKE STERN, DONALD GRAMM).
WEDNESDAY, July 15, 8.30, Chamber Music—BEAUX ARTS TRIO OF NEW YORK
Trio in G major, K. 564 .. MOZART
Trio No. 1 in F major, Op. 18 SAINT-SAENS
"Vitebsk," Study on a Jewish Theme COPLAN
Trio in E flat, Op. 70, No. 2 BEETHOVEN
FRIDAY, July 17, 8.30, Music Shed—Boston Symphony Orchestra CHARLES MUNCH Conducting.
Overture, "The Corsair," Op. 21 BERLIOZ
"The Parables" ..... MARTINU
Symphony No. 6, "Pathetique" TCHAIKOVSKY
SATURDAY, July 18, 8.30, Music Shed—Boston Symphony Orchestra CHARLES MUNCH Conducting.
Overture to "Oberon" ..... WEBER
Symphony of Chorales (Conducted by the Composer) ..... FOSS
Violin Concerto in D major, Op. 35 (Soloist: ISAAC STERN) TCHAIKOVSKY
SUNDAY, July 19, 2.30, Music Shed—Boston Symphony Orchestra PIERRE MONTEUX Conducting.
Introduction and Wedding March from "Coq d'Or" RIMSKY-KORSAKOV
Afternoon of a Faun .... DEBUSSY
Symphony on a French Mountain Air (Soloist: NICOLE HENRIOT-SCHWEITZER) ..... D'INDY
Symphony No. 5 ..... TCHAIKOVSKY
MONDAY, July 13, 8.30, Theater-Concert Hall-Contemporary Chamber Music Members of Boston Symphony Orchestra.
Sonata for Flute and Piano ..PROKOFIEFF
Piano Quartet ..... DAHL
Diary of One Who Vanished (2 Poems for Tenor, Alto and Tenor Women's Voices and Piano) JANACEK
Three Ricercata for Instrumental Ensemble ..... FRANCHETTI

Berkshire Eagle (e)
PITTSFIELD, Mass.
84 Independent
Circ. 28,770

JUL 13 1959

Music Review

Mozart Finale at Tanglewood

By JAY C. ROSENFELD

THE CONCERT in the Theater-Concert Hall at Tanglewood yesterday afternoon completed the second weekend of the Berkshire Festival. The next four weeks will be played by the large and complete Boston Symphony Orchestra, part of which had still been playing the "Esplanade" concerts in Boston. All the remaining programs will be played in the great Shed.

Charles Munch, directing an orchestra of chamber size, in an all-Mozart program, to whom the three concerts of the weekend had been devoted, gave some of the most felicitous readings he has achieved in his 10 years at the head of the famous orchestra. His Mozart was spacious and poised and the orchestra's performances were at the top of their unique potentiality.

* * *

YESTERDAY afternoon there was the D major symphony, known as the "Prague," and the Requiem Mass. On Saturday evening there had been the last three symphonies, numbers 39, 40, and 41, which Mozart had written in the short, concentrated six weeks of the summer of 1788. Mozart wrote so much for certain patrons or for certain ocassions and always had to take into account the forces available to execute the music. Thus there is rarely any duplication in the instrumentation of the symphonies. For instance, there were no clarinets in the Salzburg orchestra. "How I envy the Mannheim clarinets," he once exclaimed. But in these final symphonies he for once wrote evidently from pure inspiration and without immediate purpose.

He stuck to a plan here which included two shorter movements within the frame of the outer allegros, and which consisted of a slow melody and a more sprightly minuet. It was on this formula that Beethoven later built, but he substituted a spirited scherzo for the minuet.

Florence Kopleff

* * *

ONE MAY HAVE questioned the wisdom of listing three such similar symphonies on one program but any such doubts were dispelled by the performance. Munch realized the tremendous variety and contrasts Mozart built into his immortal structures, even though in each edifice he used more or less the same scaffolding. Munch went much deeper than the superficial pleasing melodies and effective harmonies conjured up so easily and so readily, and gave each its proper and more profound character.

Yesterday afternoon the "Prague" symphony received the same attentive playing although the andante was slow in getting established firmly. The Requiem, Mozart's last effort, enlisted Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass, as soloists, and the 50-voiced Festival chorus, of which Hugh Ross is the director. There is little opportunity for the soloists individually, but they have many assignments as an ensemble and they proved to be excellently adjusted as well as artistically considerate.

The chorus responded to Munch's incisive direction with instantaneous reflection and retained vigor in his more restrained demands as fully as in his calls for complete release. The support of the organ added depth and splendor to the total tonal picture and brought the Mozart section of the Festival to a glorious close.

Major Concerts in Music Shed Open Friday for 4 Weekends

TANGLEWOOD — The Mozart series of concerts held here over the weekend with Dr. Charles Munch conducting the small Boston Symphony Orchestra drew 13,747 persons. The largest crowd, 6,929, turned out Saturday night in the Music Shed when the new stage canopy, donated by Mrs. Edna Betts Talbot of Boston was dedicated. On Friday 2,687 attended the concert held in the theater-concert hall and yesterday afternoon a crowd of 4,131 filled the theater-concert hall and spread out over the spacious lawns around the small auditorium.

Fromm Concert Tonight

Tonight at 8:30 a special concert of contemporary chamber music will be performed by members of the BSO with assisting artist, pianist Jesus Maria Sanroma in the theater-concert hall. This concert, sponsored by the Fromm Music Foundation of Chicago, is open to the Friends of the Berkshire Music Center as are the student concerts and lectures of the school. The Tanglewood choir will give a concert tomorrow night at 8:30 in the theater. The student orchestra will perform in the Music Shed Thursday night at 8:30 and a student chamber music performance will be given in the chamber music hall Sunday morning at 10. Two lectures in the chamber music hall will also be open to Friends.

Foss To Lecture

Wednesday at 8:15 p.m., Lukas Foss will lecture on his "Symphony of Chorales," the work which he will conduct with the BSO at Saturday night's Festival concert. On Friday at 3:15 the third lecture in the "Seminar in Contemporary Music" will be given also by Mr. Foss. Musical selections will be performed by Fromm Foundation players.

The major concerts by the full Boston Symphony Orchestra will open Friday at the first Berkshire Nights series when Dr. Munch will conduct works by Berlioz, Martinu and Tchaikovsky. This concert and the other weekend performances will be held in the Music Shed. Saturday night Dr. Munch will conduct works by Weber, Foss and Tchaikovsky. The feature soloist will be the famed violinist, Isaac Stern.

Monteux To Conduct

Sunday afternoon at 2:30, Pierre Monteux will make his first appearance of the 1959 Festival season, conducting the BSO in works by Rimsky-Korsakov, Debussy, D'Indy and Tchaikovsky. Nicole Henriot-Schweitzer will be the piano soloist in D'Indy's "Symphony on a French Mountain Air."

American (e)
WATERBURY, Conn.
Independent
Circ. 39,778

JUL 13 1959

Small Group Performs In Music Shed

(Special to The American)

LENOX, MASS. — The Mozart series of concerts at Tanglewood during the second week of the six-week Berkshire Festival brought large audiences for the intimate concerts usually given in the theater-concert hall. Friday night's concert, moved to the large shed because of the rain in order that the audience might not have to sit on the lawn, presented Nicole Henriot - Schweitzer as piano soloist in a fine performance which would have been more at home in the original theater - concert hall with its more intimate feeling.

Though the program was a good one and well performed we had the feeling that it was not really for the huge music shed, designed for the larger audience of the last four weeks of the Berkshire Festival. Miss Henriot - Schweitzer received an ovation from the 2,700 who seemed to appreciate the performance with its music that really flowed in the "Piano Concerto in G Major." Despite the damp weather the string section was in fine form and the orchestra also received an ovation.

Charles Munch conducted the three concerts with Hugh Ross directing the Festival Chorus in yesterday's performance of the "Requiem Mass, in D Minor." The other Sunday selection was the "Prague," "No. 38, in D Major." The concert Saturday night was held in the shed and presented Mozart's "Symphony No. 39." his "Symphony No. 40," and the famous "Jupiter."

During intermission Saturday night the new Edmund Hawes Talbot canopy over the orchestra was dedicated. Replacing the old shell used for some 25 years it is a big improvement in many ways. Friday night we checked the acoustics with this new canopy trying the listening qualities of the shed and the area back of it in more than a dozen locations. This reporter's view is that listening pleasure will be considerably improved for all those toward the rear of the shed and way back out on the lawns. The final tests, however, must wait until we have a chance to hear the full complement of the Boston Symphony Orchestra with a full audience of some 6,000 in the shed with 6 to 10 thousand more on the lawns. This will be possible at the end of the week when the Music Shed concerts begin on Friday night.

SM

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416

JUL 13 1959

Chamber Music Concert Series At Tanglewood

Fromm Foundation Event This Evening in Festival Theater

A concert of contemporary chamber music will be performed at Tanglewood, Lenox, tonight at 8.30 p. m. in the theater-concert hall. Participating in the concert, which is sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, president, are members of the Boston Symphony Orchestra and guest artists.

The program will open with the sonata for flute and piano by Serge Prokofieff, performed by Doriot Anthony Dwyer, flute, and Jesus Maria Sanroma, piano. A quartet for violin, viola, cello and piano, written by Ingolph Dahl in 1957 and commissioned by the Fromm Music Foundation, will follow. It will be performed by Richard Burgin,, violin; Joseph de Pasquale, viola; Samuel Mayes, cello and Jesus Maria Sanroma, piano. Robert Price, tenor, Louise Parker, alto, and Jesus Maria Sanroma will be soloists in the "Dairy of One Who Vanished "for tenor, alto, trio of women's voices and piano" by Leos Janacek. The program will close with the first performance of Arnold Franchetti's "Three Ricercari for Fifteen Instruments," commissioned by the Fromm Music Foundation and composed in 1958. Richard Burgin will conduct members of the Boston Symphony Orchestra.

The concert is open to friends of the Berkshire Music Center.

Lecture Concerts

The Fromm Foundation is also sponsoring a series of lecture-concerts at Tanglewood, entitled seminar in contemporary music, with special emphasis on aspects of new music. The lectures, on Friday afternoons at 3.15 in the Chamber Music Hall, are open to friends of the Music Center and the first lecture was given on July 3 by Leon Kirchner, who spoke on Materials of Musical Composition. Mr. Kirchner's String Quartet No. 2 (composed in 1958) was performed by Fromm Fellowship players.

Succeeding lecture-concerts will be as follows: Hugh Ross will be the speaker on Friday on "Phases of Contemporary Choral Literature," and his lecture will be illustrated with Stravinsky's Mass (1943) and the Nonet (1923) by Heitor Villa-lobos. On the 24th Gunther Schuller will speak on his own compositions, two of which—the String Quartet (1957), commissioned by the Fromm Music Foundation, and the Wind Quintet (1958)—will be performed. Robert Craft will lecture on the 31st on "New Music and Performance Problems" and will illustrate his lecture with works by Luigi Dallapiccola ("Goethe Lieder," 1953) and Alban Berg (Chamber Concerto for piano, violin and wind instruments, 1925). The final talk will be presented on Aug. 7 by Ernst Krenek. Compositions by Mr. Krenek to be performed will include Sechs Vermessene, for piano (1958); Pentagram, for Wind Quintet (1957); and String Quartet No. 6 (1936).

Fromm Foundation

The Fromm Music Foundation is dedicated to the furtherance of contemporary music. Wishing to bring the living flow of musical creation closer to the public, the foundation aims to return the initiative to the composer and to strengthen the most vital source of a healthy musical culture: composition. To foster the realization of this aim, the foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication and recording of contemporary music. The foundation is headed by Paul Fromm of Chicago, its founder and president, and Alexander Schnieder, its associate director. The Fromm Music Foundation program at Tanglewood was begun in 1956.

SCHENECTADY GAZETTE
Schenectady, N.Y.
13 July 1959

Munch Gift of $10,000 Aids Tanglewood

By BOB HECOX
Gazette Reporter

A capacity audience at the Tanglewood music shed Saturday night learned from a surprise announcement that Boston Symphony Orchestra Conductor Charles Munch had donated $10,000 toward the cost of the new Edmund Hawes Talbot canopy installed this season for Berkshire musical festivals.

Bulk of the construction cost of the canopy, which replaces the former shell used for 25 years at the concerts, was given by Edna Betts Talbot, Boston. Her $40,000 donation was as a memorial to her husband, the late Edmund Hawes Talbot.

During the brief dedication ceremony, which preceded an all-Mozart concert, Munch thanked Mrs. Talbot on his own and his orchestra's behalf for the gift of the canopy which he said had solved the acoustical problems of the shed and made it an increased joy for them, as musicians, to play at Tanglewood.

Mrs. Talbot was given a memorial album by orchestra officials who lauded her faithful attendance at concerts there over a period of 62 years.

The increased perfection of sound under the new canopy was made apparent by several inveterate concert-goers who expressed their new listening enjoyment to this reporter. A Berlin, Germany, woman said she had never heard its equal but would "like a rear seat when Wagner's music is played because it would be overpowering under this new arrangement."

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JUL 13 1959

Mozart Weekend at Tanglewood

Munch Conducts Symphonies and Requiem

By Robert W. Dumm

Lenox, Mass.

Charles Munch's concerts with the Boston Symphony at Tanglewood this weekend were devoted to Mozart. Saturday evening he conducted the "Great Three," the Symphonies in E flat major (K. 543), in G minor (K. 550), and in C major (K. 551), the "Jupiter." Sunday brought the shorter "Prague" Symphony, and the magnificent Requiem Mass in D minor (K. 626), about which more later. First, however, the symphonies:

Again one wants to praise the magic of the Boston Symphony's special blend, yet the pen pauses. By all reason, the connoisseur should be reposing in full appeasement, yet he frets a bit.

Was it the humidity, or the delicately probing mosquitoes, or the unequal competition of anything man-made alongside the beauty of the mountains? Why did the heart stay persistently disengaged, and why does the pen perversely write its praise in a crabbed backhand?

But the ears are hard to deceive, even when the senses are lulled by the beauties of nature, and the mind kept asking its wakeful questions. Perhaps it all had to do with the new canopy for the orchestra—a handsome one, by the way, given by Mrs. Edmund Talbot of Boston in memory of her husband. It was formally accepted in a tasteful and touching speech by Dr. Munch. Designed by the Saarinens of Detroit, it is a fascinating maze of triangles shaped toward a vanishing point.

An absorbed interest in the new possibilities for practical pianissimos seemed to draw both conductor and players into attitudes of listening to themselves, as if they were all probing a strange cave with radar signals. On the whole, the winds signaled better than the strings, producing prodigies of electrosonic blend in the slow movements. In these moments, Dr. Munch would slow them just enough to permit us to marvel. When the acoustic preoccupation got beyond Mozart, the sense gave way to sound.

But sense often gives way to sound in poetry, and this is a very poetic brand of Mozart. True, there was a dazzlement, even a puckishness, in the finales, and a comet of a finish for the "Jupiter"; but one felt the stirring places to be better intended than sustained, and the giddier phrases to rise, but without laughing gas. Doriot Anthony Dwyer, from her flute section, kept showing the way, piping her saucy salvos, but no one seemed to listen.

On Sunday things were different at the Theater-Concert Hall. There we were treated to a genuine re-creation of the Requiem Mass, Mozart's sweetly triumphant swansong to music. Covered by a wooden roof, and closer to the musicians, one felt more a participant, and the truant heart was led back to its commitment to music.

The superlative turns come easily to mind: the smilingly assured singing of the Festival Chorus, trained by Hugh Ross; the wild, phantasmagoric pitching of the Dies Irae, and the sensitively blended quartet singing the Recordare. Indeed, the four soloists everywhere seemed to sing better in ensemble than in solo, the reverse of the usual case.

Florence Kopleff and Donald Gramm, the contralto and bass, were remarkable for their smoothly spun-out tones; while Blake Stern, the tenor, tended to gulp his beginnings and swallow his endings. Adele Addison, the soprano, usually so notable for a skylarking penetration of sound, seemed a little tired.

Yet on the whole, all forces rallied and carried the day for their leader, and small wonder, for Dr. Munch had never seemed so young nor so vigorous.

Constantine Manos

Charles Munch, music director of the Boston Symphony Orchestra, devoted the Tanglewood programs over the weekend to the music of Mozart.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 13 1959

MOZART SERIES ENDS AT LENOX, 4131 ATTENDING

'Prague Symphony,' 'Requiem in D Minor' Closes Three Concerts

By WILLARD M. CLARK

LENOX—A series of concerts devoted to the music of Mozart concluded Sunday afternoon with performances of the "Prague Symphony" and the "Requiem in D Minor" both conducted by Charles Munch. The series has been successful both artistically and audience-wise with an estimated 13,847 persons attending the three concerts. An audience of 4131 was present Sunday afternoon and conditions were ideal for outdoor listening.

Rare Moments

There have been some rare moments during these concerts. One remembers the expressive pleasure of Nicole Henriot-Schweitzer in the "Piano Concerto in G Major"; the buoyant and brilliant performance of the "Divertimenti in B Flat, for strings and two horns"; the expressive, clean-cut performance of the "Symphony in G Major, No. 40," and, above all the supreme beauty of the requiem.

Mr. Munch had splendid resources for a full communication of the requiem. The festival chorus is now in the groove and such movements as the Kyrie and Dies Irae were sung with full tone, clean articulation and excellent projection. The soloists were all veterans of the Berkshire Festival. Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm does whatever Stern lacked full qualifications to fill the demands of Mozart. Miss Addison, in glorious voice, and Miss Kopleff's luscious voice were particularly rewarding and Donald Gramm does whatever he has to do in fine musical fashion. The small theater was ideal for the intimate and very personal utterance given the requiem. Mr. Munch saw that the work was well paced and he was aware of the soloists.

Five Symphonies

The program opened with the "Prague Symphony." During the three concerts five symphonies were heard. In fact, the concert Saturday night devoted to three symphonies drew the largest single audience, estimated at 6929. Mr. Munch's approach to the symphonies is real stic but always elegant and meticulously detailed. Their were exquisite phrasing in the andante movement of the "Prague" and Doriot Dwyer's flute sang soulfully in the finale. Mr. Munch lets the music speak for itself which it is fully capable of doing.

One of the most interesting concerts of the chamber music series will be given Wednesday night by the Beaux Arts Trio of New York. Messers Pressler, Istomin and Greenhouse have been together long enough to have achieved a real unity and mutuality of thought, so necessary for the perfect ensemble. Each is master of his instrument. The program will include trios by Mozart, Saint-Saens, Beethoven and Copland. The full Boston Symphony Orchestra will be on hand Friday night, inaugurating the shed concerts. Mr. Munch will conduct the overture to the "Corsair" by Berlioz, "Parable" by Martinu, a work commissioned by the orchestra, and Tschaikowsky's Symphony No. 6.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
JUL 14 1959

Perfectly Balanced Program Is Enjoyed At Tanglewood

The three last and peerless symphonies of the prolific Mozart written (awesome to contemplate) in June, July and August of 1788, within a period of seven weeks, (and these were not the only compositions), gave the 6029 listeners a rare opportunity to enjoy these marvellously contrasting works.

From the solemn, slow introduction of the E flat major No. 39, favorite of Italians for its exquisite airs and lyric mood; (which Rossini incorporated in "The Barber of Seville"), containing that breathtakingly artful andante, some capricious modulations in the final movement, next the G minor No. 40, lucid, restless and poignant, to the final C major No. 41 and its intricate counterpunctal last movement, Dr. Munch directed with a classic restraint and with confidence in his musicians to delineate the amazing structure of this triptych of symphonies. A few moments when the winds obliterated the beat of the strings, and when playing became routine did not detract from one's absorption in contemplating a true expression of genius.

Ever since Henry Hadley first brought the New York Symphony to play near Tanglewood under the stars, to be succeeded by the Boston Symphony Orchestra under Serge Koussevitsky through the perseverance of Gertrude Robinson-Smith, there have always been problems to be surmounted for the enjoyment of the many devoted participants in the Berkshire Festival.

Before the program on Saturday evening Henry Cabot, president of the Board of Trustees of the Boston Symphony Orchestra, presented a testimonial to a gracious and elderly lady, Edna Betts Talbot of Boston, commemorating her generous gift of $40,000 for the cost of construction of the new acoustical canopy in the Shed, in memory of her late husband, Edmund Hawes Talbot. Dr. Munch also took part, expressing his thanks and saluting Mrs. Talbot for helping to solve the problem of proportion between the different elements of the orchestra, joining with Mr. Cabot in deepest gratitude for her generosity and thoughtfulness.

Sunday's program in the theatre-concert hall brought 4131 eager music-lovers to hear a perfectly balanced performance of Mozart's "Prague" Symphony No. 38 in D major. The second half of the program was executed by the Festival Chorus, trained by Hugh Ross, and conducted by Dr. Munch, with assisting soloists, Adele Addison soprano, Florence Kopleff, contralto, Blake Stern, tenor and Donald Gramm, bass, in the Requiem Mass in D minor. Finished by Franz Xaver Sussmayer after Mozart's death left the Mass incomplete, it is a moving and complex work, and was directed and performed with simple dignity and religious intensity. The timbre of the solo singers' voices blended with that of the instruments to produce a pleasurable quality; the chorus' diction was well understood, and could have been more rounded, their attacks were clean, and when all were united the beauty of the sound caused even the birds to join in with grand abandon, so that their song was heard during the sharp silences.

In spite of the heavy humidity, the gratified audience lingered long to applaud their enjoyment and appreciation.

Next week will see the opening of the four weekends of Berkshire Festival concerts by the full orchestra in the music shed.

— M. deB. B.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 55,542
JUL 13 1959

Mozart Program Dedicates Canopy

By PETER B. TAUB

Knickerbocker News Staff Writer

The striking new canopy that seems to float through the Music Shed at Tanglewood was dedicated Saturday night at a Boston Symphony Orchestra concert consisting of Mozart's last three symphonies—the 39th, 40th and 41st.

The gray and black canopy was designed by Eero Saarinen. Made up of a series of triangles, it looks liks a swarm of butterflies or modernistic airplanes in flight. The butterflies (or airplanes), which are suspended from the roof supports, start part way out over the audience and appear to be following their leader as they fly toward the rear of the stage.

The optical effect varies, depending on where you sit, but it is fascinating, regardless.

* * *

IN A WAY, the canopy represents a woman's devotion to the Boston Symphony and to her husband. Sixty-two years ago, the late Edmund Hawes Talbot, a Boston lawyer, gave his bride as a wedding present a seat at the orchestra's Friday afternoon concerts in Symphony Hall. Mrs. Talbot has attended the concerts ever since.

When her husband died, she gave the orchestra $40,000 for a new canopy as a memorial to him.

Mozart's last three symphonies were written in a single summer, when the composer was 32 years old. One can argue that an all-Mozart program ought to include different kinds of pieces instead of just symphonies. On the other hand, there is reason to perform the 39th, 40th and 41st symphonies together simply because, having been written at about the same time, they illustrate a certain phase of Mozart's artistic development. In any case, the three differ so much that it is far from monotonous to hear all three played in one evening.

The orchestra, as usual, gave an exciting performance. No wonder there were so many "bravos" for Dr. Munch at the end. And no wonder Mrs. Talbot has been so faithful to the orchestra all these years.

86

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 26,770

JUL 14 1959

The Lively Arts

By Milton R. Bass

YOU CAN please some of the people some of the time, and you can please some of the people the rest of the time. But you can't please all of the people all of the time. I don't know what music festival Abe Lincoln was describing when he said the above in 1862, but it still applies around here in 1959.

Tanglewood gets rapped every year when its program for the summer season is announced. First of all, the critics start complaining about the galloping of the same old war horses and the lack of new compositions. They want to hear some daring programming, world premieres and gala first nights and enough hoopla to put some pazazz into the stories they file from the Berkshires.

* * *

NOW THERE is more than a jaded musical palate responsible for this attitude. Even the natives will have to admit that the Berkshires are a joy to visit in the summer, especially if one comes from a scorching, concrete metropolis. What could be more pleasant than a few days in our purple hills on the old expense account? Editors are a querulous bunch, however, and few can see much sense in sending a critic all the way up here just to write a few hundred words on how well polished the Boston Symphony is keeping its Beethoven.

It would be nice if Dr. Munch would try out a few of the things by the 12-tone cats or would resurrect some of the lesser-known luminaries. Of course, every time Tanglewood does try something a little new, attendance drops a lot, and they are left with an empty shell. Everybody talks about wanting something new and different, but not too many go to hear it.

There was a time when "Tanglewood on Parade" offered some variety, but Arthur Fiedler and the Pops now seems a staple. There is no denying the popularity of the Pops, but staples belong on the shelves of grocery stores and not at music festivals.

* * *

THE SYMPHONY musicians are not the only ones stuck in a mold. The so-called groovy jazz musicians are really in a groove, a groove that has about as much excitement and adventure as that worn by a blindfolded ox around a millstone.

Jazz musicians are a lazy bunch when compared to classical practitioners. Once they find a technique that brings them bread and fame, they relax and enjoy it for as long as they can get away with it. Somehow they lose the necessary drive that would force them on to new worlds and discoveries. They play the same numbers at every concert, and for some reason their adherents scream as though they were hearing it all for the first time. Who is fooling whom?

* * *

I LIKE the music of the Modern Jazz Quartet, and I admire the integrity and dedication of John Lewis, their musical director. But I am weary of hearing their impeccable renditions of "Fontessa," "One Never Knows" and "God Rest Ye Merry Gentlemen." I have heard nothing new at their live concerts in the past few years, and I think it's time they sat down and worked something new out.

George Shearing and Dizzy Gillespie fancy their comedy routines as much as they do their music nowadays, and it's reached the point where you can recite the gags line for line right along with them. They don't spend much time bringing their music or their jokes up to date, and they roll along, a trifle bored themselves perhaps, with the stuff they forged in the heat of their youth.

We are now going through a veneration period for the late Charlie Parker, and nearly every modern group in the country has climbed on the hearse with the saxophonist. They all claim to have sat in with "The Bird" at one time or another and all their concerts and records can be lumped under the title "I Remember Bird." "Strictly for the Birds" would be much more appropriate in most of the cases.

* * *

THE POINT of all this is that it is much better to be a small-town critic than a big-city critic. They are always doing new and exciting things in the cities, and we have to go in periodically to check on them. But the poor big-city critics have absolutely no excuse to journey here any more. Therefore, with each succeeding year they write less and less about us. And finally, people will forget what natural riches we have here and will stop coming. And then all the local complainers will finally have all the trees and grass and shrubbery to themselves.

Which will be a good thing for we will be forced to eat them to stay alive, and the supply will last longer with less people to devour it. And that's the way our county will end, while we bang our heads and whimper.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

JUL 13 1959

Final Two Mozart Concerts Draw 11,060 to Tanglewood

The final two concerts of the Berkshire Music Festival's Mozart series attracted 11,060 persons to Tanglewood over the weekend.

New Canopy Dedicated

The Saturday night program, held in the big shed, was devoted to the composer's last three symphonies, Nos. 39, 40 and 41. The program opened with the dedication of the new canopy, given to the Boston Symphony Orchestra by Mrs. Edmund Hawes Talbot in memory of her late husband, a Boston attorney.

Henry S. Cabot, president of the orchestra's board of trustees, spoke briefly on the history of the old shell, which had been in use for 25 years. Charles Munch, music director of the orchestra, thanked Mrs. Talbot for the $40,000 gift for the canopy.

The final concert yesterday was held in the theater-concert hall. Mr. Munch again led the symphony's chamber orchestra, with the first part of the program devoted to the Prague Symphony. The second half was devoted to the Requiem, and the orchestra was joined by the festival chorus and vocal soloists, Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm.

Continues Wednesday

The festival continues Wednesday night with the third in the weekly series of chamber music concerts. The Beaux Arts Trio of New York will be heard in the theater-concert hall in a program of works by Mozart, Saint-Saens, Beethoven and Copland.

The full Boston Symphony will make its first appearances at the festival in next weekend's series of concerts, Friday and Saturday evenings and Sunday afternoon, all in the big shed.

Music Review

Fromm Chamber Concert at Tanglewood

JAY C. ROSENFELD

A CONCERT of contemporary chamber music in the Theater-Concert Hall at Tanglewood last night was presented under the auspices of the Fromm Music Foundation. The program consisted of two Fromm commissions and two works of recent composition by musicians only shortly passed away, although the Leos Janacek "Diary of One who Vanished" dates from 40 years ago and was written when the composer was 65.

Nevertheless, it was of great interest and requires little argument to retain its place on a program sponsored by the most powerful force now in operation at Tanglewood for the promotion of contemporary composers and of new or rare works. Furthermore, Janacek stands unique in musical history as one who never came into his own until his later years. His "Diary" is written for tenor, alto, a trio of women's voices and piano. Jesus Maria Sanroma, the pianist, was a formidable basis of support in this as he was in the other two of the three works in which he participated.

* * *

THE TENOR, Robert Price, has the major role, and he acquitted himself most ably. Miss Louise Parker, the alto, has a voice of exceptional quality, and she, as well her her tenor colleague, and the three women's voices, Marjorie Kember, Malama Providakes and Beverly Samans, all sang the anonymous poem in its original Czech. The poem is a fervent, tender love story of a ploughman and a gypsy girl, and the 13th verse is omitted and played by the piano solo for reasons not explained.

In spite of its old age in such a company, the Janacek had several aspects which excited curiosity. It has the great gushing, romantic spirit which all those following Wagner were trying to shake off, and not succeeding. It also has the spirit of so many of that era who thought the symphonic poem was one direction of emancipation. Janacek, within the limits of his media, sought to convey the intense love episode from an old Czech folk-poem much as Schoenberg, even though two decades younger, had been inspired two decades before to take a similar poem of Dehmel and write his "Verklarte Nacht."

* * *

THE OTHER "old" piece on the program was the Prokofieff sonata for flute and piano of 1943, which Doriot Anthony Dwyer evidently considered only a solo for flute although Mr. Sanroma was the pianist. This is as much a favorite in its version, by the composer, for violin and piano as in its original edition. It is a combination of peaceful and affectionate simplicity, rhythmic fascination and high, good-natured gaiety.

A quartet for violin, viola, cello and piano of Ingolf Dahl dates from 1957 and is a Fromm commission. It was played by Richard Burgin, Joseph de Pasquale, Samuel Mayes and Mr. Sanroma. Mr. Dahl, a native of Sweden, and at one time on the faculty of the Berkshire Music Center, was an early supporter and pamphleteer for Stravinsky. He writes with masterful knowledge of the instruments and their most effective registers. He also leaves few moments, if any, for only nonchalant collaboration. The piano seems at one hearing to be extremely demanding and the strings have vigorous, wide skips and intricate rhythms.

The first movement is a Fantasia, the second an antiphon, although the other movements, including the final rondo, seemed to employ many instances where the piano alternated with the three strings in statement and responses. It is robust and energetic music and the composer is not concerned at first impressions with harmonic relationships. The Rondo alla campanella finds the strings in closer contact with one another than had been apparent previously and there are many variations of rhythm, including fetching ragtime. The final coda leads to a surprisingly docile concluding cadence.

* * *

THE LAST number of the evening was a work of Arnold Franchetti, of Hartford, written in 1958 for 15 instruments, of which the players were Boston Symphony Orchestra members directed by Richard Burgin. The "Three Ricercari" are irregular, contrapuntal essays, patterned on a form which was used in the 16th and 17 centuries but which today has such vague meaning that it could serve any composition. Mr. Franchetti juggles his material with ease and facility so that the listener is bewildered a bit as the theme is tossed from one instrument to another and from one group to another.

He calls for one each of strings except for doubled firsts, one each of the reeds, the same of the brass, two percussionists and a piano. No executant has a good course at any stretch, not even, one might say, a good morsel, before it is snatched away from him. The composer's agility is more deft at times than the auditor's ear. It is manifestly unfair to dismiss such a competent work with an attempt to use an adroit pen, but this listener carried away an impression of the composer's wide comprehension of the means he was employing and not as deep a one of the work as a whole. Mr. Burgin graciously singled out Mr. Franchetti in the audience and obliged him to acknowledge personally the really warm reaction the performance had evoked.

* * *

SUPPORT of composers is channeled in two directions: Competitions and commissions. There can be no guarantee that one will produce more worthy results than the other. Paul Fromm with the help and guidance of some of the most able jurors in music today is making a major contribution to that department of music which needs, and has always needed, the most intelligent as well as the most driving encouragement. The audience last night included the musical elite of the area.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462
JUL 13 1959

Record Crowd Hears Mozart At Tanglewood

By JOHN F. KYES

LENOX — Interest in the music of Mozart was high during the weekend at the Berkshire Festival. Friday's concert, starring Mme. Nicole Henriot-Schweitzer in the Piano Concerto in G major, was transferred to the large music shed when rain came. Saturday's concert, already planned for the large shed, drew the phenomenal number of 6,929 to hear three Mozart symphonies, with no soloists.

The Sunday afternoon concert, which I heard in the Theater-Concert Hall, made a weekend total of 13,647 or more than a thousand in excess of 1958's second week.

Adagio too Clean Cut

The strings and woodwinds, totaling perhaps 45, were in excellent estate and responsive to Charles Munch's direction in the "Prague" Symphony No. 38 in D major. In the opening movement, the maestro achieved results by means which sometimes seemed severe.

The Adagio was so cleancut as to be at times on the stilted side. The Allegro later in this movement was vital and flowing. Again in the Andante, one found the contrast of accurate staccato notes and gently melting phrases. Aside from the zest and skill of the Finale, in all departments, one could note especially the fine work of the woodwinds in moments where they held the forefront.

The Requiem Mass in D minor, with a more sturdy orchestration, a chorus of 60 and four favorite soloists, was wonderfully absorbing and continually uplifting.

Munch revealed in his face at the end of the concert that he had been working hard. He had drawn from four voices and the orchestra results of great fullness and sonority, and had made the chorus, of which Hugh Ross is the head, sound like much larger group by planning their dynamics and contrasts effectively.

The members of the quartet blended well. Such solo bits as the composer granted were usually for the pure-voiced and earnest soprano, Adele Addison. Florence Kopleff's contralto and Donald Gramm's bass were luscious and expressive, and they sang with admirable facial calm. Blake Stern, tenor, dependable musically, was less opulent of voice and reposeful of mien.

Floating Quality

More noteworthy even than the vigor and responsiveness of the chorus was the lovely floating quality achieved by the sopranos and altos in soft passages.

William Gibson's work on the trombone in tre "Tuba mirum" was admirable.

Despite the glories of the final "Agnus Dei," I thought the center and core of the work in breadth and tone was heard in the seventh of 12 sections, the "Lacrimosa." Strangely enough, this section was completed by Sussmayr after Mozart's death with only the 12 opening measures to point the way.

Next weekend will bring the full-sized Boston Symphony Orchestra to the large Tanglewood shed in three concerts stressing the music of Tchaikovsky, with other classicists, and one modern composer per concert.

6C Springfield Sun. Republicen 7/19/59

Second Thoughts On Music

Three Concerts Unfold Many Facets of Mozart

Music Shed Filled to Capacity as Conductor Provides Splendid Moments in Three Concerts; Fromm Recital Has Youthful Audience

By WILLARD M. CLARK

LENOX — The three concerts devoted to the music of Wolfgang Amadeus Mozart, conducted by Charles Munch, drew audiences estimated at some 13,000 persons who revelled in the unfolding of the many facets which made up the genius of the master. Each night the theater was filled to capacity and more than 6900 persons were on hand to hear the last three symphonies which were played in the Music Shed.

There were many splendid moments during these recitals. We remember particularly the glowing performance given the "Piano Concerto in G Major by Nicole Henroit-Schweitzer and the orchestra. It was within a small frame beautifully balanced and elegant in every phrase. We have never heard this French pianist play with greater expressivity and there was complete rapport between pianist and conductor.

Another stunning performance was that given the "Divertimento in B Flat for Strings and Two Horns. There were wonderful coloration and the virtuoso strings, led by Richard Burgin were magnificent.

If any proof was needed of the sheer genius of Mozart, it was found during the performances of the last three symphonies. There was infinite variety, melodic profusion and a sense of lightness and gaity throughout. We found particularly rewarding the performance of the "Symphony No. 40 in G Minor." The work is plainly cast in a pervasive mood and style. It is strong incisive music which attains its strength by deftness and concentration rather than through massive means.

The final concert brought us a finely detailed performance of the "Prague Symphony" and an eloquent, highly personal performance of the "Requiem in D Minor." In this performance the Festival Chorus found its groove and sang with full-throated enthusiasm. The soloists were Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The two women and Mr. Gramm sang with a superb sense of line and vocal opulence. Mr. Stern lacks many of the qualifications necessary for fine singing. It was an intimate, reverent performance, rich in detail and inner strength.

The New York Pro Musica group was heard here for the second time, giving the second of the chamber music concerts. This is a very special group of singers and instrumentalists who play rare instruments and specialize in seldom heard music. The concert was devoted to the music of Monteverdi and Baroque composers. There was never a dull moment, for with so many combinations available within the group, a wide variety of programming is possible. One listened to duets, trios, quartets, solos for harpsichord and viola and splendid ensemble numbers like "Làmento d'Arianna," the most familiar work on the program. Infinite attention is taken by the group to every detail and the result is highly polished, seemingly effortless performance. It takes true musicianship and devotion to perform programs the way the Pro Musica group always seems to do.

The Fromm Music Foundation is doing more than any other organization we know to further the cause of contemporary music. Through subscriptions and scholarships it is creating interest in new works and aiding in the composition of the same.

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NEW YORK, N.Y.
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By ERIC SALZMAN
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The extended week-end went out the way it came in—in a pouring rain. The thunder and rattle of the rain on the roof was unfortunately at its worst during a flute sonata by Serge Prokofieff. This genial and typical work was bravely performed by Doriot Anthony Dwyer, flutist, and Mr. Sanroma. Somehow, it managed to make an effect through the accompanying roar of the elements.

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462

JUL 13 1959

Record Crowd Hears Mozart At Tanglewood

By JOHN F. KYES

LENOX — Interest in the music of Mozart was high during the weekend at the Berkshire Festival. Friday's concert, starring Mme. Nicole Henriot-Schweitzer in the Piano Concerto in G major, was transferred to the large music shed when rain came. Saturday's concert, already planned for the large shed, drew the phenomenal number of 6,929 to hear three Mozart symphonies, with no soloists.

The Sunday afternoon concert, which I heard in the Theater-Concert Hall, made a weekend total of 13,847 or more than a thousand in excess of 1958's second week.

Adagio too Clean Cut

The strings and woodwinds, totaling perhaps 45, were in excellent estate and responsive to Charles Munch's direction in the "Prague" Symphony No. 38 in D major. In the opening movement, the maestro achieved results by means which sometimes seemed severe.

The Adagio was so cleancut as to be at times on the stilted side. The Allegro later in this movement was vital and flowing. Again in the Andante, one found the contrast of accurate staccato notes and gently melting phrases. Aside from the zest and skill of the Finale, in all departments, one could note especially the fine work of the woodwinds in moments where they held the forefront.

The Requiem Mass in D minor, with a more sturdy orchestration, a chorus of 60 and four favorite soloists, was wonderfully absorbing and continually uplifting.

Munch revealed in his face at the end of the concert that he had been working hard. He had drawn from four voices and the orchestra results of great fullness and sonority, and had made the chorus, of which Hugh Ross is the head, sound like much larger group by planning their dynamics and contrasts effectively.

The members of the quartet blended well. Such solo bits as the composer granted were usually for the pure-voiced and earnest soprano, Adele Addison. Florence Kopleff's contralto and Donald Gramm's bass were luscious and expressive, and they sang with admirable facial calm. Blake Stern, tenor, dependable musically, was less opulent of voice and reposeful of mien.

Floating Quality

More noteworthy even than the vigor and responsiveness of the chorus was the lovely floating quality achieved by the sopranos and altos in soft passages.

William Gibson's work on the trombone in tre "Tuba mirum" was admirable.

Despite the glories of the final "Agnus Dei," I thought the center and core of the work in breadth and tone was heard in the seventh of 12 sections, the "Lacrimosa." Strangely enough, this section was completed by Sussmayr after Mozart's death with only the 12 opening measures to point the way.

Next weekend will bring the full-sized Boston Symphony Orchestra to the large Tanglewood shed in three concerts stressing the music of Tchaikovsky, with other classicists, and one modern composer per concert.

60 Springfield Sun. Republican 7/19/59

Second Thoughts On Music

Three Concerts Unfold Many Facets of Mozart

Music Shed Filled to Capacity as Conductor Provides Splendid Moments in Three Concerts; Fromm Recital Has Youthful Audience

By WILLARD M. CLARK

LENOX — The three concerts devoted to the music of Wolfgang Amadeus Mozart, conducted by Charles Munch, drew audiences estimated at some 13,000 persons who revelled in the unfolding of the many facets which made up the genius of the master. Each night the theater was filled to capacity and more than 6900 persons were on hand to hear the last three symphonies which were played in the Music Shed.

There were many splendid moments during these recitals. We remember particularly the glowing performance given the "Piano Concerto in G Major by Nicole Henroit-Schweitzer and the orchestra. It was within a small frame beautifully balanced and elegant in every phrase. We have never heard this French pianist play with greater expressivity and there was complete rapport between pianist and conductor.

Another stunning performance was that given the "Divertimento in B Flat for Strings and Two Horns. There were wonderful coloration and the virtuoso strings, led by Richard Burgin were magnificent.

If any proof was needed of the sheer genius of Mozart, it was found during the performances of the last three symphonies. There was infinite variety, melodic profusion and a sense of lightness and gaity throughout. We found particularly rewarding the performance of the "Symphony No. 40 in G Minor." The work is plainly cast in a pervasive mood and style. It is strong incisive music which attains its strength by deftness and concentration rather than through massive means.

The final concert brought us a finely detailed performance of the "Prague Symphony" and an eloquent, highly personal performance of the "Requiem in D Minor." In this performance the Festival Chorus found its groove and sang with full-throated enthusiasm. The soloists were Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The two women and Mr. Gramm sang with a superb sense of line and vocal opulence. Mr. Stern lacks many of the qualifications necessary for fine singing. It was an intimate, reverent performance, rich in detail and inner strength.

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at the *NEW YORK THEATERS*

by Charles K. Freeman

RUDOLF SERKIN PIANO VIRTUOSO AT TANGLEWOOD

SUMMER MUSIC

There's no dearth of fresh air symphonic ensembles in the land; nor conventions of jazz and folk and full-voiced choruses. The batons are busy whether they prod beatnik or Bach. And Americans and visitors from abroad are plunking themselves down on hardwood benches, canvas folding chairs and close-cropped lawns, to listen to the tonal totals. Every year brings with it the announcement of new fesitvals, new tents, new arenas assembled to the muses. And the jobs that are being done here in the full-breadth of the U.S.A. are deep rooted in musical awareness and rich in individual talents.

The EMPIRE STATE MUSIC FESTIVAL, despite flood and wind, in earlier seasons have found themselves an inspiring new site to pitch their tent theatre for this year's schedule. The Anthony Wayne Recreation area in Bear Mountain-Harriman State Park resounded to the full pitch of a Leopold Stokowski conducted Soviet worksheet of music opening night. Ballet, Opera and individual artists will follow one upon the other through the weeks. Frank Forest is the Festival's resourceful general manager.

At Ttnglewood, in the soft roll ing Berkshire Mountain country, the visitors pour in. This is the nineteenth season for the Music Center in Lenox and for all those years it has not only been an area where eminent conductors have raised their batons to lead the Boston Symphony through notable compositions but it has been a meeting place where student musicians build mould their talents under experienced professional musicians.

We attended the dedication of an imaginative new sounding board that is something new in acoustical patterns. What looks like a flight of triangles into infinity form an ingenious canopy to reflect the harmonic ensemble that flows from the stage. Conductor Charles Munch led his skilled men through the silken sounding last three symphonies of Mozart. The preponderence of strings, which serve Mozart well, were beautifully handled. And if this in part was due to the new arrangement of sounding boards, thanks in no small part is due Mrs. Edmund H. Talbot of Boston who donated the needed $40,000. Also to canopy designer Eero Saarinen who, with his associate consultants, devised the project.

The student chamber music performances, the presentation of new works of young Americans, the appearance of Pierre Monteux as guest conductor, the hidden in the various glens practicing of young musicians from all over the world, the morning rehearsals of the Boston old hands, all make for an overflowing cornucopia of music set in a breathless sylvan setting. Tanglewood and its Foundations are a striking example of musical America at its very best.

TANGLEWOOD, MASS.

■ A new stage canopy in the Music Shed at Tanglewood was officially dedicated on Saturday evening, July 11, in the intermission of the Boston Symphony Orchestra's Berkshire Festival concert. Dr. Charles Munch, Music Director of the Orchestra, participated in these ceremonies with Henry B. Cabot, president of the Orchestra's Board of Trustees, and Mrs. Edna Betts Talbot of Boston, donor of the canopy, who has given $40,000 to the Orchestra as a memorial to her husband, the late Edmund Hawes Talbot, Boston lawyer.

Eero Saarinen, who drew up the original plans for the Shed, was the chief architect. The new canopy is suspended from the roof trusses by steel cables and consists of triangular panels of graduated sizes connected tip to tip. The sidewalls of the stage are solid, with openings between each triangle, and this permits the audience seated within an arc of 110 degrees to see the orchestra.

The canopy, which gives a "new look" to the Shed, has further aided its fine acoustics.

The opening concert on July 3 was held in the Theatre-Concert Hall. Dr. Munch presented Bach's Brandenburg Concerto No. 3, the Suite No. 2 in B Minor for flute and strings, the "Musical Offering" and Cantata No. 40, "Nun ist das Heil und die Kraft" for double chorus and orchestra. Doriot Anthony Dwyer, the flute soloist, displayed an excellent technique and a delicate tone. The Festival Chorus, due to lack of sufficient preparation time, was weak and did not have the proper solidity of tone.

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The following weekend was devoted to works of Mozart. On Friday evening, July 10, due to rain, the concert was transferred from the Theatre-Concert Hall to the Music Shed. Despite the thick fog which worked its way insidiously into the shed and into the instruments, the orchestra performed the Overture to "Don Giovanni" with great spirit. Nicole Henriot-Schweitzer played the Piano Concerto in G major, K. 453 and displayed sensitive musicianship, secure technique and graceful style. The Divertimento in B flat major for strings and two horns, K. 287, was particularly well done by the violin section. The evening's concert concluded with the "Haffner" Symphony.

On Saturday evening in the Music Shed the orchestra presented the Symphony No. 39 in E Flat major, the familiar G minor Symphony No. 40, and the "Jupiter" Symphony, which stirred the vast audience with its dramatic power.

Sunday afternoon, concluded the second weekend of the Festival and the Mozart series. The concert was performed in the Theatre-Concert Hall and opened with the "Prague" Symphony. Dr. Munch again demonstrated his gifts for producing a performance of power and stirring emotional impact. In the "Requiem Mass" the soloists were Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass. All were excellent and performed beautifully together. The Festival Chorus, Hugh Ross director, showed marked improvement over their last performance and produced an exciting and solid tone.

It is a joy to hear music performed so nobly in the garden oasis of the "friendly" Berkshire mountains. No sound of screaming jet airplanes intrudes. Let us thank our good fortune!

L. K.

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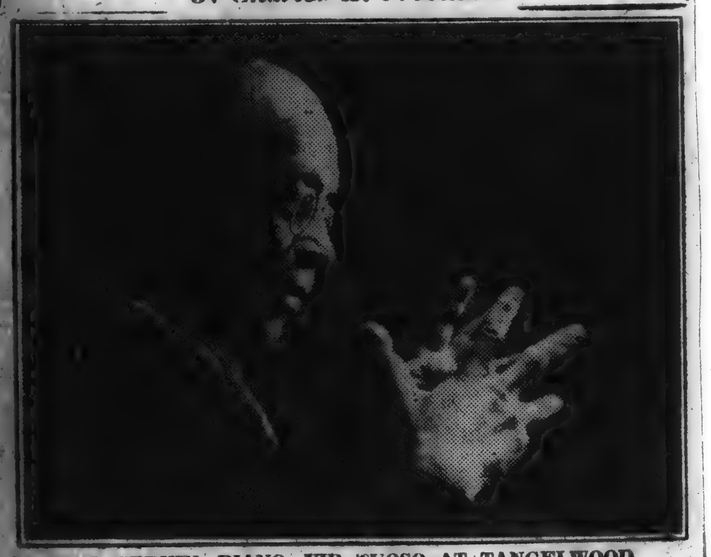

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The following weekend was devoted to works of Mozart. On Friday evening, July 10, due to rain, the concert was transferred from the Theatre-Concert Hall to the Music Shed. Despite the thick fog which worked its way insidiously into the shed and into the instruments, the orchestra performed the Overture to "Don Giovanni" with great spirit. Nicole Henriot-Schweitzer played the Piano Concerto in G major, K. 453 and displayed sensitive musicianship, secure technique and graceful style. The Divertimento in B flat major for strings and two horns, K. 287, was particularly well done by the violin section. The evening's concert concluded with the "Haffner" Symphony.

On Saturday evening in the Music Shed the orchestra presented the Symphony No. 39 in E Flat major, the familiar G minor Symphony No. 40, and the "Jupiter" Symphony, which stirred the vast audience with its dramatic power.

Sunday afternoon, concluded the second weekend of the Festival and the Mozart series. The concert was performed in the Theatre-Concert Hall and opened with the "Prague" Symphony. Dr. Munch again demonstrated his gifts for producing a performance of power and stirring emotional impact. In the "Requiem Mass" the soloists were Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass. All were excellent and performed beautifully together. The Festival Chorus, Hugh Ross director, showed marked improvement over their last performance and produced an exciting and solid tone.

It is a joy to hear music performed so nobly in the garden oasis of the "friendly" Berkshire mountains. No sound of screaming jet airplanes intrudes. Let us thank our good fortune!

L. K.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
JUL 1959

The Beaux Arts Trio of New York celebrates its fifth anniversary this month at the Berkshire Festival, where the group was formed. The group recently played Aaron Copland's Trio over the BBC in England.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454 224 SAT. 78 798
JUL 7 1959

Brooklyn by Night

Tanglewood Trip Slated for 19th

By HUGH O. MUIR,
World-Telegram Staff Writer.

The third annual "Sunday at Tanglewood" will be sponsored by Brooklyn Academy of Music on Sunday, July 19. The all-day excursion to the Berkshire Festival includes a round-trip on the New Haven Railroad, a picnic lunch on the Tanglewood grounds and a reserved seat at the concert.

The program will feature the Boston Symphony Orchestra with Pierre Monteux conducting. The soloist for the afternoon will be Nicole Henriot-Schweitzer, who was soloist with the Boston Symphony at the Academy during the 1957-58 season. He will perform D'Indy's "Symphony on a Mountain Air."

The concert will open with the Introduction and March from "Coq d'Or" by Rimsky-Korsakov, which will be followed by DeBussy's "Afternoon of a Faun." The final number will be Tchaikovsky's Fifth Symphony.

The cost for the day is $11.50 for adults and $9.50 for children with a reduction of $1 for Academy members. Departure is from Grand Central at 8:20 a.m. and the return time is set at 10:12 p.m. Reservations can be made by calling the Academy, ST 3-6700.

* * *

The Andre Eglevsky Petit Ballet will appear Thursday at Brooklyn College as the second event in the Summer Concert Series. The performance will begin at 8:30 p.m. in air-conditioned Walt Whitman auditorium.

Featured dancers will be Andre Eglevsky, Melissa Hayden, Barbara Walczak and Eugene Tanner of the New York City Ballet. They will dance "Scotch Symphony," "Sleeping Beauty Divertissements," "Pas de Deux" from Sylvia and excerpts from "The Nutcracker." Tickets are $1.50 and $2.

* * *

This Thursday's 8:30 p.m. performance of the Goldman Band in Prospect Park will be the "Daniel Guggenheim Memorial Concert." The program will comprise:

The Grand March from Freedom Forever by Edwin Franko Goldman, the Classic Overture by Francois Joseph Gossec, eight Russian folksongs by Anatol Liadov, the Coronation Scene from Boris Godounov by Moussorgsky and the King Cotton march by John Philip Sousa.

Also, as the second part, Slavonic Dances, Nos. 7 and 8, by Antonin Dvorak; Stars in a Velvety Sky cornet solo by Herbert Clarke and played by James Burke; the Blue Danube waltz by Johann Strauss; excerpts from Jerome Kern's Showboat, and The Foundation march by Richard Franko Goldman.

* * *

The downtown motion picture houses will have one opening and three holdovers starting tomorrow.

Fabian's Fox is continuing for a second week Walt Disney's $6 million cartoon version of the fairy tale, "The Sleeping Beauty." The co-feature is "West Bound" with Randolph Scott.

The Brooklyn Paramount will open "The Young Philadelphians" starring Paul Newman, Barbara Rush, Alexis Smith, Brian Keith and Diane Brewster. Co-featured is "The Giant Behemoth" with an overshadowed human cast headed by Gene Evans, Andre Morell and John Turner.

Loew's Metropolitan is holding over "Ask Any Girl" starring David Niven, Shirley MacLaine and Gig Young. The companion film is "The Angry Hills," a story of Greek resistance during World War II with Robert Mitchum, Stanley Baker, Elizabeth Mueller and Gia Scala.

RKO Albee tomorrow becomes the only theater in Greater New York showing Rodgers and Hammerstein's "South Pacific" as it begins its third week. The stars of the wide-color musical are Mitzi Gaynor, Rossano Brazzi, John Kerr, Juanita Hall, Ray Walston and France Nuyen.

Incidentally, the first in a series of elimination contests for the "Miss No-Cal" title will be held on the stage of the Brooklyn Paramount tomorrow evening.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702
JUL 9 1959

Stern, Henriot Soloists At Tanglewood Concerts

On Friday and Saturday evenings, July 17-18, at 8:30 and Sunday afternoon at 2:30, the Boston Symphony Orchestra will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Mass. Concerts will be conducted by Charles Munch, music director of the Orchestra, and Pierre Monteux. Soloists will include Isaac Stern, violin, and Nicole Henriot-Schweitzer, piano. Lukas Foss will conduct a performance of his new work, "Symphony of Chorales," on Saturday evening.

At the opening concert on Friday, July 17, Dr. Munch will present Berlioz' 'Corsair" Overture, "Parables" by Bohuslav Martinu and Tchaikovsky's Sixth Symphony.

Dr. Munch will conduct the concert of Saturday evening, opening the program with the "Oberon" Overture by Weber. Lukas Foss will then conduct a performance of his own work, 'Symphony of Chorales." The porgram will conclude with Tchaikovsky's Violin Concerto. The soloist, Isaac Stern, will make the first of three Berkshire Festival appearances this season. He will also appear on Friday, July 24, and Sunday, Aug. 2.

Pierre Monteux will make his first guest appearance at the Festival on Sunday afternoon. His program will include the Introduction and Wedding March from "Coq d'Or" by Rimsky-Korsakov, Debussy's "Afternoon of a Faun," the Symphony on a French Mountain Air by D'Indy, with Nicole Henriot-Schweitzer as piano soloist and Tchaikovsky's Fifth Symphony.

The Orchestra's Saturday morning rehearsal at 10 o'clock on July 18 will be open to the public for the benefit of the Orchestra's Pension Fund.

The Beaux Arts Trio of New York will make its now annual visit to Tanglewood to appear in the Chamber Music Series on Wednesday evening, July 15, at 8:30 in the Theatre-Concert Hall. Menahem Pressler, piano, Daniel Guilet, violin, and Bernard Greenhouse, cello, will present a program including Mozart's Trio in G major, K. 564, Saint-Saens' Trio No. 1 in F major, Op. 18, Copland's "Vitebsk" and Beethoven's Trio in E flat, Op. 70, No. 2.

A special concert of contemporary chamber music will be performed by members of the Boston Symphony Orchestra with assisting artist, pianist Jesus Maria Sanroma, in the Theatre-Concert Hall on Monday evening, July 13, at 8:30 p.m.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,878
JUL 9 1959

Music Shed Concert Set

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Concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus. Soloists will include Isaac Stern, violin and Nicole Henriot-Schweitzer, piano, and Lukas Foss will conduct a performance of his new work, "Symphony of Chorales" on Saturday evening.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462
JUL 7 1959

Trio To Appear at Tanglewood

LENOX — The Bel Arte Trio, Joseph de Pasquale, viola, Ruth Posselt, violin, and Samuel Mayes, cello, will appear at Tanglewood in the fourth of the Wednesday evening Chamber Music series, at 8:30 p.m. July 22 in the Theater-Concert Hall. For this concert the trio will be assisted by Ralph Berowitz, pianist. The program will include works of Beethoven, Brahms, and Dohnanyi.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,792 S. 795,133
JUN 26 1959

Concert July 19 At Tanglewood

The Brooklyn Academy of Music will sponsor its third annual "Sunday at Tanglewood," an all-day musical excursion to the Berkshire Festival, on Sunday, July 19.

The Boston Symphony Orchestra will perform French and Russian works, under the direction of Pierre Monteux, world-renowned conductor who, now in his 80's, is more active than at any time in his long career.

Nicole Henriot-Schweitzer, who was soloist with the Boston Symphony at the Academy during 1957-58, will perform D'Indy's Symphony on a Mountain Air.

The program will open with the Introduction and March from "Coq d'Or," by Rimsky-Korsakov, followed by Debussy's tone poem "Afternoon of a Faun." It will close with one of the most popular works in the symphonic repertoire, Tchaikovsky's fifth symphony.

A special New Haven Railroad train will leave Grand Central Terminal at 8:20 a.m., returning from Tanglewood at 10:12 p.m.

NEW YORK, N.Y.
POST
D. 343.734 S. 264,442
JUL 8 1959

Brooklyn Academy to Sponsor Tanglewood Excursion July 19

The Brooklyn Academy of Music will sponsor an all-day musical excursion to the Berkshire Festival at Lenox, Mass., Sunday, July 19. "Sunday at Tanglewood" will include round-trip railroad fare, picnic lunch on the Tanglewood grounds, and a reserved seat for the afternoon concert by the Boston Symphony.

Pierre Monteux will conduct French and Italian works, with pianist Nicole Henriot-Schweitzer in D'Indy's "Symphony on a Mountain Air." Departure from Grand Central is at 8:20 a.m., returning at 10:12 p.m. The all-inclusive price is $11.50 for adults and $9.50 for children. Further information may be obtained by calling STerling 3-6700.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,988
JUL 1 0 1959

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
JUL 1959

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NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,788
JUL 7 1959

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By HUGH O. MUIR
World-Telegram Staff Writer.

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702
JUL 9 1959

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462
JUL 7 1959

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NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,792 S. 795,133
JUN 26 1959

Concert July 19 At Tanglewood

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Nicole Henriot-Schweitzer, who was soloist with the Boston Symphony at the Academy during 1957-58, will perform D'Indy's Symphony on a Mountain Air.

The program will open with the Introduction and March from "Coq d'Or," by Rimsky-Korsakov, followed by Debussy's tone poem "Afternoon of a Faun." It will close with one of the most popular works in the symphonic repertoire, Tchaikovsky's fifth symphony.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,988
JUL 10 1959

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Pierre Monteux will make his first guest appearance at the Festival on Sunday afternoon. His program will include the Introduction and Wedding March from the opera, "Coq d'Or" by Rimsky-Korsakov, Debussy's "Afternoon of a Faun," the Symphony on a French Mountain Air by D'Indy, with Nicole Henriot-Schweitzer as piano soloist and Tchaikovsky's Fifth Symphony.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,878
JUL 9 1959

Music Shed Concert Set

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Concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus. Soloists will include Isaac Stern, Violin and Nicole Henriot-Schweitzer, piano, and Lukas Foss will conduct a performance of his new work, "Symphony of Chorales" on Saturday evening.

NEW YORK, N.Y.
POST
D. 343,734 S. 284,442
JUL 8 1959

Brooklyn Academy to Sponsor Tanglewood Excursion July 19

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Pierre Monteux will conduct French and Italian works, with pianist Nicole Henriot-Schweitzer in D'Indy's "Symphony on a Mountain Air." Departure from Grand Central is at 8:20 a.m., returning at 10:12 p.m. The all-inclusive price is $11.50 for adults and $9.50 for children. Further information may be obtained by calling STerling 3-6700.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416
JUL 10 1959

SHED SERIES DUE TO OPEN NEXT FRIDAY

Dr. Munch to Conduct Boston Symphony; Programs For Week

Next Friday and Saturday evenings (July 17-18) at 8.30 and Sunday afternoon at 2.30 the Boston Symphony Orchestra will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox. Concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus. Soloists will include

LUKAS FOSS

Isaac Stern, violin and Nicole Henriot-Schweitzer, piano, and Lukas Foss will conduct a performance of his new work "Symphony of Chorales" on Saturday evening.

At the opening concert on Friday, the 17th, Charles Munch will present Berlioz' "Corsair" Overture, "Parables" by Bohuslav Martinu and Tchaikovsky's Sixth Symphony. "Parables" was commissioned by Dr. Munch and dedicated to him and received its first performance under his direction in Boston during the past season. The three movements are titled: I. The Parable of a Sculpture; II. The Parable of a Garden; and III. The Parable of a Labyrinth.

Lukas Foss Soloist

Dr. Munch will conduct the concert of Saturday evening, opening the program with the "Oberon" Overture by Weber. Lukas Foss will then conduct a performance of his own work, "Symphony of Chorales." The work, based on four chorale texts, was first performed by the Pittsburgh Symphony on Oct. 24, 1958, and it was performed in Boston under the composer's direction and later by the New York Philharmonic. The program will conclude with Tchaikovsky's Violin Concerto. The soloist, Isaac Stern, will make the first of three Berkshire Festival appearances this season. He will also appear on Friday, the 24th, and Sunday, Aug. 2.

Pierre Monteux will make his first guest appearance at the Festival on Sunday afternoon. His program will include the "Introduction and Wedding March" from the opera, "Coq d'Or" by Rimsky-Korsakov, Debussy's "Afternoon of a Faun," the Symphony on a French Mountain Air by D'Indy, with Nicole Henriot-Schweitzer as piano soloist and Tchaikovsky's Fifth Symphony. Mme. Henriot-Schweitzer also appears at Tanglewood tonight as soloist in Mozart's Concerto K. 453.

Public Rehearsal

The orchestra's Saturday morning rehearsal at 10 on the 18th will be open to the public for the benefit of the orchestra's pension fund.

The Beaux Arts Trio of New York will make its now annual visit to Tanglewood to appear in the Chamber Music Series on Wednesday evening, the 15th, at 8.30 in the theater-concert hall. Menahem Pressler, piano, Daniel Guilet, violin and Bernard Greenhouse, cello, will present a varied program including Mozart's Trio in G major, K. 564, Saint-Saens' Trio No. 1 in F major, Op. 18, Copland's "Vitebsk," Study on a Jewish Theme and Beethoven's Trio in E flat, Op. 70, No. 2.

A special concert of contemporary chamber music will be perfromed by members of the Boston Symphony Orchestra with assisting artist, pianist Jesus Maria Sanroma in the theater-concert hall on Monday evening, the 13th, at 8.30. This concert, sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, president, is open to Friends of the Berkshire Music Center as are the student concerts and lectures of the school. A concert will be presented by the Tanglewood Choir on Tuesday, the the 14th, at 8.30 p. m. in the theater. The student orchestra will perform in the Music Shed on Thursday, the 16th, at 8.30, and a student chamber music performance will be presented in the Chamber Music Hall on Sunday morning, the 19th, at 10 as well as Sunday morning. Two lectures in the Chamber Music Hall will also be open to Friends. On Wednesday, at 3.15 p. m. Lukas Foss will lecture on his "Symphony of Chorales," the work which he will conduct with the Boston Symphony Orchestra at the following Saturday's Festival concert. On Friday at 3.15 p. m. the third lecture in the Seminar in Contemporary Music will be given also by Mr. Foss. Musical selections will be performed by Fromm Foundation Players.

Programs For Week

Complete programs for the week are as follows:—

Sunday, July 12, 2.30, Theater-Concert Hall, Boston Symphony Orchestra, Charles Munch, conducting.
Mozart—Symphony No. 38 in D major, "Prague," K. 504
Requiem Mass in D minor, K 626 (Adele Addison, Florence Kopleff, Blake Sterm, Donald Gramm)
Wednesday, July. 15, 8.30, Chamber Music, Beaux Arts Trio of New York.
Mozart—Trio in G major, K 564
Saint-Saens—Trio No. 1 in F major, Op. 18
Copland—"Vitebsk," Study on a Jewish Theme
Beethoven—Trio in E flat, Op. 70, No. 2
Friday, July 17, 8.30, Music Shed, Boston Symphony Orchestra, Charles Munch, conducting.
Berlioz—Overture, "The Corsair," Op. 21
Martinu—"The Parables"
Tchaikovsky—Symphony No. 6, "Pathetique"
Saturday, July 18, 8.30, Music Shed, Boston Symphony Orchestra, Charles Munch, conducting.
Weber—Overture to "Oberon"
Foss—Symphony of Chorales (Conducted by Composer)
Tchaikovsky—Violin Concerto in D major, Op. 35
(Soloist: Isaac Stern)
Sunday, July 19, 2.30, Music Shed, Boston Symphony Orchestra, Pierre Monteux, conducting.
Rimsky-Korsakov—Introduction and Wedding March from "Coq d'Or"
Debussy—Afternoon of a Faun
D'Indy—Symphony on a French Mountain Air
(Soloist: Nicole Henriot-Schweitzer)
Tchaikovsky—Symphony No. 5
Monday, July 13, 8.30, Theater-Concert Hall, Contemporary Chamber Music, Members of Boston Symphony Orchestra.
Prokofieff—Sonata for Flute and Piano
Dahl—Piano Quartet
Janacek—Diary of One Who Vanished
22 Poems for Tenor, Alto and Trio of Women's Voices and Piano
Franchetti—Three Ricercari for Instrumental Ensemble

SCHENECTADY, N.Y.
UNION-STAR
D. 35 624
JUL 11 1959

Tanglewood Symphonies to Start Friday

LENOX, Mass., July 11—The first of four weekends of Berkshire Festival concerts by the full Boston Symphony Orchestra will be given Friday and Saturday, July 17 and 18, at 8:30 p.m. and Sunday, July 19, at 2:30 p.m.

Charles Munch will conduct the Friday concert when the program will include the "Corsair" overture by Berlioz, Martinu's "Parables" and Tchaikovsky's "Symphony No. 6." Munch commissioned "Parables," which received its first performance under his direction in Boston during the past season.

Isaac Stern to Play

Munch also will conduct the Saturday program, which will open with Weber's "Oberon" overture. Isaac Stern will be the soloist in the Tchaikovsky "Violin Concerto." Also on the program will be "Symphony of Chorales" by Luke Foss, with the composer conducting.

Pierre Monteux will conduct the July 19 concert, when Nicole Henriot-Schweitzer will be the soloist for D'Indy's "Symphony on a French Mountain Air." Also on the program will be excerpts from Rimsky-Korsakoff's "Coq d'Or," Debussy's "Afternoon of a Faun" and Tchaikovsky's "Symphony No. 5."

Other events next week at Tanglewood will include a concert of contemporary chamber music, open to Friends of the Berkshire Music Center, Monday at 8:30 p.m. The program is sponsored by the Fromm Music Foundation. Works by Prokofieff, Ingolf Dahl, Janacek and Arnold Franchetti.

Trio, Choir Listed

The Beaux Arts Trio will present a program Wednesday at 8:30 p.m. This will include Mozart's "Trio in G Major, K. 564," Saint-Saens' "Trio, Op. 18," Copland's "Vitebsk" and Beethoven's "Trio, Op. 70, No. 2."

The Tanglewood Choir will be heard Tuesday at 8:30 p.m., the student orchestra Thursday at 8:30 p.m. and a students' chamber music group Sunday, July 19, at 10 a.m. An open rehearsal of the Boston Symphony will be held Saturday at 10 a.m.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242
JUL 11 1959

Music

Boston Symphony in Tanglewood Festival

By Alfred W. Burke

LOWELL—Next Friday and Saturday evenings (July 17-18) at 8:30 and Sunday afternoon at 2:30 the Boston Symphony orchestra will present the first of four weekends of Berkshire festival concerts by the full orchestra in the music shed at Tanglewood, Lenox. Concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus. Soloists will include Isaac Stern, violin and Nicole Henriot-Schweitzer, piano and Lukas Foss will conduct a performance of his new work "Symphony of Chorales" on Saturday evening.

At the opening concert on Friday, July 17, Charles Munch will present Berlioz's "Corsair" overture, "Parables" was commissioned by Dr. Munch and dedicated to him and received its first performance under his direction in Boston during the past season. The three movements are titled: I. The Parable of a Sculpture; II. The Parable of a Garden; and III. The Parable of a Labyrinth.

Dr. Munch will conduct the concert of Saturday evening, opening the program with the "Oberon" overture by Weber. Lukas Foss will then conduct a performance of his own work, "Symphony of Chorales." The program will conclude with Tchaikovsky's violin concerto. The soloist, Isaac Stern, will make the first of three Berkshire festival appearances this season. He will also appear on Friday, July 24 and Sunday, August 2.

Pierre Monteux will make his first guest appearance at the festival on Sunday afternoon. His program will include the introduction and Wedding March from the opera, "Coq d'Or" by Rimsky-Korsakov, Debussy's "Afternoon of a Faun," the "Symphony on a French Mountain Air" by D'Indy, with Nicole Henriot-Schweitzer as piano soloist, and Tchaikovski's "Fifth Symphony." Mme. Henriot-Schweitzer also appeared at Tanglewood on Friday, July 10, as soloist in Mozart's Concerto K. 453.

The Arundel Opera theater, Kennebunkport, Me., presents, for the first time in Maine, "Most Happy Fella," July 15, 16, 17, 18.

"Most Happy Fella" is an unusual musical production, reaching the stature both in score and story line, to grand opera. After a successful two years "standing room only" on Broadway, and a one year tour on the road, this vehicle promises to provide one of the seasonal highlights at Arundel.

This musical was adapted from the prize winning play, "They Knew What They Wanted," by Sidney Howard. Frank Loesser, who wrote the music, lyrics and words for "Most Happy Fella," is the same popular composer who wrote, "Gentlemen Prefer Blondes" and "Where's Charlie."

The leading role of Rosabella, the mail order bride, will be played by Darlene Hurst who is returning to the Arundel Opera theater after one year's absence. Wesley Boynton, tenor, of this city, will appear in the leading male role of Tony, the middle aged owner of a grape farm. Morse Haithwaite, of this city will be the musical director.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JUL 11 1959

Events at Tanglewood for Next Week

Next Friday and Saturday evenings (July 17-18) at 8:30, and Sunday afternoon (July 19) at 2:30 the Boston Symphony Orchestra will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Mass. Concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus.

At the opening concert on Friday, Dr. Munch will present Berlioz's "Corsair" Overture, "Parables" by Bohuslav Martinů, and Tchaikovsky's Sixth Symphony. "Parables," commissioned by Dr. Munch and dedicated to him, received its first performance under his direction in Boston during the past season. The three movements are titled: the Parable of a Sculpture, the Parable of a Garden, and the Parable of a Labyrinth.

* * *

Dr. Munch will conduct the concert of Saturday evening, opening the program with the "Oberon" Overture by Weber. Lukas Foss will then conduct a performance of his own work, "Symphony of Chorales."

The program will conclude with Tchaikovsky's Violin Concerto. The soloist, Isaac Stern, will make the first of three Berkshire Festival appearances this season. He will also appear on Friday, July 24, and Sunday, Aug. 2.

Mr. Monteux will make his first guest appearance at the Festival on Sunday afternoon. His program will include the Introduction and Wedding March from the opera "Coq d'Or," by Rimsky - Korsakov, Debussy's "Afternoon of a Faun," the Symphony on a French Mountain Air by D'Indy, with Nicole Henriot-Schweitzer as piano soloist, and Tchaikovsky's Fifth Symphony.

* * *

The Orchestra's Saturday morning rehearsal at 10 o'clock on July 18 will be open to the public for the benefit of the Orchestra's Pension Fund.

The Beaux Arts Trio of New York will make its now annual visit to Tanglewood to appear in the Chamber Music Series on Wednesday evening, July 15, at 8:30 in the Theater-Concert Hall.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,527
JUL 12 19[illegible]

Tanglewood Concerts Set

Special to The Standard-Times

TANGLEWOOD, Lenox, July 11—Next Friday and Saturday at 8:30 p. m. and Sunday afternoon at 2:30 the Boston Symphony Orchestra will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox. Concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus. Soloists will include Isaac Stern, violin, and Nicole Henriot-Schweitzer, piano, and Lukas Foss will conduct a performance of his new work "Symphony of Chorales" on Saturday evening.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUL 12 1959

Chamber Music Artists at Lenox Wednesday Night

The Beaux Arts Trio of New York appears in the Chamber Music series in the Theater-Concert Hall at Tanglewood Wednesday night. Works of Mozart, Saint-Saens, Copland and Beethoven will be presented. Left to right: Daniel Guilet, violin; Menahem Pressler, piano, and Bernard Greenhouse, cello.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 46,674

JUL 12 1959

Tanglewood Concerts To Open Friday

Next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30, the Boston Symphony Orchestra will present the first of four week ends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Mass. Concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus. Soloists will include Isaac Stern, violin, and Nicole Henriot-Schweitzer, piano, and Lukas Foss will conduct a performance of his new work "Symphony of Chorales" on Saturday evening.

At the opening concert on Friday, Charles Munch will present Berlioz' "Corsair" Overture, "Parables" by Bohuslav Martinu and Tchaikovsky's Sixth Symphony. "Parables" was commissioned by Dr. Munch and dedicated to him and received its first performance under his direction in Boston during the past season. The three movements are titled: I. The Parable of a Sculpture; II. The Parable of a Garden; and III. The Parable of a Labyrinth.

Dr. Munch will conduct the concert Saturday evening, opening the program with the "Oberon" Overture by Weber. Lukas Foss will then conduct a performance of his own work, "Symphony of Chorales." The work, based on four chorale texts, was first performed by the Pittsburgh Symphony on Oct. 24, 1958, and it was performed in Boston under the composer's direction and later by the New York Philharmonic.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527

JUL 12 1959

Shed Concerts To Begin Friday At Tanglewood

Next Friday and Saturday evenings (July 17-18) at 8:30 and Sunday afternoon at 2:30 the Boston Symphony Orchestra will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Mass. Concerts will be conducted by Charles Munch, Music Director of the Orchestra, and Pierre Monteux, Conductor Emeritus. Soloists will include Isaac Stern, violin and Nicole Henriot-Schweitzer, piano, and Lukas Foss will conduct a performance of his new work "Symphony of Chorales" on Saturday evening.

At the opening concert on Friday, July 17, Charles Munch wil present Berlioz' "Corsair" Overture, "Parables" by Bohuslav Martinu and Tchaikovsky's Sixth Symphony. "Parables" was commissioned by Dr. Munch and dedicated to him and received its first performance under his direction in Boston during the past season. The three movements are titled: I. The Parable of a Sculpture; II. The Parable of a Garden; and III. The Parable of a Labyrinth.

Dr. Munch will conduct the concert of Saturday evening, opening the program with the "Oberon" Overture by Weber. Lukas Foss will then conduct a performance of his own work, "Symphony of Chorales." The work, based on four chorale texts, was first performed by the Pittsburgh Symphony on Oct. 24, 1958, and it was performed in Boston under the composer's direction and later by the New York Philharmonic. The program will conclude with Tchaikovsky's Violin Concerto. The soloist, Isaac Stern, will make the first of three Berkshire Festival appearances this season. He will also appear on Friday, July 24 and Sunday, Aug. 2.

First Appearance

Pierre Monteux will make his first guest appearance at the Festival on Sunday afternoon. His program will include the Introduction and Wedding March from the opera, "Coq d'Or" by Rimsky-Korsakov, Debussy's "Afternoon of a Faun," the Symphony on a French Mountain Air by D'Indy, with Nicole Henriot-Schweitzer as piano soloist, and Tchaikovsky's Fifth Symphony. Mme. Henriot-Schweitzer also appeared at Tanglewood on Friday, July 10 as soloist in Mozart's Concerto K. 453.

The Orchestra's Saturday morning rehearsal at 10 o'clock on July 18th will be open to the public for the benefit of the Orchestra's Pension Fund.

The Beaux Arts Trio of New York will make its now annual visit to Tanglewood to appear in the Chamber Music Series on Wednesday evening, July 15 at 8:30 in the Theatre-Concert Hall. Menahem Pressler, piano, Daniel Guilet, Violin and Bernard Greenhouse, Cello will present a varied program including Mozart's Trio in G major, K. 564, Saint-Saens' Trio No. 1 in F major, Op. 18, Copland's "Vitebsk," Study on a Jewish Theme and Beethoven's Trio in E flat, Op. 70, No. 2.

Special Event

A special concert of contemporary chamber music will be performed by members of the Boston Symphony Orchestra with assisting artist, pianist Jesus Maria Sanroma in the Theatre-Concert Hall on Monday evening, July 13 at 8:30 p.m. This concert, sponsored by the Fromm Music Foundation of Chicago, Paul Fromm, President, is open to Friends of the Berkshire Music Center as are the student concerts and lectures of the School. A concert will be presented by the Tanglewood Choir on Tuesday, July 14 at 8:30 p.m. in the Theatre. The student orchestra will perform in the Music Shed on Thursday, July 16 at 8:30, and a student chamber music performance will be presented in the Chamber Music Hall on Sunday morning, July 19 at 10 a.m. as well as this morning (July 12). Two lectures in the Chamber Music Hall will also be open to Friends. On Wednesday, July 15 at 3:15 p.m. Lukas Foss will lecture on his "Symphony of Chorales," the work which he will conduct with the Boston Symphony Orchestra at the following Saturday's Festival concert. On Friday at 3:15 p.m. the third lecture in the Seminar in Contemporary Music will be given also by Mr. Foss. Musical selections will be performed by Fromm Foundation Players.

SYRACUSE, N.Y.
POST-STANDARD
D. 101,158 S. 103,201

JUL 12 1959

Boston Symphony Slates Concerts

The Boston Symphony Orchestra on Friday and Saturday evenings and at 2:30 p. m. Sunday will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Mass. Concerts will be conducted by Charles Munch, director of the orchestra, and Pierre Monteux, conductor emeritus.

Aaron Copland

Soloists will include Isaac Stern, violin, and Nicole Henriot-Schweitzer, piano. Lukas Foss will conduct a performance of his new work, "Symphony of Chorales" Saturday evening.

Aaron Copland, distinguished American composer and head of the department of composition at the Berkshire Music Center, will conduct the Boston Symphony in a performance of his "Tender Land" suite Sunday, July 26.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

JUL 12 1959

Main Concerts Of Berkshire Festival

The main concerts of the 1959 Berkshire Festival, played by the full numbers of the Boston Symphony Orchestra, will begin in the music shed at Tanglewood Friday evening. They will be conducted by Charles Munch, the orchestra's music director, and Pierre Monteux, conductor emeritus.

MONTEUX

Programs of the week:

Today at 2:30 p.m., Theater-Concert Hall, Charles Munch conducting. Mozart: "Prague" Symphony; Requiem, soloists: Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm, bass.

Wednesday at 8:30 p.m., Theater-Concert Hall. Beaux Arts Trio of New York. Mozart: Trio in G major (K. 564); Saint-Saens: Trio No. 1, in F major; Copland: "Vitebsk"; Beethoven: Trio in E-flat, No. 2.

Friday evening at 8:30, Music Shed, Charles Munch conducting. Berlioz: Overture, "The Corsair"; Martinu: "The Parables"; Tchaokovsky: "Pathetic" Symphony.

Saturday evening at 8:30, Music Shed, Charles Munch conducting. Weber: Overture to "Oberon"; Lukas Foss: Symphony of Chorales (conducted by the composer); Tchaikovsky: Violin Concerto, soloist: Isaac Stern.

Sunday afternoon, July 19, ats 2:30, Pierre Monteux conducting. Rimsky-Korsakoff: Introduction and Wedding March from "Le Coq d'Or"; Debussy: "Prelude to the Afternoon of a Faun"; D'Indy: Symphony on a French Mountain Air, soloist: Nicole Henriot-Schweitzer, piano; Tchaikovsky: Fifth Symphony.

Monday evening, July 13, at 8:30, Theater-Concert Hall. Chamber music by members of the Boston Symphony Orchestra. Prokofieff: Sonata for Flue and Piano: Ingolf Dahl: Piano Quartet; Janacek: "Diary of One Who Vanished"; Franchetti: Three Concerti for Instrumental Ensemble.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527

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SYRACUSE, N.Y.
POST-STANDARD
D. 101,158 S. 103,201

JUL 12 1959

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Aaron Copland

Soloists will include Isaac Stern, violin, and Nicole Henriot-Schweitzer, piano. Lukas Foss will conduct a performance of his new work, "Symphony of Chorales" Saturday evening.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

JUL 12 1959

Main Concerts Of Berkshire Festival

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MONTEUX

Programs of the week:

Today at 2:30 p.m., Theater-Concert Hall, Charles Munch conducting. Mozart: "Prague" Symphony; Requiem, soloists: Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm, bass.

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Saturday evening at 8:30, Music Shed, Charles Munch conducting. Weber: Overture to "Oberon"; Lukas Foss: Symphony of Chorales (conducted by the composer); Tchaikovsky: Violin Concerto, soloist: Isaac Stern.

Sunday afternoon, July 19, at 2:30, Pierre Monteux conducting. Rimsky-Korsakoff: Introduction and Wedding March from "Le Coq d'Or"; Debussy: "Prelude to the Afternoon of a Faun"; D'Indy: Symphony on a French Mountain Air, soloist: Nicole Henriot-Schweitzer, piano; Tchaikovsky: Fifth Symphony.

Monday evening, July 13, at 8:30, Theater-Concert Hall. Chamber music by members of the Boston Symphony Orchestra. Prokofieff: Sonata for Flue and Piano; Ingolf Dahl: Piano Quartet; Janacek: "Diary of One Who Vanished"; Franchetti: Three Concerti for Instrumnetal Ensemble.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 106,090

JUL 12 1959

MUSIC

Connecticut Musical Events Listed In U. S. Calendar

By GORDON E. ARMSTRONG

The national music calendar grows apace! Of course, the past decade has witnessed an ever widening extension of what used to be known as the "concert season" to the present year-long dimension. One may now hear almost as many diversified concert programs during the summer months as are available throughout the rest of the year. As a matter of fact, many music devotees have discovered that summers provide an ideal "time for listening."

We are reminded of this year's busy summer schedule of musical activities by glancing through the first U. S. Summer Music Calendar issued last month by the President's Music Committee of the People-to-People Program. Mention was made here several weeks ago of the Music Committee's first International Music Calendar (1959) which made a belated appearance in April. Well over 550 musical activities are listed in this latest calendar, though admittedly this figure does not represent an entire listing of the country's summer programs.

Of particular interest to us is the calendar's listing of musical activities in Connecticut this summer. As far as this [illegible] concerned, the calendar would seem to be rather comprehensive. The two recent events — New Haven's Festival of the [illegible] the Regional Convention of the American Guild of Organists in New Haven both find a place in the listings. Other Connecticut current events listed include the following: Starlight Festival of Chamber Music (New Haven); Norfolk Music School [illegible] (Norfolk); Connecticut Pops (Fairfield); Connecticut Valley Music Festival (Deep River); Silvermine Guild Concerts (New Canaan); Music Mountain Chamber Music Series (Falls Village), and others.

The two music calendars are the most recent evidence of the commendable work which the President's Music Committee is doing in fulfilling its important function as a phase of the People-to-People Program. The committee also gathers and releases information concerning music competitions throughout the world and acts as an international "clearing house" for music news generally. Incidentally, copies of both calendars may be obtained by sending 25 cents to the Music Committee, 1916 F Street, N. W., Washington 6, D. C.

SECOND STARLIGHT FESTIVAL CONCERT

The second concert of the Starlight Festival of Chamber Music is to be given in the Saybrook College Courtyard on Tuesday evening at 8:30. As reported after the opening program, the new locale of the present series is ideal acoustically, with no concert shell needed as formerly.

A "solid string program" is in the offing for Tuesday's listeners with three quartets making up the program. The works to be heard include Mozart's Quartet in A, No. 5 (K. 464), Dvorak's Quartet in E flat, No. 3 (Op. 51), and the Quartet No. 3 by Yale's Quincy Porter.

In the nature of things, major interest will center in the string work by Porter, the program's only contemporary offering. The Yale faculty member is recognized as a leading composer in the chamber music field and several of his string quartets have been successfully performed here by various ensembles in our Sprague Hall Chamber Music Series. The New Haven Symphony has also performed some of Porter's works in the larger category. The composer conducted the orchestra in a performance of his Viola Concerto in 1949, with the eminent violist, William Primrose, as the soloist. More recently, Frank Brieff conducted the orchestra in a performance of Porter's Pulitzer Prize winning Concerto for two pianos and orchestra with Bruce and Rosalind Simonds as the soloists.

Tuesday's concert will again present the regular quartet of players — Julius Scheir and Ann Barak, violins; Meyer Katz, viola, and Frank Levy, cello.

NORFOLK MUSIC SCHOOL CONCERT

The fourth program in the Norfolk Music School concerts will take place on Wednesday afternoon at 3:30 in the Music Shed at Norfolk. The group of faculty members who will participate in the program include the following: Robert Brink, violin; Lillian Fuchs, viola; Aldo Parisot, cello; Warren Stannard, oboe; Arthur Hague and director Bruce Simonds, piano.

The contemporary work in the program is to be the Serenade for oboe and strings, by Prof. Richard Donovan of the Yale Music School faculty. The three other works to be performed include Bach's Quintet in F (oboe, strings, and clavier), Mozart's E flat Quartet (piano and strings), and Faure's Quartet No. 1 in C minor (piano and strings).

POPS AT FAIRFIELD ON FRIDAY

The Connecticut Symphony inaugurates its second decade of Pop concerts with the first of three scheduled concerts at Fairfield University Field on Friday evening at 8:30. The inimitable film luminary and pianist, Jose Iturbi, will appear in the dual role of pianist and conductor and the other guest artist is to be the 20-year-old Canadian soprano, Teresa Stratas.

JOSE ITURBI

Iturbi will be on the podium for the following group of works which he has selected because of their popularity with Pops audiences: Mozart's "Eine Kleine Nachtmusik"; Granados' Intermezzo from "Goyescas"; de Falla's Dances from "The Three-Cornered Hat"; Magenti's "Mediterranean Suite." From the keyboard, he will conduct another work which he has found to be an outstanding favorite with listeners at outdoor programs — the Grieg A minor Concerto. The accomplished young soprano, who won the 1958 Metropolitan Opera Auditions, will add vocal allure to the program with a group of popular operatic arias.

Some weeks ago it was reported that the advance sale of tickets for this latest series was the best in the history of the concerts. That is understandable since such singing stars as Eartha Kitt and Eleanor Steber will appear later in the present series. The former, with Maurice Levine conducting, will perform in the second program on July 31. The great "Met" soprano will appear under the baton of Evan Whallon in the final event on August 14. Tickets may be obtained here at Cutler's.

BERKSHIRE MUSIC FESTIVAL CONCERTS

The main concerts at the Berkshire Music Festival, with the full Boston Symphony participating during the next four weekends, will get under way on Friday evening at 8:30. Charles Munch will conduct the program which consists of Berlioz' "Corsair" Overture, "Parables," by Bohuslav Martinu, and Tchaikovsky's Sixth.

Dr. Munch will share the podium in Saturday evening's concert with Lukas Foss who will conduct his own "Symphony of Chorales." The program also lists Weber's "Oberon" Overture and Tchaikovsky's Violin Concerto, with Isaac Stern as soloist.

Next Sunday afternoon's concert at 2:30 to be conducted by Pierre Monteux, will feature a performance of D'Indy's "Symphony on a French Mountain Air," with the celebrated young French pianist, Nicole Henriot-Scheitzer, as soloist. The other offerings include: Introduction and Wedding March from Rimsky-Korsakov's "Coq d'Or," Debussy's Afternoon of a Faun, and Tchaikovsky's Fifth.

Briefs . . . Robert Conant, harpsichordist, and oboist Warren Stannard will be the guest artists in this afternoon's concert at 4 by the Berkshire Quartet at Music Mountain . . . Composer-pianist Paul Creston, violinist Paul Wolfe, violist Melvin Berger, pianist Leonid Hambro, and soprano Joan Brainerd form a distinguished artist listing for today's opening program of the Silvermine Guild series.

96

Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 92,447

JUL 12 19[illegible]

Berkshire Festival Opens Friday

LENOX, Mass. (UPI) — The Besten Symphony Orchestra presents the first of four week-ends of Berkshire Festival concerts at Tanglewood next Friday and Saturday, July 17-18.

The concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus.

NEW YORK, N.Y.
DAILY NEWS
D. 2,058,521 S. 3,455,033

JUL 12 1959

Festival Excursion

A special one-day excursion to Tanglewood's Berkshire Music Festival will be sponsored by the Brooklyn Academy of Music next Sunday. The excursion will cost $11.50, which includes round trip train fare, a [illegible] picnic lunch and a reserved seat to the concert, at which Pierre Monteux will conduct the Boston Symphony Orchestra.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

JUL 13 1959

Full Orchestra Is Scheduled at Lenox Festival

LENOX — On Friday and Saturday nights, July 17 and 18, at 8.30 and Sunday afternoon at 2.30 the Boston Symphony Orchestra will present the first of four week ends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood. Concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus. Soloists will include Isaac Stern, violin, and Nicole Henriot-Schweitzer, piano. Lukas Foss will conduct a performance of his new work, "Symphony of Chorales," Saturday night.

Chamber Music

The Beaux Arts Trio of New York will make its now annual visit to Tanglewood to appear in the chamber music series, July 15 at 8.30. Menahem Pressler, piano, Daniel Guilet, violin, and Bernard Greenhouse, cello.

A special concert of contemporary chamber music will be performed by members of the Boston Symphony Orchestra with assisting artist, pianist Jesus Maria Sanroma, in the Theatre-Concert Hall July 13 at 8.30 p. m. This concert is sponsored by the Fromm Music Foundation and is open to Friends of the Berkshire Music Center as are the student concerts and lectures of the school.

Week's Programs

Complete programs for the week are as follows:

Wednesday, July 15, 8.30, Chamber Music, BEAUX ARTS TRIO OF NEW YORK.

MOZART — Trio in G major, K. 564
SAINT-SAENS — Trio No. 1 in F major, Op. 18
COPLAND — "Vitebsk," Study on Jewish Theme
BEETHOVEN — Trio in E flat, Op. 70, No 2

Friday, July 17, 8.30, Music Shed, Boston Symphony Orchestra, CHARLES MUNCH, conducting.

BERLIOZ — Overture, "The Corsair," Op. 21
MARTINU — "The Parables"
TCHAIKOVSKY — Symphony No. 6 a Jewish Theme

Saturday, July 18, 8.30, Music Shed, Boston Symphony Orchestra, CHARLES MUNCH, conducting.

WEBER — Overture to "Oberon"
FOSS — Symphony of Chorales (Conducted by the Composer)
TCHAIKOVSKY — Violin Concerto in D major, Op. 35 (Soloist: ISAAC STERN)

Sunday, July 19, 2.30, Music Shed, Boston Symphony Orchestra, PIERRE MONTEUX, conducting.

RIMSKY-KORSAKOV — Introduction and Wedding March from "Coq d'Or"
DEBUSSY — Afternoon of a Faun
D'INDI — Symphony on a French Mountain Air. (Soloist: NICOLE HENRIOT-SCHWEITZER)
TCHAIKOVSKY — Symphony No. 5

Monday, July 13, 8.30, Theatre-Concert Hall, contemporary chamber music. Members of Boston Symphony Orchestra.

PROKOFIEFF — Sonata for Flute and Piano
DAHL — Piano Quartet
JANACEK — Diary of One Who Vanished, 22 Poems for Tenor, Alto and Trio of Women's Voices and Piano
BRANCHETTI — Three Ricercari for Instrumental Ensemble

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

JUL 13 1959

Full Orchestra At Tanglewood

The Boston Symphony Orchestra will present the first of four week-ends of Berkshire Festival concerts by the full orchestra starting Friday night in the Music Shed at Tanglewood, Lenox.

Concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus.

Soloists will include Isaac Stern, violin, and Nicole Henriot-Schweitzer, piano. Lukas Foss will conduct a performance of his new work, "Symphony of Chorales," Saturday night.

Tonight members of the orchestra are performing a concert of contemporary chamber music sponsored by the Fromm Foundation. Pianist Jesus Maria Sanroma will be soloist.

There will be a first performance of Three Ricercari for instrumental ensemble by Arnold Franchetti, which was commissioned by the foundation.

American (e)
WATERBURY, Conn.
Independent
Circ. 39,778

JUL 13 1959

3 Concerts Planned At Tanglewood

Next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 the Boston Symphony Orchestra will present the first of four week ends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Mass. Concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus. Soloists will include Isaac Stern, violin, and Nicole Henriot-Schweitzer, piano, and Lukas Foss will conduct a performance of his new work "Symphony of Chorales" on Saturday evening.

At the opening concert on Friday, Charles Munch will present Berlioz' "Corsair" Overture, "Parables" by Bohuslav Martinu and Tchaikovsky's Sixth Symphony. "Parables" was commissioned by Dr. Munch and dedicated to him and received its first performance under his direction in Boston during the past season. The three movements are titled: I. The Parable of a Sculpture; II. The Parable of a Garden; and III. The Parable of a Labyrinth.

Dr. Munch will conduct the concert Saturday evening, opening the program with the "Oberon" Overture by Weber. Lukas Foss will then conduct a performance of his own work, "Symphony of Chorales." The work, based on four chorale texts, was first performed by the Pittsburgh Symphony on Oct. 24, 1958, and it was performed in Boston under the composer's direction and later by the New York Philharmonic.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,792 S. 795,133

JUL 14 1959

Music Trip Set To Tanglewood

Reservations for the Brooklyn Academy of Music one-day excursion to Tanglewood, Mass., scheduled for next Sunday will close tonight.

The Academy, sponsoring its third annual journey to the Summer home of the Boston Symphony Orchestra, is providing reserved seats for every excursionist.

Tchaikovsky's 5th Symphony is the major work on the July 19 program, which also includes Debussy's "Afternoon of a Faun", the Introduction and March from Rimsky Korsakov's "Coq d'Or", and D'Indy's Symphony on a Mountain Air, with Nicole Henriot-Schweitzer as piano soloist.

The entire program will be conducted by the venerable 84-year-old Pierre Monteux.

The Acadamy's excursionists will meet at 8 a.m. at Grand Central Station. The train leaves at 8:20 a.m., and chartered buses will take the music-lovers for the short ride through the Berkshire countryside directly to the gate at Tanglewood.

A complete picnic luncheon will be provided before the concert. On the return trip, beginning right after the program, the train departs from Pittsfield, arriving at Grand Central Station at 10:12 p.m.

The excursion, including round trip rail fare, lunch and a reserved seat to the concert, is only $11.50 for adults, $9.50 for children under 12.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

JUL 15 1959

BEAUX ARTS TRIO

The Beaux Arts Trio of New York will appear in the Theater-Concert Hall at Tanglewood, Lenox, Mass., tonight at 8:30 in the third of the Wednesday evening Chamber Music concerts which are being offered at this season's Berkshire Festival.

JUL 16 1959

Beaux Arts Trio Heard by 1,216 At Tanglewood

An audience of 1,216 persons in the Theater-Music Hall at Tanglewood, Lenox, last evening heard the Beaux Arts Trio present the third of six chamber music concerts in connection with the 1959 Berkshire Music Festival.

The trio played Mozart's Trio in G Major, K.564, Saint-Saens' Trio No. 1 in F Major, Copland's "Vitebsk," and the Beethoven Trio in E Flat, Op 70, No. 2.

Members of the trio are Menahem Pressler, pianist; Daniel Guilet, violinist, and Bernard Greenhouse, 'cellist.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 13 1959

Major Concerts in Music Shed Open Friday for 4 Weekends

TANGLEWOOD — The Mozart series of concerts held here over the weekend with Dr. Charles Munch conducting the small Boston Symphony Orchestra drew 13,747 persons. The largest crowd, 6,929, turned out Saturday night in the Music Shed when the new stage canopy, donated by Mrs. Edna Betts Talbot of Boston was dedicated. On Friday 2,687 attended the concert held in the theater-concert hall and yesterday afternoon a crowd of 4,131 filled the theater-concert hall and spread out over the spacious lawns around the small auditorium.

Fromm Concert Tonight

Tonight at 8:30 a special concert of contemporary chamber music will be performed by members of the BSO with assisting artist, pianist Jesus Maria Sanroma in the theater-concert hall. This concert, sponsored by the Fromm Music Foundation of Chicago, is open to the Friends of the Berkshire Music Center as are the student concerts and lectures of the school. The Tanglewood choir will give a concert tomorrow night at 8:30 in the theater. The student orchestra will perform in the Music Shed Thursday night at 8:30 and a student chamber music performance will be given in the chamber music hall Sunday morning at 10. Two lectures in the chamber music hall will also be open to Friends.

Foss To Lecture

Wednesday at 3:15 p.m., Lukas Foss will lecture on his "Symphony of Chorales," the work which he will conduct with the BSO at Saturday night's Festival concert. On Friday at 3:15 the third lecture in the "Seminar in Contemporary Music" will be given also by Mr. Foss. Musical selections will be performed by Fromm Foundation players.

The major concerts by the full Boston Symphony Orchestra will open Friday at the first Berkshire Nights series when Dr. Munch will conduct works by Berlioz, Martinu and Tchaikovsky. This concert and the other weekend performances will be held in the Music Shed. Saturday night Dr. Munch will conduct works by Weber, Foss and Tchaikovsky. The feature soloist will be the famed violinist, Isaac Stern.

Monteux To Conduct

Sunday afternoon at 2:30, Pierre Monteux will make his first appearance of the 1959 Festival season, conducting the BSO in works by Rimsky-Korsakov, Debussy, D'Indy and Tchaikovsky. Nicole Henriot-Schweitzer will be the piano soloist in D'Indy's "Symphony on a French Mountain Air."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 15 1959

Beaux Arts Trio Appears Tonight At Tanglewood

The Beaux Arts Trio of New York will appear in the Theater-Concert Hall at Tanglewood tonight at 8:30 in the third of the Wednesday evening Chamber Music concerts which are being offered at this season's Berkshire Festival.

The trio made its official debut at the Berkshire Festival in 1955 and has appeared frequently in the chamber music series. Members of the Beaux Arts Trio are Daniel Guilet, violin, Bernard Greenhouse, cello, and Menahem Pressler, piano. Their program this evening will include Mozart's Trio in G major, K. 564; Saint-Saens' Trio No. 1 in F major, Op. 18; Copland's "Vitebsk," Study on a Jewish Theme; and Beethoven's Trio in E flat, Op. 70, No. 2.

Artists who will appear on subsequent Wednesday evenings include the Bel Arte Trio, assisted by Ralph Berkowitz(Piano (July 22); Alevander Schneider, Violin and Leon Kirchner, Piano (July 29); and the Kroll Quartet (August 5). Net proceeds from all these concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

JUL 14 1959

Full Boston Symphony Opens Its Concerts This Weekend

Next Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 the Boston Symphony Orchestra will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox.

Munch and Monteux

Concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus. Soloists will include Isaac Stern, violin, and Nicole Henriot-Schweitzer, piano, and Lukas Foss will conduct a performance of his new work, "Symphony of Chorales" on Saturday evening.

At the opening concert on Friday night, Charles Munch will present Berlioz' "Corsair" Overture, "Parables" by Bohuslav Martinu and Tchaikovsky's Sixth Symphony. "Parables" was commissioned by Dr. Munch and dedicated to him and received its first performance under his direction in Boston during the past season. The three movements are titled: I. The Parable of a Sculpture; II. The Parable of a Garden; and III. The Parable of a Labyrinth.

Dr. Munch will conduct the concert Saturday evening, opening the program with the "Oberon" Overture by Weber. Lukas Foss will then conduct a performance of his own work, "Symphony of Chorales." The work, based on four chorale texts, was first performed by the Pittsburgh Symphony last Oct. 24, and it was performed in Boston under the composer's direction and later by the New York Philharmonic.

The program will conclude with Tchaikovsky's Violin Concerto. The soloist, Isaac Stern, will make the first of three Berkshire Festival appearances this season. He will also appear Friday, July 24, and Sunday, Aug. 2.

Guest Appearance

Pierre Monteux will make his first guest appearance at the Festival Sunday afternoon. His program will include the Introduction and Wedding March from the opera, "Coq d'Or" by Rimsky-Korsakov, Debussy's "Afternoon of a Faun," the Symphony on a French Mountain Air by D'Indy, with Nicole Henriot-Schweitzer as piano soloist, and Tchaikovsky's Fifth Symphony. Mme. Henriot-Schweitzer also appeared at Tanglewood last Friday night as soloist in Mozart's Concerto K. 453.

The orchestra's Saturday morning rehearsal at 10 o'clock will be open to the public for the benefit of the Orchestra's Pension Fund.

The Beaux Arts Trio of New York will make its now annual visit to Tanglewood to appear in the Chamber Music Series tomorrow evening, at 8:30 in the Theater-Concert Hall. Menahem Pressler, piano, Daniel Guilet, violin, and Bernard Greenhouse, 'cello, will present a varied program including Mozart's Trio in G Major, K. 564; Saint-Saens' Trio No. 1 in F Major, Op. 18, Copland's "Vitebsk," Study on a Jewish Theme and Beethoven's Trio in E Flat, Op. 70, No. 2.

VOLUME TWENTY The Echo
7/14/59 New Lebanon, N.Y. 5 Cents Per Copy

Full Orchestra This Week at Tanglewood

This Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 the Boston Symphony Orchestra will present the first of four week ends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood in Lenox.

At the opening concert on Friday, Charles Munch will present Berlioz' "Corsair" Overture, "Parables" by Bohuslav Martinu and Tchaikovsky's Sixth Symphony. "Parables" was commissioned by Dr. Munch and dedicated to him and received its first performance under his direction in Boston during the past season.

Dr. Munch will conduct the concert of Saturday evening, opening the program with the "Oberon" Overture by Weber. Lukas Foss will then conduct a performance of his own work, "Symphony of Chorales."

The program will conclude with Tchaikovsky's Violin Concerto in which the soloist, Isaac Stern, will make the first of three Berkshire Festival appearances this season.

Pierre Monteux will make his first guest appearance at the Festival on Sunday afternoon. His program will include the Introduction and Wedding March from the opera, "Coq d'Or" by Rimsky-Korsakov, Debussy's "Afternoon of a Faun," the Symphony on a French Mountain Air by D'Indy, with Nicole Henriot-Schweitzer as piano soloist, and Tchaikovsky's Fifth Symphony.

The Orchestra's Saturday morning rehearsal at 10 o'clock will be open to the public for the benefit of the Orchestra's Pension Fund.

The Beaux Arts Trio of New York will make its now annual visit to Tanglewood to appear in the Chamber Music Series on Wednesday evening, at 8:30 in the Theatre-Concert Hall

A concert will be presented by the Tanglewood Choir tonight Tuesday, at 8:30 P. M. in the Theatre. The student orchestra will perform in the Music Shed on Thursday at 8:30, and a student chamber music performance will be presented in the Chamber Music Hall on Sunday morning at 10 A. M.

Isaac Stern, the remarkable American violinist, will perform on three occasions at the Berkshire Festival, Tanglewood, Lenox, Massachusetts: July 24 and August 2.

NEW YORK, N.Y.
POST
D 343,734 S. 284,442

JUL 14 1959

Munch, Monteux At Tanglewood

The first of four Berkshire Festival week-end concerts by the full complement of the Boston Symphony Orchestra will be performed in the Music Shed at Tanglewood, Mass., Friday night at 8:30.

Music Director Charles Munch will conduct the Friday and Saturday night concerts, which will consist of works by Berlioz, Martinu, Tchaikovsky, Weber and Lukas Foss. The latter will conduct a performance of his new work, "Symphony of Chorales," Saturday night.

Conductor Emeritus Pierre Monteux will lead the Sunday afternoon program featuring works by Rimsky-Korsakoff, Debussy, D'Indy and Tchaikovsky. Violinist Isaac Stern and pianist Nicole Henriot-Schweitzer will be among the week-end soloists.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

JUL 15 1959

Tanglewood Offers Chamber Concert By Beaux Arts Trio

The Beaux Arts Trio of New York will appear in the Theater-Concert Hall at Tanglewood, Lenox, tonight at 8:30 in the third of the Wednesday evening chamber music concerts which are being offered at this season's Berkshire Festival.

The trio made its official debut at the Berkshire Festival in 1955 and has appeared frequently in the chamber music series. Members of the Beaux Arts Trio are Daniel Guilet, violin; Bernard Greenhouse, cello, and Menahem Pressler, piano. Their program this evening will include Mozart's Trio in G major, K. 564; Saint-Saens' Trio No. 1 in F. major, Op. 18; Copland's "Vitebsk," Study on a Jewish Theme; and Beethoven's Trio in E flat, Op. 70, No. 2.

Artists who will appear on subsequent Wednesday evenings include the Bel Arte Trio, assisted by Ralph Berkowitz, piano, July 22; Alexander Schneider, violin, and Leon Kirchner, piano, July 29; and the Kroll Quartet, Aug. 5. Net proceeds from all these concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

JUL 15 1959

James Abresch

The Beaux Arts Trio of New York will give a concert at Tanglewood tonight, playing works by Mozart, Saint-Saëns, Copland, and Beethoven.

98 Eagle 7/15

Varied Program Set by Students At Tanglewood

TANGLEWOOD—The third and most ambitious program to date will be presented by the Berkshire Music Center Orchestra at its weekly concert tomorrow night at 8:30 in the Shed at Tanglewood.

This concert will feature two faculty members of the Music Center as conductors, and a student from the Williamstown Theater Foundation. Seymour Lipkin, associate head of the Department of Instrumental Music, will conduct the orchestra in Ravel's "La Valse" just prior to the intermission. The concluding work on the evening's program will be the "City of Brass" by Jacob Avshalomov, head of the Tanglewood Study Group. Miss Ann Troy of the Williamstown Theater will have the speaking part in Mr. Avshalomov's work which he will conduct.

Prokofieff Fifth

Opening the concert will be the First Movement of Prokofieff's Fifth Symphony which will be conducted by Sverre Bruland of Oslo. Harold Farberman of the Boston Symphony Orchestra's percussion section will conduct "Til Eulenspiegel" by Richard Strauss.

After intermission, Diogo Pacheco of Sao Paulo, Brazil, will conduct the First Movement of William Schuman's Symphony for Strings. Mr. Avshalamov will then take the podium to direct a chorus of 70, the orchestra and speaker through his "City of Brass." Mr. Avshalamov has come to Tanglewood from Portland, Ore., where he is conductor of the Portland Junior Symphony Orchestra.

EAGLE
JULY 15, 1959

Beaux Arts Trio Appears Tonight At Tanglewood

The Beaux Arts Trio of New York will appear in the Theater-Concert Hall at Tanglewood tonight at 8:30 in the third of the Wednesday evening Chamber Music concerts which are being offered at this season's Berkshire Festival.

The trio made its official debut at the Berkshire Festival in 1955 and has appeared frequently in the chamber music series. Members of the Beaux Arts Trio are Daniel Guilet, violin, Bernard Greenhouse, cello, and Menahem Pressler, piano. Their program this evening will include Mozart's Trio in G major, K. 564; Saint-Saens' Trio No. 1 in F major, Op. 18; Copland's "Vitebsk," Study on a Jewish Theme; and Beethoven's Trio in E flat, Op. 70, No. 2.

Artists who will appear on subsequent Wednesday evenings include the Bel Arte Trio, assisted by Ralph Berkowitz(Piano (July 22); Alevander Schneider, Violin and Leon Kirchner, Piano (July 29); and the Kroll Quartet (August 5). Net proceeds from all these concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

JUL 16 1959

Beaux Arts Trio At Tanglewood Is Memorable

By WILLARD M. CLARK

LENOX—I believe that when this current Berkshire Music Festival is ended I shall remember more vividly than any other concert, the concert I heard Wednesday night given by the Beaux Arts Trio of New York. In a very few years, Menahem Pressler, pianist; Daniel Guilet, violin and Bernard Greenhouse have merged themselves into about as flawless and ensemble as may be heard today.

Each is master of his instrument and this, along with the tremendous projection and person lity of pianist Pressler assures rewarding performance of anything we have heard them play. There should have been many, many more people than the estimated 1216 present to hear this program which consisted of the "Trio in G Major, K. 564" by Mozart; Saint-Saens' "Trio No. I, in F Major;" Copland's "Vitebsk" and Beethoven's "Trio in E Flat, Op. 70, No. 2."

Mozart's trio is full of gayety and light. It was played with infinite grace and finesse. The performance was bouyant, elegantly phrased and rich in subtleties.

Camille Saint-Saens, wrote only two trios. The one played Wednesday was written when he was 28 years lod. It is a spacious affirmative work pianistically rich, as might be expected. It is a gay and alluring work with beautiful moments for all instruments. Few trios close with such tender and intimate phrases. The players revelled in the work. It's always fun to watch Mr. Pressler's expressive features. Does a phrase please him, his face lights up; is the moment dramatic, he too becomes dramatic and his concern that the ensemble be perfect is heartening to watch.

The Beethoven trio is the companion of the so-called "Ghost" trio of the same opus. It is however, more lyrical than its companion. In fact, it has been pointed out that it is Shubertian in its lyricism. This is particularly visible in the entrancing melody of the second allegretto, but there are details and transitions which only Beethoven was capable of producing. The piano dominates almost from the first, always tending to take the lead. What a fine time Pressler had in this performance, but he was not alone, for the instruments of Messers Guilet and Greenhouse sang magnificently. They indeed had bravura parts, particularly in the finale, a brilliant movement. No wonder there were bravos flying about as the performance concluded.

Aaron Copland's "Vitebsk," a study on a Jewish theme, is a strongly affirmative work. It was written in 1929 and was based upon a folk song from "The Dybbuk," an opera by Anski. This is the only work in which the composer used a theme not his own. The music is stringent, acid and dissonant, yet it is a powerful utterance achieved with uncanny skill. Mr. Copland was present to share in the polite applause.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,684

JUL 16 1959

Tanglewood to feature music of Tchaikovsky

This weekend sees the full Boston Symphony Orchestra perform in the Music Shed at Tanglewood, Lenox, Mass. The orchestra's regular conductor, Charles Munch, will share the podium with Pierre Monteux. Soloists will include Isaac Stern, violin and Nicole Henriot-Schweitzer, piano. Also Lukas Foss who played so brilliantly during the Bach weekend, will conduct a performance of his new work, "Symphony of Chorales" on Saturday evening.

At tomorrow's concert (Friday) beginning at 8:30 p.m. Mr. Munch will present Berlioz' "Corsair" Overture, "Parables" by Bohuslav Martinu and Tchaikovsky's Sixth Symphony.

Dr. Munch will also conduct the Saturday evening concert opening with the "Oberon" Overture by Wecker. Mr. Foss will then conduct his chorale work and the program will conclude with Tchaikovsky's Violin Concerto with the soloist, Isaac Stern, who will be making the first of three Berkshire Festival appearances this summer.

The venerable Pierre Monteux will make his first guest appearance of the season on Sunday afternoon at 2:30 p.m. His program will include the Introduction and Wedding March from the opera "Coq d'Or" by Rimsky-Korsakov, Debussy's "Afternoon of a Faun", the Symphony on a French Mountain Air by D'Indy with Nicole Henriot-Schweitzer as piano soloist and Tchaikovsky's Fifth Symphony. The Boston Symphony's Saturday morning rehearsal at 10 a.m. will be open to the public for the benefit of the Orchestra's Pension Fund.

In case you're planning ahead, the July 24-26 weekend at the Berkshire Festival will be the Brahms weekend with Rudolph Serkin as the featured guest soloist.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572

JUL 16 1959

Festival Concerts Go Into High Gear

Full Boston Symphony Will Be Heard Friday

First Week End of Music Shed Concerts Will Be Conducted by Munch and Monteux.—Varied Program Is Announced.—Foss Will Lead Own Composition.

On Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30 the Boston Symphony Orchestra will present the first of four week ends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood in Lenox. Concerts will be conducted by Charles Munch, music director of the orchestra, and Pierre Monteux, conductor emeritus. Soloists will include Isaac Stern, violin, and Nicole Henriot-Schweitzer, piano, and Lukas Foss will conduct a performance of his new work "Symphony of Chorales" on Saturday evening.

At the opening concert on Friday Charles Munch will present Berlioz "Corsair" Overture, "Parables" by Bohuslav Martinu and Tchaikovsky's Sixth Symphony. "Parables" was commissioned by Dr. Munch and dedicated to him and received its first performance under his direction in Boston during the past season. The three movements are titled: I. The Parable of a Sculpture; II. The Parable of a Garden; and III. The Parable of a Labyrinth.

Dr. Munch will conduct the concert of Saturday evening, opening the program with the "Oberon" Overture by Weber. Lukas Foss will then conduct a performance of his own work, "Symphony of Chorales." The work, based on four chorale texts, was first performed by the Pittsburgh Symphony on October 24, 1958, and it was performed in Boston under the composer's direction and later by the New York Philharmonic. The program will conclude with Tchaikovsky's Violin Concerto. The soloist, Isaac Stern, will make the first of three Berkshire Festival appearances this season. He will also appear on Friday, July 24 and Sunday, August 2.

Pierre Monteux will make his first guest appearance at the Festival on Sunday afternoon. His program will include the Introduction and Wedding March from the opera, "Coq d'Or" by Rimsky-Korsakov, Debussy's "Afternoon of a Faun," the Symphony on a French Mountain Air by d'Indy, with Nicole Henriot-Schweitzer as piano soloist, and Tchaikovsky's Fifth Symphony. Mme Henriot-Schweitzer also appeared at Tanglewood on Friday, July 10, as soloist in Mozart's Concerto K. 453.

The orchestra's Saturday morning rehearsal at 10:00 o'clock on July 18 will be open to the public for the benefit of the orchestra's pension fund.

Transcript-Telegram (e)
HOLYOKE. Mass.
Independent Republican
Circ. 26,231

JUL 15 1959

Beaux Arts Trio Tonight At Tanglewood

The Beaux Arts Trio of New York will appear in the Theatre-Concert Hall at Tanglewood, Ienox, tonight at 8:30.

The trio made its official debut at the Berkshire Festival in 1955 and has appeared frequently in the chamber music series.

Members of the trio are Daniel Guilet, violin; Bernard Greenhouse, cello, and Menahem Pressler, piano.

Their program this evening will include Mozart's Trio in G major, K. 564; Saint-Saens' Trio No. 1 in F major, Op. 18; Copland's "Viebsk," Study on a Jewish Theme; and Beethoenv's Trio in E flat, Op. 70, No. 2.

Artists for subsequent Wednesday evenings include the Bel Arte Trio, assisted by Ralph Berkowitz, piano (July 22); Alexander Schneider, violin, and Leon Kirchner, piano (July 29); and the Kroll Quartet (Aug. 5).

Boxholders Are Announced For Berkshire Festival Concerts

Boxholders for the 1959 Berkshire Festival concerts at Tanglewood were announced today.

Those from Berkshire County who have boxes for the Berkshire Nights Friday concert series which begins this week are John D. Cox Jr. and Mrs. John H. Rice of Pittsfield, Mrs. James Phinney Baxter III, Lawrence H. Bloedal and Mrs. Julian K. Sprague of Williamstown, James C. Hart of Lee, H. George Wilde of Lenox and Howard L. Bassette of Sheffield.

Boxholders for the regular series of concerts are Mrs. A. Lorna Allen of Cazenovia, N.Y., Mrs. Robert A. Arms of Blandford, Mrs. William Felton Barrett, Frederick W. Beinecke of Great Barrington, A. J. Bergfeld of New York, Dr. Malcolm W. Bick and Samuel Black of Springfield, Alan J. Blau of Pittsfield, Frederick H. Brandi of Great Barrington, Mrs. Bruce Crane and Mrs. W. Murray Crane Jr. of Dalton, Mrs. Charles C. Griswold of Stockbridge, Mrs. Harold A. Hatch of Sharon, Conn., Walter Hoving of Stockbridge, and Mrs. Edwin C. Jameson of Sharon, Conn.

Also, Sidney I. Katz of Pittsfield, Mrs. Alfred G. Kay of Chester, N.J., Mrs. Stefan Lorant of Lenox, Mrs. Helen Gloyd Lyeth of New York, Frank W. McCabe of Rensselaer, N.Y., Mrs. Rodney Procter of Stockbridge, Mrs. Bruce W. Sanborn of Stockbridge, Mrs. John L. Senior of Lenox, Miss Gertrude Robinson Smith of Stockbridge, Mrs. Edgar B. Stern of Lenox, Dr. Alvina Weinstein of Asbury Park, N.J., Robert K. Wheeler of Great Barrington and John S. Williams of Old Chatham, N.Y.

Eagle 7/16

Music Review

The Beaux Arts Trio

By JAY C. ROSENFELD

Aaron Copland

THE THIRD chamber music event of the Tanglewood season was a concert in the Theater-Concert Hall played by the Beaux Arts Trio of New York last night. The program included two works which excited much interest and curiosity, the first Saint-Saens trio and Aaron Copland's Study on a Jewish Theme, "Vitebsk."

The members of the trio: Menahem Pressler, piano, Daniel Guilet, violin, and Bernard Greenhouse, cello, enclosed these two novelties between the Mozart G major trio (K564) and the Beethoven E flat, Opus 70 No. 2. These are both heavily weighted in favor of the piano, and Pressler's deftness was the exact attribute needed for their delightful conveyance. The two strings accentuated the background to which both Mozart and Beethoven here assign them by exercising either, or both, caution or an excessive sense of refinement. They allowed much of the decorative phrasings to vanish at each punctuation mark until it became a pattern. But Pressler's playing was a constant marvel of execution and most impressive in phrasing.

* * *

THE CAREER of Saint-Saens is usually surprising to anyone who may have forgotten his accomplishments. Born but two years after Brahms, he outlived Debussy, and was a great power and influence during all his long lifetime. But much of his music is now laid aside. Thus the first trio was a witty revival and an engaging vehicle for the Beaux Artisans, especially for a work only four years short of its centenary.

The cello has the first theme, an infectiously gay rhythmic device, which passes to the violin and then, for its fuller flowering, to the piano. The rhythmic idiom bridges bar lines much as did some of Brahms' long-lined syncopations, and it is full of ingenious and novel effects, some of which, we would think, do not warrant its late neglect.

* * *

BUT THE SPARK of the evening was provided by Aaron Copland's "Vitebsk." This dates back 30 years and takes its point of departure, it would seem, from the composer's attendance at a performance of the play "The Dybbuk," wherein a folk song, used as background music, is heard.

This is one of only two uses Copland made of music from Jewish sources. It takes its special character from the nature of the mood Copland seeks and succeeds in achieving and also from the means. It abounds in harsh dissonances, incredible at first, until one realizes that they are intended and not merely untrue playing.

COPLAND MAKES use of quarter-tones, both raised and lowered, and asks for brazen, blunt and inelegant tone [illegible] of course, are possible only on strings. The mood is further compounded by the piano which counters these unusual intervals by playing both major and minor triads polytonally. The effect is remarkably telling and all the more so because it has been used because of inner compulsion, and not from any urge merely to join the faction which Alois Haba, and, for an instant, Ernest Bloch, sought to establish for quarter-tone music back at the time Copland was working on this trio.

The poignant wail seems to fit the expressiveness of the Jews of the city of Vitebsk, a town situated in White Russia on both banks of the Dwina, and of which Jews comprised a large element before World War I.

Mr. Copland was in the audience and when the artists pointed to him the audience was happy to convey to him, as well as to the performers, their expression of deep enjoyment of the work.

15, 1959

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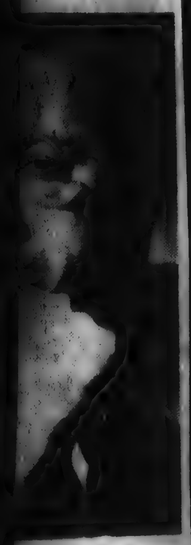
...Concerts

...derick H. Bra... ...ston, Mrs. Bruce ...W. Murray Crane ...Mrs. Charles C. ...Stockbridge, Mrs. ...of Sharon, Conn., ...Stockbridge, and ...Jameson of Sharon, ...Katz of Pittsfield, ...Kay of Chester, ...n Lorant of Lenox, ...oyd Lyeth of New ...McCabe of Rens... ...a, Rodney Procter ...Mrs. Bruce W. ...idge, Mrs. John ...x, Miss Gertrude ...of Stockbridge, ...ern of Lenox, Dr. ...n of Asbury Park, ...Wheeler of Great ...John S. Williams ...N.Y.

...Trio



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Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 3,951

JUL 16 1959

Goings On

GOLF

Insurance City Open. Area's biggest sporting event goes on all day Thursday, Friday, Saturday and Sunday. Finale expected late Sunday afternoon. Tickets are $2.50 Thursday, $3.50 Friday, $3.75 Saturday, $4.25 Sunday. $7.50 for the whole tournament.

THE PLAYS

Oval in the Grove. "Cat on a Hot Tin Roof," with S. Dewey Hass, Gerda Schwartz, Bob McCahill, through July 25. Monday through Thursday, $2.20, Friday and Saturday $2.40. Tickets and information through OR 7-9119.

Canton Show Shop. Sloan Simpson in "Third Best Sport," through July 26. Sunday through Saturday evenings, at 8:45 p.m. Saturday matinee 2:45. Tickets $3.75 to $2.25 except Saturday night $4.30 to $3.20. Sunday matinee $2.10 and $1. Information through OWen 3-8353.
States Exposition Grounds, West Springfield). "Li'l Abner," through Saturday night. "Pal Joey" July 20 to 25. Tickets $1.25 to $3.75. 8:30 p.m. week nights, 6 and 9:30 p.m. Saturday. Reservations may be made by calling ENterprise 8725.

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FRIDAY, JULY 17

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SUNDAY, JULY 19

Band Concert. Insurance City Band, at Elizabeth Park, 3 to 5 p.m.

MONDAY, JULY 20

Folk Songs. Cynthia Gooding, 8:45 p.m. at Canton Show Shop. Regular Canton prices.

WEDNESDAY, JULY 22

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Newtown Bee 7/17
(Conn.)

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The Connecticut Pops Orchestra will feature Ertha Kitt, with song hits from "Carmen Jones" and "Three Penny Opera" on Friday evening, July 31, at 8:30 at Fairfield University Field.

Programs for the Berkshire Festival at Tanglewood in Lenox, Mass., for the coming week end will feature the following:

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Schen. Gazette 7/17

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* * *

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* * *

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

JUL 16 1959

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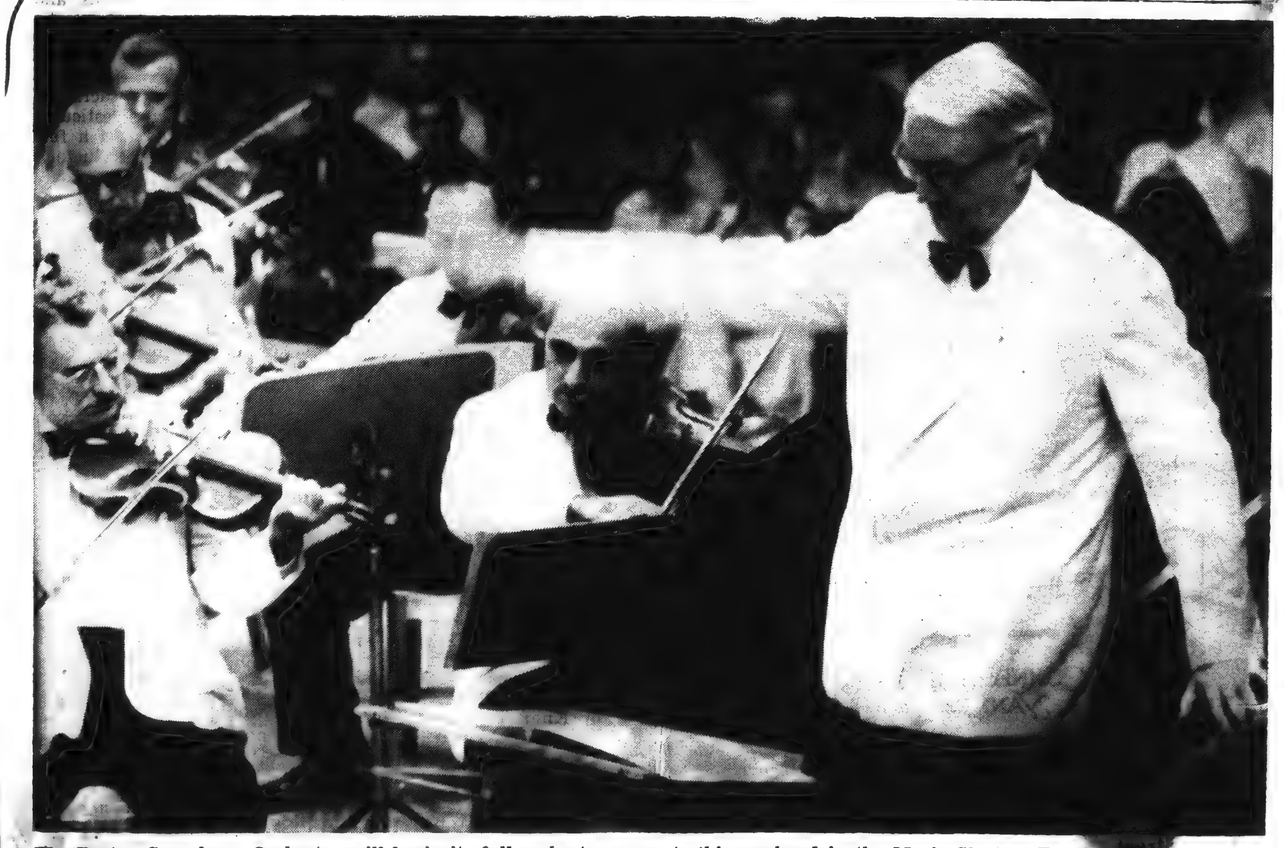

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463
JUL 16 1959

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The Boston Symphony Orchestra will begin its full orchestra concerts this weekend in the Music Shed at Tanglewood, directed by Charles Munch. The Berkshire Music Festival began July 1 and continues through August 9.

Berkshire Eagle (e)
PITTSFIELD, Mass.
100 Independent
Circ. 28,770

JUL 17 1959

BSO Berkshire Nights Concert To Open Shed Series Tonight

Photos by Manos

GETTING READY to open rehearsals for the weekend concerts in the Music Shed at Tanglewood, Dr. Charles Munch, right, conductor of the Boston Symphony Orchestra, checks his watch. He will conduct tonight and tomorrow night. Pierre Monteux, left, will make his first appearance of the Festival season Sunday afternoon as guest conductor of the BSO. Tomorrow night's soloist will be the violinist, Isaac Stern. Sunday afternoon Nicole Henriot-Schweitzer, pianist, will make her second appearance of season. She and her husband, Jean Jacques Schweitzer, are staying in Richmond with Dr. Munch.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337

JUL 18 1959

Concert: 'The Parables'

Martinu Work Given at Lenox Festival

By HAROLD SCHONBERG
Special to The New York Times

LENOX, Mass., July 17 — Another week-end of the Berkshire Festival got under way this balmy evening. Charles Munch was the conductor, and the program had one novelty on it — Bohuslav Martinu's "The Parables.' Berlioz' "Corsair" Overture and Tchaikovsky's "Pathétique" Symphony were the other works.

The large-scale Martinu score, in three movements, contains three musical parables—the parable of a sculpture, the parable of a garden and the parable of a labyrinth. Naturally some extra-musical content is present, though one can read into the parables exactly as much or as little as one desires. That is the great virtue of any parable.

•

Musically the score once again pointed up the perplexing case of Mr. Martinu, a sincere, talented and well-equipped composer. He always writes music that is assured, that is dramatic and lyric by turns, that is expertly orchestrated and put together. His harmonic idiom is traditional. Mr. Martinu swims happily in the post-Romantic ocean, bowing to no particular school and writing exactly the music he wants to write.

His "Parables" is a Franco-Russian mixture with some novel touches of orchestration. Yet with all the good points about the music, it impresses as an exercise in technique rather than an expression of strong, individual ideas. The materials he uses sound second-hand and somehow fail to stimulate. One leaves the score with a vague notion of having heard it all before, somewhere, sometime.

Bohuslav Martinu

Mr. Munch led the "Parables" with conviction. It is dedicated to him, and thus he has a proprietary interest in it. In the "Corsair," which opened the program, there were some rough details—Mr. Munch is not the precisionist type of conductor though the over-all performance was swashbuckling enough.

•

One point about his excellent performance of the "Pathétique" deserves mention. Unlike many conductors, he started the third movement at the indicated "allegro molto vivace," and he held that tempo to the end of the march. Too many conductors start too slowly, hoping to achieve a big build-up; and only too many are tempted to make a big slowdown at the climax.

None of this vulgarity marred Mr. Munch's clear, logical performance; and the Boston Symphony was in brilliant form for him.

TANGLEWOOD — The Boston Symphony Orchestra will open the Music Shed concerts tonight at 8:30 with Dr. Charles Munch on the podium for the first of four Friday Berkshire Nights performances. The orchestra will present tonight Berlioz' "Corsair" overture, "Parables" by Bohuslav Martinu and Tchaikovsky's Sixth Symphony.

"Parables" was commissioned by Dr. Munch and dedicated to him. It had its first performance under his direction in Boston during the past season.

Foss To Conduct

Dr. Munch will conduct the concert tomorrow night, opening the program with the "Oberon" overture by Weber. Lukas Foss will then conduct a performance of his own work, "Symphony of Chorales." The work, based on four chorale texts, was first performed by the Pittsburgh Symphony on Oct. 24, 1958. It was also performed in Boston under the composer's direction and later by the New York Philharmonic.

Tomorrow night's program will conclude with Tchaikovsky's violin concerto with Isaac Stern as soloist. Mr. Stern also will be heard as soloist with the BSO on Friday, July 24, and Sunday Aug. 2.

Pierre Monteux will make his first guest appearance at the 1959 Festival Sunday afternoon at 2:30. His program will include the introduction and wedding march from the opera, "Coq d'or" by Rimsky-Korsakov, Debussy's "Afternoon of a Faun," the "Symphony on a French Mountain Air" by D'Indy, with Nicole Henriot-Schweitzer as piano soloist, and Tchaikovsky's Fifth Symphony.

The BSO rehearsal tomorrow morning at 10 will be open to the public for the benefit of the orchestra's pension fund.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290

JUL 16 1959

Tanglewood's 3rd Concert Weekend

This Friday and Saturday evenings (July 17 and 18) at 8:30 and Sunday afternoon at 2:30 the Boston Symphony Orchestra will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts. A program featuring the works of Tchaikovsky is on tap for the third concert weekend and Pierre Monteux, conductor emeritus, will make his first guest appearance at the Festival on Sunday afternoon.

Tchavikovsky's Symphony No. 6 (Pathetique) is the featured work at the Friday night concert. With Charles Munch conducting, the Boston Symphony Orchestra will also render Berlioz' "Corsair" Overture and Martinu's "Parables."

Dr. Munch will also conduct the concert of Saturday evening which will highlight soloist Isaac Stern in the first of three Berkshire Festival appearances this season. The complete Saturday evening program includes the Tchaikovsky Violin Concerto, Weber's "Oberon" Overture and Foss' "Symphony of Chorales," with the composer conducting.

With Pierre Monteux conducting Sunday afternoon, the program will include Tchaikovsky's Fifth Symphony, Introduction and Wedding March from the opera, "Coq d'Or" by Rimsky-Korsakov, Debussey's "Afternoon of a Faun," and the Symphony on a French Mountain Air by D'Indy.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 18,203
JUL 17 1959

Weekend Concerts

Pianist David Bacon will be the assisting artist with the Berkshire Quartet in the third concert of the 13th anniversary series of chamber music concerts at Music Mountain, Falls Village, Sunday at 4 p.m. Mr. Bacon, a member of the faculty of Longy School of Music in Cambridge, Mass., and New England Conservatory of Music in Boston, will be heard in the Piano Quartet in C Minor, Opus 15, by Faure. The program will also include the Quartet in G Major, Opus 54, No. 1, by Haydn and the Quartet No. 3, Opus 22, by Hindemith.

Shed Concerts at Tanglewood

The Boston Symphony orchestra will present the first of four weekends of Berkshire Festival concerts by the full orchestra in the Music Shed at Tanglewood, Lenox, Mass. tonight at 8:30 o'clock.

Charles Munch, music director of the orchestra, will conduct a program which will consist of Berlioz' Overture, "The Corsair," Op. 21; Martinu's "The Parables" and the Tchaikowsky Symphony No. 6, "Pathetique."

Isaac Stern will be soloist with the orchestra at the Saturday evening concert, playing Tchaikowsky's Violin Concerto in D major, Op. 35. The orchestra conducted by Dr. Munch will be heard in Weber's Overture to "Oberon" and Symphony of Chorales, conducted by the composer, Lukas Foss.

Sunday afternoon at 2:30, Pierre Monteux, conductor-emeritus of the Boston Symphony orchestra, will conduct a program opening with Rimsky-Korsakov's Introduction and Wedding March from "Coqud'Or," followed by Debussy's Afternoon of a Faun and closing with the Tchiakowsky Symphony No. 5. Soloist will be the French pianist, Nicole Henriot-Schweitzer, who will be heard with orchestra in Symphony on a French Mountain Air, by D'Indy.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,988

JUL 17 1959

Programs for the Berkshire Festival at Tanglewood, in Lenox, Mass., for the coming week end will feature the following:

Friday, July 17, at 8:30 p.m.: Berlioz, "Corsair" Overture; Martinu, Parables; and Tchaikovsky, Symphony No. 6.

Saturday, July 18, at 8:30 p.m.: Weber, "Oberon" Overture; Foss, Symphony of Chorales, with the composer conducting; and Tchaikovsky, Violin Concerto, with Isaac Stern as soloist.

Sunday, July 19, at 2:30 p.m.; Rimsky-Korsakov, Excerpts from "Coq d' Or;" Debussy, Afternoon of a Faun; D'Indy, Symphony on a Mountain Air; and Tchaikovsky, Symphony No. 5.

BUFFALO, N.Y.
NEWS
D. 287,446

JUL 18 1959

BERKSHIRE Festival program this evening features violinist Isaac Stern in the Tchaikowsky Concerto and American composer Lukas Foss conducting his own "Symphony of Chorales." There is additional area interest in Mr. Foss because of his scheduled appearance as guest conductor on the Buffalo series next season, in the same work. It was commissioned by Boston Symphony Orchestra maestro Charles Munch, and introduced last season by the Pittsburgh Symphony Orchestra with considerable success.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 583,782 S 795,133
JUL 18 1959

BERKSHIRE FESTIVAL

New Shell Is the Most

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 18.—what many still consider the opening of the Berkshire Festival occurred with the arrival of the full Boston Symphony Orchestra in the music shed last night.

It was the beginning of the Tchaikovsky weekend, actually the third of the festival. A crowd of 7,696 attended.

What they heard sounded different from previous festivals because the orchestra was playing in the new Talbot canopy which replaces the old shell used for the past 25 years.

If the sound has grown more brilliant, it has also grown deeper. Violas and cellos come through more richly, grounding the bass more effectively. The clarity is such that the musicians will have to play impeccably since the least raggedness shows up.

Music in Flight

Painted a dark gray, the canopy highlights the lighting of the orchestra so that the white-coated musicians fairly gleam in contrast.

Because of its suspended triangles, the music appears literally to take flight pictorially as well as aurally. The carrying power is impressive at the back of the shed, therefore the sound gets almost too loud in front. On the lawn it is almost phenomenal.

Though Tchaikovsky is the composer of the weekend, only the "Pathetique" Symphony represented him. Berlioz supplied the opening overture, "The Corsaire," somewhat incongruously.

PARK DOLL . . . Iva Withers appears as Adelaide in "Guys and Dolls," starting Tuesday night at the Hudson Celebration Theatre-in-the-Park. Lloyd Bridges and Harvey Stone are co-starred in the musical hit, which plays through Aug. 2.

The modern work, which Charles Munch has frequently included in the past, was Martinu's "The Parables," heard in New York last season.

A somewhat circusy performance of the Berlioz, a searching one of the Martinu, and a singular one of the Tchaikovsky characterized the concert.

As a study in orchestral textures, the Martinu makes fascinating listening. It is, of course, more than that; but last night when one was conscious of sound, Martinu's closely-knit fabric held special interest.

3 Parables

Of the three parables, that of the garden appears to offer little more than sound. Those of the sculpture and the labyrinth have more profile. Some listeners might feel still that they were wandering in a maze in all three parts. This music grows on acquaintance.

Munch has always shown partiality to the "Pathetique." Its emotional depths stir him. He communicates its most profound pages powerfully.

Some sudden spurts in tempo creep into a performance, and sometimes a dramatic accent loses its full impact, but the essence of the work flows nobly, conveying spiritual satisfaction. Tchaikovsky shone in all his glory.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 18 1959

Boston Symphony Puts Pep Into Lenox Series

First of Four Concerts Provides Familiar Program Aimed to Attract Family Groups

By WILLARD M. CLARK

LENOX—This old town really woke up Friday. All day long busses and cars unloaded their passengers and long before the opening shed concert by the full Boston Symphony Orchestra, directed by Charles Munch, the grounds were crowded with a heterogeneous mass of people who seemed to have only two things in common, a love of music and, to paraphrase Kipling, the clothing that they wore was nothing much before and little less than half of that behind. An estimated 7696 people attended.

Berlioz Overture Played

This concert is the first of a series of four Berkshire nights aimed to bring families to the concerts. This probably accounts for the relatively familiar program arranged by Mr. Munch. It opened with the Overture to "The Corsaire" by Berlioz and closed with Tschaikowsky's "Symphony No. 6 in B Minor," familiarly known as the "Pathetique."

In between these two war horses was a three-part work by Bohuslav Martinu titled "The Parables." The work was commissioned by the Boston Symphony Orchestra and is dedicated to Charles Munch. It was completed in 1958 and received its first performance in Boston during that year. The three episodes are entitled "The Parable of a Sculpture," "The Parable of Garden" and "The Parable of a Labyrinth."

The parables have all the characteristics to make for agreeable listening. The three movements seem to be the result of abstract thoughts, the opening movement dealing with feelings of one who has looked at a statue; the second movement dealing with one who sits in a garden and the final movement a conversaition between a man and the Seus.

The musical patterns in the first two episodes are pleasant and varied, ranging from the dramatic to the tender and there are some exquisite solo moments.

Episode Frenetic

The final episode is more frenetic in character, at times almost martial, yet there is a tendency toward resignment and reflection, never total, for the fundamental spirit is always visible. Mr. Munch labored mightily and the men played magnificently, something they can do if so disposed.

It seems unnecessary at this late date to go into an interpretation of Tschaikowsky's "Pathetique" symphony. The music always speaks for itself regardless of what a conductor does with it. Mr. Munch adds little to what has gone before in the interpretation of the symphony. What he has got is a superb orchestra to provide what he wants. The performance had throughout one was aware, as John Burk put it, that tones to Tschaikowsky were pure, sensuous delight, his salvation when life threatened to become insupportable."

Saturday night Mr. Munch will open the program with the overture to "Oberon" by Weber. Then Lukas Foss will take over the baton to conduct his "Symphony of Chorales, for Orchestra." Issac Stern will conclude the program with a performance of the Tschaikowsky "Violin Concerto in D Major."

Fashion note—Those listening to music outside the shell must remove shoes and stockings to be fashionable, as the past two weeks have shown that bare feet are very "chic" this season.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 104,765
JUL 18 1959

Berkshire Festival Has Good Start

TANGLEWOOD, Lenox, Mass. (Special) — In spite of St. Swithin, the Berkshire Music Festival here had a most pleasant evening with which to open its twenty second season of major concerts. A hazy moon-light hung over the modest audience of some 7,000 persons who turned up to welcome back Charles Munch and the Boston Symphony Orchestra to the celebrated Saarinen Music Shed. Conservation piece was the new sound-stage that has been constructed in the shed since last year. Semicircular in shape and with a slightly raked staged, it is enclosed by a series of panels made of triangular segments, the interlacing lines of which give a kind of prismatic decor.

Strange Impression

Above the orchestra is a canopy, also of triangular segments stretching out toward the audience and giving the strange and slightly troubling impression of a flight of huge bats winging from the mouth of a cavern. The whole business is painted a medium grey and seems a little overpowering. But since it succeeds in its purpose, which is to carry the sound farther out not only into the house but the audience sitting on the surrounding lawns, one may put up with the visual effect.

New here, too, was one of the works on the program, and new works are not offered the customers very often. The work was Bohuslav Marinu's "Three Parables," composed in 1957-58. Each bears a motto taken from French authors. Edited down, they say roughly: (1) A sculptor made a face in clay, and you, walking by, saw it and were changed. (2) In the garden I sense both life and earth as the flowers grow and fade; there is no oppression, but just the pleasure of change. And (3) Theseus, in the Labyrinth, vanquishes the Minotaur, but it vanquished by a girl.

New Mystique

This is more ofthe new mystique appearing in the arts in general. The texts however are hardly more stimulating than the watery meditations Materlinck. The music tends toward a similar vague seeking for the meaning of life. In from, it strongly recalls the sound and general imagery, the devices of Ravel, and occasionally the larger writing of Debussy. It is big, lush, and sonorous, which in a way seems ill-suited to the dreamlike nature of the mottoes. The best thing to do is forget these, and give over to the music, whics is rich and imposing though aymost totally devoid of anything new, striking or seizing.

Mr. Munch and the orchestra performed it in more or less a straight-forward manner. The playing was poised and sufficiently energetic. Mr. Munch seemed to give it more care than inspiration, and seeing what he had to work with, even though it was of his own selecting, you could'nt blame him.

The concert got off the mark with the Overture to Berlioz "Le Corsaire," upon which Mr. Munch flung the orchestra headlong, and that is mostly the way they played it for the first few pages. After that, the reading and performance steadied off to a straitly energetic account of a not very exciting score.

Sixth Symphony

The evening closed with the Extra Symphony Tschaikowsky. Mr. Munch read it with great tumult inthe more turbulent areas, and these were highly dramatic on the ear and senses. The more lyric and graceful sections of the symphony were set out in a more commenplace fashion however. The performance was excellent except for passages here and there where Mr. Munch demanded an uncomfortably high tempo.

He still often asks for more than an orchestra can securely deliver.

T.H.P.

Tchaikovsky Works Open Main Series at Tanglewood

By Harold Rogers

LENOX, Mass., July 18.—The major series of the Berkshire Music Festival's twenty-second season got under way last night at Tanglewood when Charles Munch conducted the Boston Symphony in the first of three concerts devoted mainly to the music of Tchaikovsky.

A good-sized audience was on hand although the crowds won't really arrive until today and tomorrow. Dr. Munch opened with a galloping performance of the Berlioz "Corsaire" overture.

This season the music shed is adorned with the new Saarinen acoustical canopy, a handsome construction that should become basic equipment for all open-air festivals. Some critics have firmly held that music should be heard within four walls. At Tanglewood the sound now has an indoor effect while being heard outdoors; the focus is so fine that an occasional flub in the brass section does not go unnoticed.

Does "The Parables"

After the Berlioz, Dr. Munch continued with "The Parables" by Bohuslav Martinu, an extraordinary composition that took on poignant overtones when it was learned that the composer is in precarious health. A tape made of this performance will be flown to him.

"The Parables" is dedicated to Dr. Munch, who commissioned it. First heard in Boston last season, and later in New York, this three-movement piece draws its inspiration from two parables by Saint-Exupery and a third by Neveux. Each parable—of a sculpture, of a garden, and of a labyrinth—incloses a fragile mood; and Martinu has the musical gift to discern these moods and to elucidate them in diaphanous sound. He has the Bartokian ability to listen to his muse with unspoiled ears and to draw forth a kind of cosmic harmony. One might classify "The Parables" as romantic impressionism with a mid-century touch, but words can never do more than show us a musical tapestry from the backside. The riches of Martinu's tone colors can be appreciated only in the hearing.

Speedier Tempos

Most of us have long since learned that it is useless to expect Dr. Munch to give us the thoroughly Russian and palpitating Tchaikovsky that Koussevitzky used to give us. Dr. Munch desentimentalizes Tchaikovsky, which in some people's books might not be considered at all a bad thing.

Most of us, too, have resigned ourselves to Dr. Munch's speedier tempos for Beethoven and Tchaikovsky. What we have learned is that regardless of the liberties taken, Dr. Munch is seldom less than exciting; his very electricity covers a multitude of sins.

So it was when he conducted Tchaikovsky's "Pathetique" Symphony Friday night. We were not bathed in bathos, and one could unblushingly let his heart soar with the oh-so-familiar melodies. Dr. Munch's reading drew forth a warm response from the listeners. If many of us do not approach Tchaikovsky today with any great degree of enthusiasm, most of us will probably admit that he is not so bad when we are actually listening to him.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161
JUL 18 1959

MUSIC CALENDAR

SUNDAY

2:30—Boston Symphony at Tanglewood, Lenox, Mass., Pierre Monteux conducting: Excerpts from "Coq D'or," "Afternoon of a Faun," "Symphony on a Mountain Air" and Tchaikovsky's Fifth Symphony, Berkshire Quartet at Music Mountain, Falls Village. Dave Brubeck Quartet at Music Barn, Lenox, Mass. Chamber Music Festival, Westbrook Gallery, Westbrook.

MONDAY

8:00 — Lecture-demonstration by Merce Cunningham and his dancers at Connecticut College School of Dance, New London.

8:30—"Wish You Were Here" at Oakdale Theater. Auditions tonight for Hartford Symphony Chorale at WTIC Broadcasting Studios.

TUESDAY

8:30—"Pal Joey" at Storrowton.

9:00—Ballet Rambert at Jacob's Pillow, near Lee, Mass., in "Simple Symphony," "Death and the Maiden," "Two Brothers," "Judgment of Paris" and "Gala Performance."

WEDNESDAY

3:30—Ensenmble program by students at Norfolk Music School, Norfolk.

7:15—Carillon concert on Trinity College campus, Edward Gammons of Groton, Mass., guest artist.

8:30—Hartford Festival of Music on Connecticut General Insurance Co. terrace, Vytautas Marijosius, conducting. Chamber music at Tanglewood with Belle Arte Trio and Ralph Berkowitz, pianist. Sarah Vaughan and her trio at Music Barn, Lenox, Mass.

9:00—Ballet Rambert at Jacob's Pillow as Tuesday.

THURSDAY

8:30—David Davis, violinist, at Connecticut Valley Music Festival, Deep River Regional High School; also auditions for Murat Award for Young Connecticut Musicians.

4 and 9—Ballet Rambert at Jacob's Pillow as Tuesday.

FRIDAY

8:30—Boston Symphony at Tanglewood, Pierre Monteux, conducting: Passacaglia, Bach-Resphigi; violin concerto, Brahms, by Isaac Stern; Chorale Preludes, Brahms - Thomson; Don Juan, Strauss.

SATURDAY

3:30—Tom Lehrer at Music Barn.

8:30—Boston Symphony at Tanglewood, Charles Munch, conducting: Academic Festival Overture, Brahms; Symphony No 3, Piston; Symphony No. 1, Brahms.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 18 1959

7,696 at Tanglewood As Boston Symphony Gives First Concert

The full Boston Symphony Orchestra made its first appearance of the season at the Berkshire Music Festival in Tanglewood last night, with 7,696 persons in the audience.

For the opening concert in the series of 12 shed programs, Charles Munch, the orchestra's music director, was on the podium. Works performed were Berlioz' "Corsair" Overture, "The Parables," by Martinu, and Tchaikovsky's "Symphony No. 6."

The weekend series will continue at 8:30 this evening. That program will include Weber's "Oberon" Overture and the "Violin Concerto" of Tchaikovsky, both conducted by Mr. Munch, and the "Symphony of Chorales," conducted by the composer, Lukas Foss. Isaac Stern will be soloist in the "Violin Concerto."

The final concert at 2:30 tomorrow afternoon will be conducted by Pierre Monteux. Scheduled for performance at that time are excerpts from "Coq d'Or," by Rimsky-Korsakov; "Afternoon of a Faun," by Debussy; "Symphony on a Mountain Air," by D'Indy, and the "Symphony No. 5" of Tchaikovsky.

10.2

Chamber Music Artists On Wednesday

The Bel Arte Trio, Joseph de Pasquale, viola; Ruth Posselt, violin, and Samuel Mayes, cello, will appear at Tanglewood in the fourth of the Wednesday evening Chamber Music series, Wednesday, July 22, at 8.30 in the Theater-Concert Hall. For this concert, the trio will be assisted by Ralph Berorowitz, pianist. The program will include works of Beethoven, Brahms, and Doknanyi.

Springfield Sun. Republican 7/19/59

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242

JUL 18 1959

Music

"Most Happy Fella" Scores at Arundel

By Alfred W. Burke

LOWELL—"The Most Happy Fella," a true masterpiece of the American theater, provided a terrific opening of this week's activity at the Arundel Opera theater in Kennebunkport. Chapin Davis who stepped in for Wesley Boynton in the role of Tony, and Victoria White as Rosabella headed the cast.

This score, now known to thousands of American show fans will never lose its fascination or touch of human emotions and shortcomings. "Fella" has that something that attracts, and the cast on this occasion, though quite young, gave it a marvelous touch of maturity.

Chapin Davis has learned well from the excellent coaching and experience of Wesley Boynton. He approached his performance poised, in the dramatic sense, and also contributed some fine singing. For a young artist he has much to offer and provided one of the best performances of the season at Arundel.

Miss White was well cast and essayed her portions of the performances with understanding and carefully developed stage business.

TO US, THE finest voice in the entire cast was Susan Blumer who was a true to type Marie. She acted well, but it remained for her singing to score the success she attained. Here is a fine voice, and one when completely technically controlled in the lower register, could carry her far in the musical theater.

Ronald Gerbrands who is a real veteran of the summer circuit appeared as Joe. As in the past, he provided many of the production's finest moments.

Anthea De Forest as Cleo; Jim Wilson as Herman, and the musical joys provided by Charles Hurst (Guiseppe); Graham Wright (Pasquale) and Samuel Gilbert Ciccio), brought down the house several times.

Morse Haithwaite at the organ, and conducting; Clayton Henderson and Donald Jenkins at the duo pianos provided an excellent instrumental support to the proceedings. The dance numbers, stage sets, lighting and costumes all added up to a top flight production.

Eileen Farrell, noted dramatic soprano of opera, concert and TV, who will head the talent list in the 1959-60 Community Concert series in Lowell, is scheduled to appear on a coast-to-coast TV program Sunday evening over CBS starting at 8 o'clock. Miss Farrell who has achieved success in both German and Italian opera as well as the entire repertoire of Lieder and Art song will on this occasion appear in three contrasting roles. The setting will be picturesque Spoleto, Italy.

SUNDAY'S PROGRAM at the Berkshire festival at Tanglewood will be the Boston Symphony orchestra under the baton of the eminent conductor emeritus of the Boston Symphony, Pierre Monteux. His program will include excerpts from "Coq d'Or (Rimsky-Korsakov); Afternoon of a Faun (Debussy); Symphony on a Mountain Air, with Nicole Henriot-Schweitzer, pianist, (D'Indy) and the Symphony No. 5 (Tchaikovsky).

Next Wednesday evening at 8:30 the chamber music concert will be played by the celebrated Bel Arte trio and Ralph Berkowitz, pianist, in a program that will include Beethoven's Trio Op. 9, No. 3; Rivier's Trio and Brahms' Piano Quartet Op. 25. The Berkshire Music Center orchestra will play at the Thursday evening concert.

The popular musical, "Wish You Were Here" will continue into next week at the North Shore Music theater. The unusual stage settings that include a swimming pool and bathing beauty contest make "Wish You Were Here" a stage show that is really different.

Opening Wednesday at the Arundel Opera theater in Kennebunkport, Me., will be "M'sieur Fledermaus." The superb and ever loved music of Strauss should make Arundel one of the most popular straw hat trail stops on the calendar. Arundel continues to pace the Maine coastline circuit.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

JUL 18 1959

Music: Boston Symphony At Tanglewood

By RAYMOND. MORIN
Telegram Music Critic

LENOX — The first of four weekends of Berkshire Festival concerts by the Boston Symphony Orchestra opened last night in the music shed, Tanglewood.

Remaining almost entirely cloistered in safe territory, the program zigzagged from an overture by Belioz to a contemporary work by Bohuslav Marinu to Tchaikovsky's Sixth Symphony The "Pathetique." There was an audience of 7,696.

Charles Munch conducted the full orchestra, as contrasted to a smaller unit that just played two weekends of music by Bach and Mozart, in the theater concert hall.

Apart from its natural glamor, Tanglewood has acquired a bright sheen from its new stage canopy, consisting of 67 triangular plywood panels, connected tip to tip and suspended from roof tresses.

From Outer Space

The shell it replaces has been used since the first Berkshire Symphonic Festival 25 years ago. The new structure looks like something from outer space and extends over some 25 rows of the audience.

Much the same format of programming exists again this year. Each weekend will showcase the music of a different composer.

Last night's program opened with the foolproof "Corsair" overture, Opus 21, of Berlioz, went on to rougher soil of Martinu's "The Parables," and wound up in a blaze of lament and glory with the Tchaikovsky "Pathetique."

Focal point of interest was, of course, the Martinu. It was commissioned by Munch, is dedicated to him, and was premiered by him in Boston during the past season. The three movements are titled "The Parable of a Sculpture," "The Parable of a Garden," and "The Parable of a Labyrinth."

Dramatic Work

One could easily get snowed under or bowled over by the Martinu sounds, especially if he is vulnerable to the Bohemian's music impact. It's a dramatic work, startling, and unpredictable.

The "Sculpture" parable has gentility affected by a murkiness of sound. Occasionally themes come out into the open. It has moments of poetic agitation, spurred on in the percussion section, leading to odd effects, mostly of tonal color.

Whatever mysticism is suggested in the first part becomes a reality in the "Garden" section. It lies midway between the romantic politeness of Chabrier and the irrepresibility of Ravel —without having the rhythmic directness of the former, nor the orchestral ingenuity of the latter.

Brusk, Boisterous

The third movement (Labrynith) is brusk, declarative, and boisterous in spots. It stomps without qualms, most times with savagery. This carnival of sound is interrupted by some beautiful solos in woodwinds and lush melodies, presumably of Bohemian origin.

One should hear the Martinu more than once — and having heard it once, would wish to hear it again.

Berlioz' "Corsair" got off to a harshly - brilliant opening, ameliorated quickly by expressively warm solos in strings — langorous and slightly restless. There was fine synchronization of bowing during the agitated passages, although brass tone was heavy with penetration.

Crash-Bang Finish

The overture galloped for all it was worth to a crash-bang finish, for which the audience pounded its applause.

Tchaikovsky's "Pathetique" received a streamlined performance, which doesn't mean that it was devoid of passion or compassion.

The Munch interpretation placed heavy emphasis on melody, sometimes with competition between strings and brasses in the first movement — and a waltz of the utmost grace for the second.

No more poignant lament could have been extracted from the finale. In fact, it was more than slightly reminiscent of the Koussevitzky treatment.

Tonight's Program

Tonight's program follows the same guarantee of a palatable first and last course. Munch will conduct the orchestra in Weber's "Oberon" overture and the Tchaikovsky violin concerto with Isaac Stern as soloist. Lukas Foss will be conductor for his "Symphony of Chorals, for Orchestra."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 20 1959

Check of Weekend Business Sounds Happy Note in County

Cash registers at Berkshire tourist facilities rang a happy tune over the weekend as nature and culture drew thousands of visitors to these hills.

John F. Downing, executive director of the Berkshire Hills Conference, area promotional agency, said the weekend was the biggest of the season. Mr. Downing said a spot check by his office indicates that the vacation-travel business here is up over last year.

If Tanglewood attendance is any barometer, the Berkshires' 1959 summer tourist business is challenging previous highs. Total attendance at the weekend concerts —first of the four major weekends at Tanglewood—was 27,368.

During the same weekend last year, Tanglewood drew only 23,776 customers. In 1957 Tanglewood drew 27,480 during its first major week end, and in 1956, 18,951. A rainy Saturday cut down the attendance last year.

eeeee At Music Barn in Lenox, now in the fourth week of a 10-week season, attendance is up from 20 to 25 per cent over the same period last year, according to Mrs. Stephanie Barber. She also reported a complete sellout of rooms at Music Inn over the weekend and heavy advance reservations for this week.

Jacob's Pillow, another major cultural attraction in the Berkshires, had a good weekend, with two sellout performances Saturday, but the Pillow's total attendance is down slightly from 1958.

Pillow Slightly Down

The Pillow will open the fourth week of its nine-week season tomorrow. Harold Abbey, public relations director for the Pillow, said attendance was down slightly during the first two weeks, and last week stayed even with 1958.

"Our advance bookings were four times better than last year," said Mr. Abbey, "and we had hoped that this would also follow in box office sales. However, this hasn't been the case yet."

Mr. Downing said the weekend crowd was boosted considerably by the fact that it was the first of several so-called "parent weekends" at area summer camps.

In its spot check of the county, the Berkshire Hills Conference came up with the following reports:

Elwal Pines Motel and Inn, Williamstown: room business very good; way ahead of last year; new dining room filled to capacity throughout the weekend.

Wigwam Motel, Mohawk Trail: business good, traffic very heavy.

Hotel Wendell-Sherwood, Pittsfield: exceeded house figures for any weekend during past two years; Saturday smorgasbord so crowded management is looking for ways to expand facilities.

Jug End Barn, South Egremont: business "terrific," far ahead of last year.

Williams Inn, Williamstown: the season really "woke up" this weekend; far ahead of last year.

Curtis Hotel, Lenox: business very good; way ahead of last year.

Red Lion Inn, Stockbridge: hit 107 per cent of capacity over weekend; had to put in extra cots.

Crane Inn, Dalton: very good; dining room business excellent.

Oak 'n Spruce, South Lee: excellent, far ahead of last year.

AT TANGLEWOOD—Donald Perkett of 3983 Albany street, instructor of wind instruments at Colonie Central high school (right) is shown with members of a chamber music group at Tanglewood. The group is rehearsing the Fine "Partita" for performance at one of the Sunday morning Chamber Music Concerts at Tanglewood. Others in the photo are Louis Speyer of the Boston Symphony Orchestra, who is supervising the work of the group; Mary Ellen Tuthill of Hartford, Conn., Allen Koretz, Detroit; William Slocum, Albuquerque, NM; and Sue Bourns, Milford, Mich.

Area Teacher In 2nd Year At Berkshire

David Perkett of 3983 Albany street, instructor of wind instruments at Colonie Central high school, is spending his second year at the Berkshire Music Center, the school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., during the Berkshire Festival season.

* * *

PERKETT, a graduate of Ithaca College School of Music, obtained a bachelor of science in music education there in 1958.

This year Perkett found that he was expected to give a near professional performance just four days after arriving at sion that a heavy schedule was Tanglewood. Each of the 300 students found at the opening sesprepared for them for the six week term.

For three hours each morning Perkett and some 75 of his fellow students prepare for the weekly concerts of the Berkshire Music Center Orchestra.

* * *

THE STUDENTS are under the direction of Eleazar de Carvalho, eminent Brazilian conductor and himself a former student at Tanglewood. Perkett's after lunch schedule calls for two rehearsals of different chamber works for presentation at the Sunday morning chamber music concerts. The remainder of the afternoon is devoted to practice and recreation, perhaps a swim at the Tanglewood beach on Lake Mahkennac. Evenings are devoted to concerts, either participating or listening.

The day is full as Perkett and other students find themselves engulfed in the Tanglewood philosophy of "Living and working in Music."

27,000 Jam Opening Of Berkshire Festival

By D. F. RITZ
Gazette Music Editor

A total of 27,363 persons attended the three concerts of the first weekend of shed concerts in the Berkshire Festival series at Tanglewood, Lenox, Mass.

* * *

CHARLES MUNCH conducted the Friday and Saturday evening events with Isaac Stern as soloist in the Tchaikovsky "Violin Concerto in D major, opus 35," on Saturday evening.

Pierre Monteux conducted yesterday afternoon's program, attended by 9,679 persons and featuring the young French pianist, Nicole Henriot-Schweitzer in the d'Indy "Symphony for Orchestra and Pianoforte on a French Mountain Song, opus 25."

* * *

YESTERDAY'S PROGRAM included the Rimsky-Korsakov "Introduction and Wedding March from 'le Coq o'Or'"; the Debussy "Prelude a l'Apres-midi d'un Faune" and the Tchaikovsky "Symphony number 5, in E minor, opus 64."

The Friday evening program opened with the Berlioz "Overture, 'The Corsaire" and included Martinu's "The Parables" and the Tchaikovsky "Symphony number 6 'Pathetique'."

The Saturday evening program in addition to the violin concerto included the Weber "Overture to 'Oberon'" and Lukas Foss "Symphony of Chorales, for Orchestra."

* * *

WE ATTENDED yesterday's program and for the first time, probably in deference to the weather, saw the Boston Symphony men playing without benefit of their white coats. In view of the weather, which was hot even on the mountain, it was a move in the right direction.

For those of us who cannot get to all concerts of the festival series the problem of choosing the programs that mean most to us as individuals looms large. We chose that of yesterday for several reasons. We are firm admirers of the conducting and the interpretations of Monteux, we wished to hear Mme. Henriot-Schweitzer and were particularly anxious to hear the d'Indy "Symphony."

* * *

THE RIMSKY-Korsakov "Golden Cockerel" music is brilliant orchestral writing and was given a brilliant performance.

The "Prelude a l'Apres-midi d'un Faune" is ideal music for a *hot afternoon in July — at least to listen to* — it has a lazy, semi-conscious tone bordering on dream quality. The orchestra members however undoubtedly find no time for dreaming during the performance.

The d'Indy work is beautiful symphonic writing and the French Mountain song is treated in rich variations during the three movements.

The piano part is most difficult and was given magnificent interpretation by Mme. Henriot-Schweitzer. Used as an integral part of the orchestral score the piano at times is played with the percussive effect of plucked strings or achieves the growl of the basses.

There was music of a good rousing celebration; there were staccato effects on the drums and short biting strokes of the bows near the nut. The music is much too involved for a one-hearing analysis but even one hearing under the baton of Monteux and with Mme. Henriot-Schweitzer as soloist is an unforgettable experience.

The Tchaikovsky "Symphony number 5," so familiar, became a new work under the magic of Monteux. There is a majesty to the music that only a great orchestra and a great conductor can evoke.

More than 80 per cent of Austria is mountainous, but more than half of this is under cultivation. Agriculture employs one-third of the population.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335.468 S. 527 002

JUL 19 1959

Tchaikovsky Works Open Main Series at Tanglewood

By Harold Rogers

LENOX, Mass., July 18.—The major series of the Berkshire Music Festival's twenty-second season got under way last night at Tanglewood when Charles Munch conducted the Boston Symphony in the first of three concerts devoted mainly to the music of Tchaikovsky.

A good-sized audience was on hand although the crowds won't really arrive until today and tomorrow. Dr. Munch opened with a galloping performance of the Berlioz "Corsaire" overture.

This season the music shed is adorned with the new Saarinen acoustical canopy, a handsome construction that should become basic equipment for all open-air festivals. Some critics have firmly held that music should be heard within four walls. At Tanglewood the sound now has an indoor effect while being heard outdoors; the focus is so fine that an occasional flub in the brass section does not go unnoticed.

Does "The Parables"

After the Berlioz, Dr. Munch continued with "The Parables" by Bohuslav Martinu, an extraordinary composition that took on poignant overtones when it was learned that the composer is in precarious health. A tape made of this performance will be flown to him.

"The Parables" is dedicated to Dr. Munch, who commissioned it. First heard in Boston last season, and later in New York, this three-movement piece draws its inspiration from two parables by Saint-Exupery and a third by Neveux. Each parable—of a sculpture, of a garden, and of a labyrinth—incloses a fragile mood; and Martinu has the musical gift to discern these moods and to elucidate them in diaphanous sound. He has the Bartokian ability to listen to his muse with unspoiled ears and to draw forth a kind of cosmic harmony. One might classify "The Parables" as romantic impressionism with a mid-century touch, but words can never do more than show us a musical tapestry from the backside. The riches of Martinu's tone colors can be appreciated only in the hearing.

Speedier Tempos

Most of us have long since learned that it is useless to expect Dr. Munch to give us the thoroughly Russian and palpitating Tchaikovsky that Koussevitzky used to give us. Dr. Munch desentimentalizes Tchaikovsky, which in some people's books might not be considered at all a bad thing.

Most of us, too, have resigned ourselves to Dr. Munch's speedier tempos for Beethoven and Tchaikovsky. What we have learned is that regardless of the liberties taken, Dr. Munch is seldom less than exciting; his very electricity covers a multitude of sins.

So it was when he conducted Tchaikovsky's "Pathetique" Symphony Friday night. We were not bathed in bathos, and one could unblushingly let his heart soar with the oh-so-familiar melodies. Dr. Munch's reading drew forth a warm response from the listeners. If many of us do not approach Tchaikovsky today with any great degree of enthusiasm, most of us will probably admit that he is not so bad when we are actually listening to him.

Springfield Sun. Republican 7/19/59

Pierre Monteux Leads Today's Shed Program

Venerable French Conductor in First Guest Appearance of Season at Lenox; Music of Brahms Next Week End

LENOX — Pierre Monteux, famed French conductor, makes his first guest appearance of the season at the Berkshire Music Festival this afternoon when he leads the Boston Symphony Orchestra in a program in the Shed at Tanglewood beginning at 2.30. The program will include the Introduction and Wedding March from the opera "Coq d' Or," by Rimsky-Korsakov; "Afternoon of a Faun" by Debussy; Symphony on a French Mountain Air by D'Indy, with Nicole Henriot-Schweitzer as piano soloist, and Symphony No. 5 by Tchaikovsky.

Brahms Concerts Coming

The fourth weekend of concerts by the Boston Symphony Orchestra in the Shed on Friday and Saturday evenings and Sunday afternoon (July 24-25-26), will feature music of Johannes Brahms.

Pierre Monteux will be guest conductor of the concert on Friday evening, July 24, at 8.30. His program will include Bach's as Passacaglia and Fugue in C minor, orchestrated by Ottorino Respight; Brahms' Violin Concerto in D major, op. 77 with Isaac Stern as soloist; Eleven Chorale Preludes, op. 122 by Brahms, orchestrated by Virgil Thomson; and Richard Strauss tone poem, "Don Juan," Op. 20.

The concert of Saturday, July 25, at 8.30 will be under the direction of Charles Munch, who will include on his program

PIERRE MONTEUX

Brahms' Academic Festival Overture, Op. 80; Piston's Symphony No. 3 and Brahms' Symphony No. 1.

Rudolf Serkin will be piano soloist in the third concert of the weekend on next Sunday afternoon, at 2.30, with Dr. Munch again conducting. The program will open with Brahms' Variations on a Theme by Haydn. Aaron Copland, noted American composer and chairman of the faculty of the Berkshire Music Center, will conduct his own orchestral suite from the opera "The Tender Land," which was performed by the Tanglewood Opera Department in 1954. Mr. Serkin will be soloist in Brahms' Piano Concerto No. 2 in B flat major, Op. 83.

Bel Arte Trio

The Bel Arte Trio will appear at the Chamber Music concert on Wednesday evening, July 22, in the Theater Concert Hall. The Trio, whose members include Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello, will perform Beethoven's string Trio in C minor, Op. 9, No. 3, and Dohnanyi's Serenade for string trio, op. 10. The Trio will be assisted by Ralph Berkowitz, piano, in the Piano Quartet in G minor, op. 25 by Brahms.

A special concert by Fromm Fellowship Players at the Berkshire Music Center will be presented on Tuesday, July 21 at 8.30 in the Theater Concert Hall.

This concert, as well as other student performances during the week, will be open to Friends of the Berkshire Music Center. Lecturing on Wednesday, July 22, at 3.15 p. m. in the Chamber Music Hall will be the composer, Gunther Schuller. Mr. Schuller will also speak on Friday afternoon at the same time and two of his works will be performed. The Berkshire Music Center's student orchestra will give its weekly concert on Tuesday evening, July 23, in the Music Shed at 8.30; and student chamber music at 10 a. m. on Sunday, July 26 and a Composer's Forum on Sunday evening at 8.30 are other features of the School's program open to Friends.

Complete programs for the week are as follows:

TODAY, 2.30, Music Shed—Boston Symphony Orchestra
Pierre Monteux conducting
Rimsky-Korsakov, Introduction and Wedding March from "Coq d' Or"
Debussy, Afternoon of a Faun
D'Indy, Symphony on a French Mountain Air (Soloist: Nicole Henriote Schweitzer)
Tchaikovsky, Symphony No. 5
MONDAY, July 20, 8.30, Theatre Concert Hall—Contemporary Chamber Music
Members of Boston Symphony Orchestra
Prokofieff, Sonata for Flute and Piano
Dahl, Piano Quartet
Janacek, Diary of One Who Vanished; 22 Poems for Tenor, Alto and Trio of Women's Voices and Piano
Franchetti, Three Ricercari for Instrumental Ensemble
WEDNESDAY, July 22, 8.30, Chamber Music—Bel Arte Trio and Ralph Berkowitz, Piano
Beethoven, String Trio in C minor, Op. 9, No. 3
Dohnanyi, Serenade for String Trio, Op. 10
Brahms, Piano Quartet in G minor, Op. 25
FRIDAY, July 24, 8.30, Music Shed—Boston Symphony Orchestra
Pierre Monteux conducting
Bach-Respighi, Passacaglia and Fugue in C minor
Brahms, Violin Concerto in D minor, Op. 77 (Soloist: Isaac Stern)
Brahms-Thomson, Eleven Chorale Preludes, Op. 122
Strauss "Don Juan"
SATURDAY, July 25, 8.30, Music Shed—Boston Symphony Orchestra.
Charles Munch conducting
Brahms, Academic Festival Overture, Op. 80
Piston, Symphony No. 3
Brahms, Symphony No. 1 in C minor, Op. 68
SUNDAY, July 26, 2.30, Music Shed—Boston Symphony Orchestra
Charles Munch conducting
Brahms, Variations on a Theme by Haydn, Op. 56a
Copland, Orchestral Suite from the Opera, "The Tender Land"
Brahms, Piano Concerto No. 2 in B flat major, Op. 83 (Soloist: Rudolph Serkin)

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Fine Response By Musicians To Tanglewood Directors

The Boston Symphony Orchestra rose en masse to greet Dr. Munch at the first concert using its full complement in the music shed at Tanglewood in the Berkshires.

The third series of the Berkshire Festival featured the composer Tschaikowsky on each of its programs.

Friday evening a stunning performance of Berlioz' "Corsair" Overture opened the concert; this was perfection in all musical facets, each musician obviously unaffected by the weather's oppressiveness.

A new work of Bohislav Martinu entitled "The Parables" followed, highly inventive and evocative in its contained tonal range. The first two movements entitled "Parable of a Garden" are taken from a posthumous work of Saint-Exupery "Citadelle"; the plasticity of the sculpture is smoothly drawn and the growth and abundance of the garden apparent. The third "Parable of a Labyrinth" from "Voyage de Thesee" was fascinating to follow through its maze of moods.

With the "Pathetique of Tschaikowsky interpreted by Dr. Munch with an expressive clarity that transcends any overemotional display the orchestra completed a program that transported the listeners into prolonged outbursts of delight.

Saturday evening's concert opened with Weber's lively and romantic "Oberon" Overture, the horns full-throated and in excellent tone.

Lukas Foss conducted his latest work, "Symphony of Chorales" for orchestra; cleverly contrived for chorale tunes of Bach its variegated medium of transmission is so construed that only bits and patches stand forth, the whole cloth never closely woven, the strident coloring almost humorous in conception; one musician was heard to call it "spoiled Stravinsky." Perhaps longer and more careful rehearsing would clarify the piece, even the conductor seemed to overburden himself with countless dynamic changes and at times seemed at metric variance with the music.

Isaac Stern was the exponent of Tschaikowsky, playing his prodigious violin Concerto in D major. Expressive vigor was lacking in the first movement and part of the second, the concentration on sound seemed to occupy the artist, but with the Andante the nuances began to flow and the Finale was brilliant. Though the whole was disappointing in interpretation, one cannot question Mr. Stern's technical virtuosity.

Again the orchestra rose to greet their conductor, but Sunday afternoon the homage was for the venerable Pierre Monteux, in his first appearance this summer.

Without score, he commended the responsive musicians through a program of pleasantly assimilated works. The picturesque Introduction and Wedding March from "Le Coq d'Or" by Rimsky-Korsakoff and Debussy's "Prelude a l'Apres-midi d'un Faune," provocative and delicate were performed with fine sensitivity.

The rarely heard "Symphony for Orchestra and Pianoforte on a French Mountain Air" proved to be a delightful choice for the humid afternoon. Nicole Henriot-Schweitzer in her second appearance at Tanglewood was the soloist, her powerfully executed arpeggios and runs colorfully and expertly blended with the orchestra and solo instruments. This cyclic symphony with its wandering Alpine airs shone with a translucence one hoped for in the weather.

Tschaikowsky's Fifth Symphony in Eminor, with its vivdly contrastng movements, its expansive moods found Mr. Monteux, with his carefully frugal indications again the composer's apostle, the orchestra quick to interpret his simple yet forceful desires. The lengthy finale caught the audience applauding before the final outburst, but with the actual climax the appreciation was thunderous and prolonged, for both orchestra and Mr. Monteux.

Next weekend's concert will feature Brahms, with a memoriam concert on Saturday including a work by Ernest Block, the recently deceased composer and conductor.

—M. deB. B.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
JUL 19 1959

FOSS SYMPHONY SUPERBLY DONE AT TANGLEWOOD

Composer Directs Orchestra; Isaac Stern Also Brilliant

By WILLARD M. CLARK

LENOX — Lukas Foss had hi hour in the spotlight of the Berk shire Music Festival Saturda night when the Boston Symphon Orchestra played his "Symphon of Chorales, for Orchestra" ur der his direction. The work i based on four Bach chorales but it is still a question as t whether Mr. Foss has done Bac and these chorales a service Primarily, he has extended th chorales and attempten to re flect their texts musically.

This is not a symphony to b written off after a single hear ing. At its worst it is frenzied noisy and incoherent. At it best, as for example, in the in termezzo, it is tender, affection ate and the chorale is easily discernable. The little episode in which the mandolin holds forth is utterly charming. All in all, a single hearing of this work finds in it many of the ingredients which might make a fine cake, but the cake never really rises. The work was given a superb performance by the Boston players and Mr. Foss directed surely.

Lucious Tone

Foss was not the only luminary on hand Saturday night. There was Isaac Stern to play the Tschaikowsky violin concerto under the direction of Charles Munch. The time element made it necessary for us to hear the morning rehearsal for the work as the concluding number of Saturday night's program. As usual Stern was in superb form, playing with the luscious tone and rhythmic incisiveness which characterizes his playing. There were moments when the orchestra seemed a bit heavy, but most of the harmonics got through and the new canopy again proved its value. Both soloist and conductor stressed the beauty of the concerto without over sweetening it. It was a straight-forward interpretation, musical and, at times, exciting.

The program opened with a rather deliberate reading of the overture to "Oberon" by Weber. This tried and true piece for orchestra was handsomely realized and the Boston strings were at their best. Again one noticed how the new canopy brings out each choir and how kind it is to the brasses and winds.

There was an estimated 10,00 people on hand for this concer Figures thus far indicate tha attendance to date is greate than last season. Pleasan weather conditions have helpe

This afternoon at 2.30 p. m. th beloved Pierre Monteux wi mount the podium to direct th orchestra in works by Rimsk Korsakoff, Debussy and Tschail owsky. Nicole Heniot-Schweitze will be the pianist in th "Symphony on a Mountain Air by D'Indy. Tschaikowsky Fifth Symphony will conclud the program.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590
JUL 19 1959

Music: Weekend Concert At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Weber and Tchaikovsky salvaged what would have otherwise been an imposition on the time of audience of 9,988 last night at Tanglewood.

This was the second concert in the first series of weekend programs of the Berkshire Music Festival. The Boston Symphony Orchestra was conducted by Charles Munch and Lukas Foss.

Incredible Nerve

The highly offensive "music" was Foss' symphony of Chorales, for orchestra, allegedly based on four chorales by Johann Sebastian Bach. The composer, Foss, drove the orchestra through the four movements with a baton and incredible nerve.

Movement I (Toccata) sounds like a mad session in a Balinese aviary no rime or reason — nothing engaging to hear other than a series of unpleasant surprises. That Bach's name should be associated with this nonsense is the greatest surprise of all, unless it's for purposes of Martyrdom.

Anyhow, the thing raised a whoping racket for what seemed an eternity. As at the end of all four movements, there was a murmur of — let's be charitable and call it "astonishment."

Little Interest

The second movement (andante Sostenuto) slinks about with suggestions of melody that stir up a kind of Latin-American rhythm that couldn't extricate itself from the mire.

Foss calls the third movement a "respite," which it isn't — at least psychologically. It tries ever so hard to be bucolic —plucks at strings and gambols through the woodwinds and gets exactly nowhere. The last movement pounds, bellows, hammers, spits out sound, rants, raves and dies an unnatural death, after a silly little solo in mandolin.

There may be some ulterior goal, or hidden inspiration, or symbolism, or satire to this music of Foss. If there is, it escaped us completely, and we feel resonably safe in including the large majority of the audience.

If it was meant as a tribute or memorial to Bach, we offer that long departed gentleman our sincere condolences.

Tenderly Euphonious

Munch conducted the orchestra in the "Oberon" overture of Weber. Opening passages were tenderly euphonious — those in brasses had that "far-away" effect that the new canopy in the music shed is capable of producing.

From the overture's rapid transition with a stomped on chord, it was pretty heavy-handed playing that seemed, in restrospect, like gentle whispers from Shangri-La once Foss opus got underway.

Just as interesting as last night's performance of the Tchaikovsky Violin Concerto — and possibly more so — was Stern's rehearsal yesterday morning with the orchestra and Munch.

These Saturday morning rehearsals are open to the public, for a one dollar admission, the proceeds of which go to the orchestra's pension fund.

As in past performances of the Tchaikovsky by Stern here at Tanglewood, it was clear from the start that his interest in the work is primarily a virtuosic display and a kind of soul-searching tone for the second movement.

Miscalculation

There was but one actual stop at rehearsal and that presumably was due to a miscalculation by the conductor. There was also some "by-lay" when oboeist Ralph Gomberg deliberately "hammed up" one of the emotional phrases of the last movement. It caused some "Schmaltz" from several directions to the amusement of some 3,796 listeners.

Stern injected much fire into the opening movement, without achieving that happy state of completely accurate intonation. It was technically brilliant playing, and sturdily affixed to the orchestral background. In spite of Stern's dazzling technique, the first movement did not overpower. At times the tone was a mite scratchy.

Softly Cushioned

The slow movement had plenty of emotion without sentimentality. It was resplendently toned in the solo instrument and softly cushioned by the orchestra.

In the finale, Stern attempted to display little more than a technical splurge. The slow respites in woodwinds were more like breathers than equally important components of the text. It ended in a mad race to the finish line.

This afternoon's program by the Boston Symphony will be conducted by Pierre Monteux. It fulfills the weekend's Tchaikovsky trade-mark with the Fifth Symphony. Also the introduction and wedding march from Rimsky-Korsakoff's "Golden Cockerell," Debussy's "Afternoon of a Faun," and D'Indy's Symphony on a French Mountain Air," with pianist Nicole Henriot-Schweitzer.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 20 1959

7/20/59
THE SPRINGFIELD UNION

9679 AT LENOX FOR PROGRAM BY MONTEUX

Turnout Boosts Total to 27,363 at Tanglewood For Week End

By WILLARD M. CLARK

LENOX — Pierre Monteux, making his first appearance at the Berkshire Music Festival Sunday afternoon, provided 9679 listeners with an afternoon of lovely melodies. Whether it was the music of Debussy, Dindy or Tschaikowsky, every note fell caressingly upon the ear.

Ahead of '58

The first week-end of shed concerts by the full Boston Symphony Orchestra drew an attendance of 27,363 persons during the three programs. Attendance figures are ahead of 1958 and the weather is much, much better than last season.

Mr. Monteux is ageless. Now in his 80's, he moves slowly and conducts with disarming ease. The response of the men, who seem to adore him, is instantaneous and every number emerges in as near a perfect state as could be asked. All this without any fuss or theatrics. It can be done.

The program opened with a stunning performance of the introduction and wedding march from "The Golden Cock" by Rimsky-Korsakoff. How beautifully the hymn to the sun was uttered and what gaity and youthful energy abound in this music.

Flutist Applauded

Then came one of the most polished performances of Debussy's prelude to "The Afternoon of a Faun" we have ever heard. It had the sheen of satin and the fantasy and sensuousness of the true mallarme. Mr. Monteux took particular pains to bring flutist Doriot Anthony Dwyer to the front to acknowledge the applause for her exquisite playing. One hears only rarely a performance so perfectly within its frame.

The French pianist Nicole Henriot-Schweitzer made her second appearance during this festival, playing the piano in Dindy's "Symphony for Orchestra and Piano on a French Mountain Song." Here is another work rich in melody and intriguing rhythmic patterns.

There are those who regard the work more as a piano concerto than symphony with piano, but fundamentally it is what the composer intended with the piano integral in the orchestral development and quite free from displayful passages.

As in her Mozart appearance, Mme. Schweitzer was in fine form, playing brilliantly, but always within the orchestral coloring. It was a very fine performance, carefully detailed, rich in nuance and true to the spirit of the Alpine song which is its basis.

I don't know how many times Monteux has conducted Tschaikowsky's Symphony No. 5, but Sunday afternoon the music emerged as fresh and thrilling as the day it was written. All this was accomplished with an effortless discipline which carried the orchestra even beyond its superb best.

We have seen conductors get into near hysteria without getting more out of an orchestra than Monteux did. He has today the rewards of a dedicated life filled with matchless experiences.

In Brief . . .

Few locations outside the city's business center could be more convenient than the Wahconah Street property optioned as a site for the second low-rent housing-for-the-elderly project. Besides being near two churches and a little shopping center, it is right on a bus (or jitney) line . . . Because weather has such a decisive effect on Tanglewood attendance, it would be misleading to stress the fact that the 27,000 attendance at the weekend concerts was well ahead of last year's corresponding figure. But at least it shows the interest is there, if the weather will continue to cooperate . . . A more significant fact, perhaps, is the steady growth in attendance at the Boston Symphony Orchestra's Saturday morning pension fund rehearsals. Last Saturday's crowd more than half-filled the Shed, indicating that more and more music-lovers know a bargain when they hear it . . .

The "North Berkshire Weekly" and "South Berkshire Weekly" findings that roadside business is picking up on the older state highways, despite the Massachusetts Turnpike, helps reassure merchants who shudder every time planning for a new superhighway is mentioned . . . The speed with which the E. D. Jones plant in Dalton is going up, after the ground-breaking only a few months ago, is one of those near-miracles of modern construction . . .

Eagle 7/20/59

Music Review

Tchaikovsky, Foss at Tanglewood

By JAY C. ROSENFELD

THE LAST brace of concerts of the third weekend at Tanglewood, marking the halfway point in the season, was divided between conductors Charles Munch and guest Pierre Monteux leading the Boston Symphony Orchestra in programs basically devoted to the music of Tchaikovsky.

Yesterday afternoon Monteux closed his program with the fifth symphony, and was accorded an ovation which lasted minutes long. The venerable Monteux gives a minimum of visible gestures. The orchestra plays for him with their best *esprit de corps*. Monteux asked Doriot Anthony Dwyer to stand after the Debussy "Prelude a l'Apres-midi d'un Faune" and James Stagliano after the Tchaikovsky symphony to accept recognition for their flute and French horn solos respectively. He might also have asked Louis Speyer to stand after his English horn introductory sentence in D'Indy's a "Symphony on a French Mountain Air" in which the piano soloist was Nicole Henriot-Schweitzer.

The pianist's role in the D'Indy work is more as a member of the orchestral ensemble than real soloist yet Miss Henriot contributed more than her share to the happy performance of D'Indy's engaging development of the lovely mountain song. The concert had started with the Introduction and Wedding March from Rimsky-Korsakov's "Le Coq d'Or."

* * *

SATURDAY NIGHT Munch opened his program with the overture to "Oberon" of Weber, and then gave the podium to young composer Lukas Foss for his Symphony of Chorales, for orchestra. After intermission Munch resumed his post with Isaac Stern as soloist in the Tchaikovsky violin concerto. He gave the soloist alert and wonderfully agile support, two attributes which are not only always most creditable, but, in the case of Saturday night, doubly so for Stern was bent on making his wizardry with his instrument a vehicle for display rather than one for expressive music making.

Stern's magnificent large tone and mastery of the violin do not permit anything but arresting fiddling, but he was not in one of his most distinguished moments and, as for the finale, "vivacissimo" is clear enough Italian but it was not clear enough violin playing. Munch has led orchestras in the accompaniment of this concerto with probably every eminent violinist of the day. The orchestra has played it with an imposing list right here in Tanglewood, and each one vies with the other to exceed the speed limit in the home stretch.

Lukas Foss

* * *

A MASS of jumbled testimony has accumulated relating to the alleged rejection of the concerto by Leopold Auer for the reason that he considered it too difficult and unplayable. Standards of violin playing have changed in the last two generations, and Auer's pupils were among the foremost exponents of this concerto in later years. Within this reviewer's hearing the venerated Kreisler once gave his views on this concerto to the soloist on a previous occasion, and he was speaking then as a knowledgeable member of the audience rather than as a performer. His admonishments concerned the control of the tempo. However, the audience was contrary-minded for they were eager to release all their controls in evincing their enthusiasm for the performance.

* * *

IT WAS a coincidence that so many of the works on the three weekend programs should have been derived from literary sources. Berlioz turned to Byron, Martinu to Saint-Exupery and Georges Neveux, Debussy to Mallarmé, D'Indy to a folk-tune, and Foss to Bach chorales with their religious background.

Foss is a serious music scholar and can explain and justify his theories and approach more lucidly and convincingly than most musicians. He also is an explorer. He took the tunes of four Bach chorales, not the harmonies, and on their sacred connotations developed four contrasting movements which together comprise a symphony. There is a reference in the fourth to an idiom in the first chorale. Otherwise each is distinct but conforms to the usual juxtaposition of symphony movements.

* * *

YET A WIDER divergence of musical expression and of spirit and of means could not be imagined. The intricacy of the first movement is followed by a sustained andante of antipodal placidity, then comes a delightfully calm Sicilienne and a final movement gay in concept, syncopated and almost ebullient.

There is no respite in the first movement for anyone and the interwoven long strands weave a tapestry of boldness in which the overall design is not discernible on little acquaintence. Foss has a wonderful sense of the use of instruments. There are anvils, bells and cymbals used as we never heard them before and his grandiose imagination builds up to a sort of charivari. Unbelievably though, it requires little persuasion to be convinced this is expressive of religious conviction.

* * *

IN THE SECOND movement the mood is simple and penitent but Foss built one amazing orchestral climax in which he depicted, for us, the vast awe he conceived that one might experience on arriving at some celestial portal, or, if more terrestially, at a first view of the Grand Canyon or its equivalent.

Following this almost elementary harmonic pattern, by comparison, Foss turns to a credible and easy polytonality in the third movement. He makes use of a mandolin here. The final chord is a happy, peaceful cluster. In the last movement whole tone scales lead to a conclusion with cathedral proportions. The composer's conducting was superlatively competent.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
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JUL 20 1959

105

Music Review

First of the 'Big' Concerts

By JAY ROSENFELD

"LA GRANDE SAISON" of Tanglewood began Friday when the big and complete Boston Symphony Orchestra opened the first of the major four weekends in the great Shed. For the first two weeks, the orchestra had been divided into a chamber ensemble here while the larger portion remained in Boston for the Esplanade concerts. On Friday they were united, and Charles Munch led them in a program of Berlioz' overture "The V Corsaire," Martinu's "The Parables" and the Tchaikowsky B minor symphony, No. 6.

* * *

WHO IN POETRY today moves men to extravagant emulation or incites composers to rush to their music paper to set down the expression in their medium of their romantic ideas as Byron did a century and a half ago? Berlioz' "Corsaire" was Byron, although as the overture starts, it may as well be Icarus taking off on an irresponsible flight into everywhere. That Berlioz was roused by Byron is not surprising, for they both felt themselves privileged, almost authorized, to prey upon individuals and the public at large in their mock-heroic way.

* * *

BERLIOZ, no matter whether he thought of Byron before writing or, on re-examination, found that what he had wrought fitted the spirit of Byron, wrote an overture so unrestrained that it takes one right out of his seat from the outset. It's an audacious and a confident conductor who dares ask his musicians for such a meteor of brilliance as the Boston Symphony players gave Munch last night in response to his galvanic direction.

Bohuslav Martinu dedicated his "Parables" to Munch. He, too, took his inspiration from literature — from Saint-Exupery for the first two, the parable of a Sculpture and of a Garden, and from Neveux the third, the parable of a Labyrinth. The title becomes a personal matter and whether it is discernible to all is debatable. Berlioz had taken the same license with his "Corsaire" title, for the music served under several titles before he settled on the one now used. But the "Parables" have a paragraph at the head of each movement, as a sort of motto, and program music may mean many things to many people. Indeed, the term "Pathetique" was applied to the Tchaikowsky, symphony with which the program ended, but its appropriateness is always questioned for, although it presents movements of profound pathos, this is by no means the prevailing mood of the symphony.

* * *

MARTINU is not a pioneer and is content to use previously devised formulas to express his individual musical ideas and he creates some lovely harmonies and textures. One may listen and try to adjust the music as he hears it to the suggestions of the composer, or he may allow his own imagination to carry him aloft or afar on the wings of Martinu's songs. The parables quoted serve as much to confuse as to clarify the music for us and we were happy to listen to it as a fresh conception. On that basis, it stands up well and substantially.

It is virtually a symphony in three movements with the treatment little differentiated in the three moods. He does not call for an extremely large orchestra, but he has sufficient to create some magnificent orchestral colors.

* * *

MUNCH MADE the "Pathetique" a symphony of splendor. From the first ominous bassoon phrase to the culmination of the sentence in the magnificent viola section of the orchestra was a lifetime and more of musical expressiveness rarely exceeded. Munch was in his most expansive mood and left us in suspense at some points where we thought we would never again regain our breath, but he always resumed. The orchestra was in its most toneful and virtuoso glory.

7/20/59

10** **Art—Music—Theater** THE CHRISTIAN SCIENCE MONITOR

Weekend Concerts at Tanglewood—

Isaac Stern, Nicole Henriot in Solo Roles

By Harold Rogers

Lenox, Mass.

Charles Munch opened the main series of the 22d Berkshire Music Festival at Tanglewood Friday night; and while the weekend programs featured the music of Tchaikovsky, two contemporary composers — Bohuslav Martinů and Lukas Foss — were represented, the former by his "Parables," the latter by his "Chorales."

The weather was close to ideal, and the numbers of Tanglewood visitors can almost be predicted in terms of weather. Tanglewood, aside from its management, can no longer be said to be a New England institution. The audiences now consist almost entirely of New Yorkers. Evidently New Englanders have long since satisfied their curiosity about Tanglewood, and few of them care to make the effort involved to hear programs that have been played in Boston during the winter season.

* * *

Some critics have held that music, for acoustical reasons, should always be heard within four walls. But with the new Saarinen acoustical canopy at Tanglewood the problem of hearing outdoor music with an indoor sound has apparently been solved. Now there is little dispersion; the music is so clearly focused that minor flaws in the playing come glaringly forth. A relaxed summer attitude on behalf of the Boston Symphony musicians will no longer be passable. This Saarinen canopy should become basic equipment for all open-air festivals.

Friday night Dr. Munch opened with a spirited reading of the Berlioz "Corsaire" Overture, which he followed with Martinů's extraordinary composition, "The Parables." It will be recalled by those listeners who have heard it in Boston that the movements are devoted to three modern parables—the first two by Saint-Exupéry, the third by Neveux.

Each embodies a fragile mood, and Martinů has the gift to discern these moods and to express them in diaphanous sound. He can listen to his muse with unspoiled ears and draw forth a kind of cosmic harmony. His "Parables" might be classified as romantic impressionism with a midcentury touch, but mere words can never describe the riches of his tonal colors. They can be appreciated only in the hearing.

* * *

Most of us have long since learned that Dr. Munch's way with Tchaikovsky does not always follow tradition, and many of us would probably agree that his ability to de-sentimentalize Tchaikovsky is commendable. So it was when he conducted the "Pathétique" Symphony. We were not bathed in bathos, and one could unblushingly let his heart soar with the oh-so-familiar melodies.

Saturday night when Lukas Foss conducted his Symphony of Chorales, it proved to be the same eclectic and uninteresting work that it was when heard last winter in Boston. It was Isaac Stern whose playing stands forth in memory. Accompanied by Dr. Munch and the orchestra, he gave an impassioned traversal of the Tchaikovsky Violin Concerto.

His way with the Canzonetta was especially wonderful, with a rubato here and there that was no more than a sigh. As for virility of tone and accuracy of technique, Mr. Stern can hardly be surpassed. His audience responded with rapturous applause.

Pierre Monteux took his benign place on the podium for the Sunday afternoon concert, and the musicians gave him of their best when he opened with the brilliant Introduction and Wedding March of Rimsky-Korsakov's "Le Coq d'Or."

* * *

It would be difficult to choose a more appropriate selection than Debussy's "Prélude à l'Après-midi d'un Faune" for the afternoon at Tanglewood. Sunny and warm, with a slight breeze fanning the trees, nature blended with Debussy in an ideal union.

The Berkshires were also an ideal setting for Vincent d'Indy's Symphony for Orchestra and Piano on a French Mountain Song. Nicole Henriot-Schweitzer has recorded this with the Boston Symphony, and it was she who gave another of her scintillating performances yesterday. She, too, won an ecstatic ovation from the thousands on hand, after which Mr. Monteux brought the weekend to a close with Tchaikovsky's Fifth Symphony.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

JUL 20 1959

27,363 Drawn To Tanglewood Over Weekend For Big Shed Concerts

The big Music Shed concerts of the full Boston Symphony Orchestra began at the Berkshire Music Festival at Tanglewood, Lenox, over the past weekend and drew an attendance of 27,363 for the three programs. The weather and the "Berkshire nights" promotion helped roll up this large attendance figure.

Friday night Charles Munch, Boston Symphony director, led the orchestra in a program of old and new. The contemporary work, "The Parables" by Martinu, commissioned by the Boston Symphony and dedicated to Mr. Munch, had a good reception. Berloiz' "Overture to the Corsaire" opened the program, and Tschiakowsky's Pathetique Symphony was three major offering.

Saturday night the Boston Symphony played "Symphony for Chorales, for Orchestra" by Lukas Foss, with the composer conducting. Charles Munch conducted the rest of the program, with Isaac Stern playing the Tschiakowsky Violin Concerto. The Overture to "Oberon" by Weber opened the program.

Pierre Monteux, beloved Tanglewood guest conductor, made his first appearance of the season on Sunday afternoon, when he conducted the introduction and wedding march from "Coq D'Or" by Rimsky Korsakov, Debussy's "Afternoon of a Faun", Symphony on a French Mountain Air by D'Indy, with Mme. Nicole Henriot-Schweitzer as piano soloist, and Tschaikowsky's Symphony No. 5.

M. Monteux will lead the orchestra again on Friday night. The program will include Passacaglia and Fugue in C Minor by Bach-Respighi, Brahms' Violin Concerto in D Minor, with Isaac Stern as soloist, Eleven Chorale Preludes, Brahms-Thomson, and "Don Juan" by Richard Strauss.

Saturday night Mr. Munch will conduct the following program: Brahms' Academic Festival Overture, Piston's Symphony No. 3, and Brahm's First Symphony. The Sunday afternoon program, also with Mr. Munch conducting, will include Brahms' Variations on a Theme by Haydn, Copland's orchestra suite from "The Tender Land" and Brahms' Piano Concerto No. 2 with Rudolph Serkin as soloist.

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American (e)
WATERBURY, Conn.
Independent
Circ. 39,778

JUL 20 1959

28,000 Hear Concerts At Tanglewood

(Special to The American)

LENOX, MASS. — The first week end of the Berkshire Symphonic Festival in the Music Shed at Tanglewood, following the two earlier series of Bach and Mozart, drew audiences of almost 28,000 with an additional 3,600 on Saturday morning for the rehearsal open to the public.

It was a week end of fine music under perfect conditions with both conductors, Charles Munch and Pierre Monteux, leading the Boston Symphony, and Isaac Stern, violinist, and Nicole Henriot-Schweitzer, pianist, appearing as soloists. Audiences Saturday evening and yesterday afternoon numbered just under 10,000 for each performance. Music of Tchaikovsky received important place on each of the three programs. Berlioz, Martinu, Debussy, and D'Indy were programmed on Friday evening and Sunday afternoon. Friday evening's audience for the opening of the four-week series in the Shed numbered 7,700 and heard Charles Munch conduct music of Berlioz, Martinu's "The Parables," and Tchaikovsky's "Pathetique."

Saturday evening's concert opened with Weber's "Overture to Oberon," included Isaac Stern in a talented performance of Tchaikovsky's "Violin Concerto in D major, Op. 35" which he has played here before, and had as an added attraction Foss's "Symphony of Chorales, for Orchestra" with the composer as the conductor.

Monteux Conducts

The concert Saturday evening was well received as was yesterday afternoon's with Monteux conducting. It was a colorful performance of Rimsky-Korsakov's "Introduction and Wedding March from Le Coq d'Or" which the audience listened to and a fine performance by Nicole Henriot-Schweitzer as piano soloist in D'Indy's "Symphony for Orchestra and Pianoforte on a French Mountain Song, Op 25." Miss Schweitzer was heard here recently when she played during the early season with the smaller orchestra. The concluding selection was Tchaikovsky's "Symphony No. 5, in E minor, Op 64" which brought the first week end to a triumphant close.

Included in the Saturday morning rehearsal audience were bus loads of children from various communities, including one group of 40 that included children from the Waterbury-Watertown-Torrington area. They picnicked on the grounds, toured the gardens, listened to small rehearsing groups and made their own music on the grand piano in the glass room at the entrance.

This week end it will be Monteux on Friday night with music of Strauss' "Don Juan," Stern in Brahms' "Violin Concerto," Munch conducting Brahms and Piston on Saturday evening and on Sunday it will be Serkin as piano soloist in Brahms' "Piano Concerto No. 2," Brahms' "Haydn Variations," and Copland conducting his own, "Tender Land Suite."

S. M.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

JUL 20 1959

Music: Pierre Monteux Conducts Program

By RAYMOND MORIN
Telegram Music Critic

LENOX — The first weekend of Berkshire Music Festival concerts by the Boston Symphony Orchestra came to a close yesterday afternoon with Pierre Monteux conductiog a program that demanded nary an extra measure of tolerance or indecision.

There was an audience of 9,679, bringing the weekend total to 27,363.

Yesterday's program: Introduction and Wedding March from "The Golden Cockerell" by Rimsky Korsakoff; Debussy's prelude to "The Afternoon of A Faun"; Vincent D'Indy's "Symphony on A French Mountain Air" with Nicole Henriot - Schweitzer as pianist; and Tchaikovsky's Symphony No 5 in E Minor, Opus 64.

Marvel to Watch

It remains a marvel to watch octogenarian Monteux conduct an orchestra.

He received a standing ovation as he came onstage and stepped onto the podium with a little extra step that's been installed for his comfort.

Two things that are quietly spectacular about the Monteux conducting are, first, his absolutely effortless, self - effacing directions that couldn't be more explicit or detailed; and second, the astuteness of his interpretations—and the gentleman conducts his scores from memory.

The pure, richness-encased tone of the Boston Symphony's string section was heard in all its glory during the Rimsky - Korsakoff and Debussy scores.

Silken sounds emerged from the "Golden Cockerell" introduction—sounds that blended beautifully with harps and elaborate cadenzas in woodwinds. Exotic, oriental melodies — surging climaxes—gala, at times austere, brilliant recitatives were the factors that generated a compelling performance of the Wedding March.

Full Regalia

It was opulent tone in full regalia.

The "Afternoon of A Faun" was highlighted by gorgeous flute solos from Doriot Anthony-Dwyer, reinforced with muted, plush effects from full orchestra. There were magnificent swells of climax, consumately controlled—yet as free as a breeze.

Seemingly, at just the right moments in the score, gusts of wind stirred the trees surrounding the music shed.

The splendid performance of D'Indy's "French Mountain Air" symphony was due in large measure to Mme. Henriot - Schweitzer's clean-cut, substantial technique. She negotiated the highly melodic and ornamental passages of the first and third movements without strain or external machinations.

The tune upon which the symphony is based was kept clearly forward, with the piano serving as one of the forces only, rather than the instrument of first display.

Brasses were quite magnificent in extolling the counterpoint of the First Movement. The slow movement was fragile but secure —and not overly-poetized. The finale combined rhapsodic qualities with elation and bravura.

The last two Movements of the Tchaikovksy Symphony were particularly gratifying. Monteux was content to develop the Third movement's almost pastoral nature. It's melodies had none of the "sing-song" with which lesser conductors try to season it.

The finale was initiated with an external sobriety that kept its bounds and led with dignity to the Grand Scale March. The speed was unusually energetic, yet sounded purposeful and unhurried. The music shed's new acoustical canopy was highly effective in hurling out the huge brass sound. Rapid passages in strings were clear as a bell.

And bless the timpanist who did no pumelling but merely set iron-clad foundations. Of course, the audience applauded wildly at the pause in the finale that serves as a portal to the brilliant wrap-up.

Next weekend, the featured composer will be Brahms.

On Friday night, Monteux will conduct the Boston Symphony in the Bach - Respighi Passacaglia; Brahms' Violin Concerto with Isaac Stern as soloist; the Brahms - Thomson Chorale Preludes; and Richard Strauss' "Don Juan."

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775

JUL 20 1959

Fine Response By Musicians To Tanglewood Directors

The Boston Symphony Orchestra rose en masse to greet Dr. Munch at the first concert using its full complement in the music shed at Tanglewood in the Berkshires.

The third series of the Berkshire Festival featured the composer Tschaikowsky on each of its programs.

Friday evening a stunning performance of Berlioz' "Corsair" Overture opened the concert; this was perfection in all musical facets, each musician obviously unaffected by the weather's oppressiveness.

A new work of Bohislav Martinu entitled "The Parables" followed, highly inventive and evocative in its contained tonal range. The first two movements entitled "Parable of a Garden" are taken from a posthumous work of Saint-Euxepery "Citadelle"; the plasticity of the sculpture is smoothly drawn and the growth and abundance of the garden apparent. The third "Parable of a Labyrinth" from "Voyage de Thesee" was fascinating to follow through its maze of moods.

With the "Pathetique of Tschaikowsky interpreted by Dr. Munch with an expressive clarity that transcends any overemotional display the orchestra completed a program that transported the listeners into prolonged outbursts of delight.

Saturday evening's concert opened with Weber's lively and romantic "Oberon" Overture, the horns full-throated and in excellent tone.

Lukas Foss conducted his latest work, "Symphony of Chorales" for orchestra; cleverly contrived for chorale tunes of Bach its variegated medium of transmission is so construed that only bits and patches stand forth, the whole cloth never closely woven, the strident coloring almost humorous in conception; one musician was heard to call it "spoiled Stravinsky." Perhaps longer and more careful rehearsing would clarify the piece, even the conductor seemed to overburden himself with countless dynamic changes and at times seemed at metric variance with the music.

Tschaikowsky's Fifth Symphony in E minor, with its vividly contrasting movements, its expansive moods found Mr. Monteux, with his carefully frugal indications again the composer's apostle, the orchestra quick to interpret his simple yet forceful desires. The lengthy finale caught the audience applauding before the final outburst, but with the actual climax the appreciation was thunderous and prolonged, for both orchestra and Mr. Monteux.

Next weekend's concert will feature Brahms, with a memoriam concert on Saturday including a work by Ernest Block, the recently deceased composer and conductor.

—M. deB. B.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

JUL 20 1959

First Three Concerts At Tanglewood Shed Draw Big Audiences

The first weekend of shed concerts at Tanglewood attracted total audiences of 27,363 for the three programs.

Attendance figures, aided by considerably better weather, so far are ahead of last year's at the Berkshire Music Festival.

Charles Munch conducted Tschaikowsky's Violin Concerto with Isaac Stern as soloist Saturday night. Other works included Lukas Foss' Symphony of Chorales, for Orchestra," directed by the composer, and Weber's "Oberon" overture.

Last night veteran conductor Pierre Monteux mounted the podium for the first time this year to conduct Rimsky-Korsakoff's "The Golden Cock," Debussy's "Afternoon of a Faun," Dindy's "Symphony for Orchestra and Piano on a French Mountain Song" and Tschaikowsky's Symphony No. 5.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462

JUL 20 1959

Ballet Rambert Makes Debut In Berkshires

By JOHN F. KYES

LEE — The Ballet Rambert, making its American debut at Jacob's Pillow, scored strongly with the complete two-act classic ballet, "Giselle," and entertained with a modern story-piece, "Laiderette." Madame Marie Rambert has brought from London 18 vibrant young dancers and six other personable girls from the Metropolitan Opera Ballet School.

"Giselle" Effective

Beryl Goldwyn danced the title role in "Giselle" with fine projection of moods, ranging from spirited elan to utmost tenderness. Christopher Lyall and Kenneth Bannerman took the part of her handsome, deceitful royal lover in various performances, contributing technique of the highest order. Norman Morrice was effective as the rouugh gamekeeper.

Lucette Aldous and June Sandbrook, dancing alternate performances with John O'Brien as young peasants, were clever but their tasks seemed overextended for merely supporting roles.

The graveyard scene in Act II was impressive, with Gillian Martlew as Queen of the Wilis making the most of a rather cold assignment. Her 12 lovely whiteclad sprites were headed by June Sandbrook and Thelma Litster.

This work revealed the high training of Rambert ensembles, their fine precision never losing grace or becoming mechanical.

Especially moving was the dancing of Miss Beryl in Act II, and also in the well-handled and realistic "mad scene" of Act I.

Pianists David Ellenberg and Jess Meeker played the music of Adolphe Adam.

"Laiderette" Charming

"Laiderette," a modern one-acter choreographed by Kenneth McMillan to the music of Frank Martin, has the charm and mystery associated with a masked ball. The setting is lovely, the story is piquant. The dancing, except for some clever bits by Lucette Aldous, tends to be incidental.

Miss Aldous is the elfin figure (masked for the party and left on the threshold by her poor parents) who has a few moments of love from the admirable host (John Chesworth) before her mask is removed to reveal hideousness. Among the interesting ensembles are those in which Miss Aldouus and Chesworth are opposed by six rather knowing and sleek guests.

The final revelation is less horrendous, because the entire ballet is filled with masks and Pierrots, and the makeup of the heroine appears like one more bit of make-believe.

BOSTON SYMPHONY PLAYS TCHAIKOVSKY

LENOX — The Berkshire Festival swung into the first of four weekends with the full Boston Symphony Orchestra drawing audiences considerably larger than in 1958. The three-concert total 27,363, was close to that of 1957.

Emphasis on the music of Tchaikovsky was secured by including his Fifth and Sixth Symphonies and Violin Concerto. Modern music by Martinu and Foss provided startling contrasts. Pierre Monteux took over the baton on Sunday for a program rich with the colorings of Rimsky-Korsakov, Debussy and d'Indy.

Saturday evening, with Isaac Stern as soloist and Charles Munch and Lukas Foss as conductors, the orchestra layed for 10,000 persons.

New Canopy Used

The new acoustical canopy had a highly satisfactory tryout this weekend with the 100-piece orchestra. Sounds are projected sensitively, sweetly and in excellent balance.

Stern does not use a large tone in the demanding Tchaikovsky concerto but it has elegant poise and refinement. As interpreted by Munch and Stern, this concerto ranges from warm melodies to intricacies which become highly ornamental but never chattery.

The audience was hypnotized by the work of the violinist, and literally thousands remained in their places until the soloist and conductor had been recalled half a dozen times.

This Saturday concert expressed three widely variant conceptions of music. In the Weber "Oberon" Overture, Munch beguiled from his virtuoso orchestra fresh and beautiful shadings of a work long since shopworn at less skilled hands.

Lukas Foss, who conducted his own Symphony of Chorales, is a youthful and dynamic figure, a man greatly prized at Tanglewood for richly diversified talents. Two weeks ago, I heard him play the piano with small orchestra in the most dainty and persuasive of Bach's music. Saturday, he urged the big orchestra through pages which thundered and whispered, with stupendous combinations of rhythm and tonal color.

Chorales Buried

The four German chorales which he used as springboards were deeply buried at most times but in the last movement considerable portions of "Now Thank We All Our God" emerged.

The opening Toccata was amazing, and portions of the last movement returned to its spirit. The sustained craftsmanship and rigorous demands of the "Andante sostenuto" led to a witty and light Intermezzo in the third movement, proving that Foss can be intensely melodic at times.

Like many modern symphonies, this work is too continuous in its demands upon the hearer, and therefore in a sense too long, though much more absorbing than many of its modern companions.

The Tanglewood concerts next weekend will feature the music of Brahams.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 20,779
JUL 20 1954

VICTIM OF THE WIND accompanying yesterday's drenching storm in Pittsfield was this large elm, which fell on the 25 Lincoln St. residence of Mr. and Mrs. Louis C. Litano. A chimney was crushed and the roof sustained minor damage. Mitchell

CANOPY PASSES TEST:

Artistry at Peak At Tanglewood

By EDGAR S. VAN OLINDA

There was an air of suppressed excitement permeating the 6,000-seat Shed at Tanglewood Friday night for the opening of the series of four weekend major concerts by the Boston Symphony Orchestra (100 men and three women) under the direction of Charles Munch. Even the tuning up "A" sounded by Ralph Gomberg, first oboist, only served to accentuate the tension.

Would, or would not the new stage canopy, the gift of Mrs. Edna Betts Talbot, of Boston, measure up to the specifications as laid out by the architect, Eero Saarinem and the acoustical firm of Bolt, Beranek and Newman? With the first crashing chords of Hector Berlioz's overture, "Le Corsaire," all anxieties were dispersed. Here is high fidelity and stereophonic sound at its zenith. Here is the Boston Symphony Orchestra at its highest peak of artistry. There were no sad rights for the passing of the original acoustical shell, one which had served faithfully for 25 years.

NEW SONORITIES

The rich, colorful harmonies of the contemporary composer, Martinue's vignettes, "The Parables" took on new kaleidoscopic color under the fan-like, geometrically - constructed ceiling. But the real test was the familiar Sixth, or "Pathetique" symphony by Tchaikowsky. We have always maintained that had Mr. Tchaikowsky reversed the order of the third and fourth movements, allowing for the minor digressions, the title of the score might have read: "Joyeux." This radical idea of the writer was concurred in when the huge audience burst into spontaneous applause following the exciting third movement, a circumstance which, undoubtedly, disturbed the equanimity of the Proper Bostonians in the box section.

The feature of the Saturday night concert, also conducted by Dr. Munch, was the Tchaikowsky violin concerto, impeccably played by Isaac Stern, a mature artist who had one of his first professional engagements as guest artist with the Albany Civic Music Association at the beginning of his remarkable career. With Mr. Stern, technic is subservient to warmth and emotional self-expression. Even his indisputable lush violin tone was greatly enhanced by the blending qualities of the new projection.

Lukas Foss, a product of the Berkshire School of Music, during the reign of Mr. Koussevitzky, and an earlier piano soloist with the Albany Symphony Orchestra, conducted his own "Symphony for Chorales," based on four of Bach's beautiful melodies. He received a veritable ovation following the interesting work.

Sunday afternoon's concert was directed by Pierre Monteux, former conductor of the orchestra, who, also was the recipient of tremendous applause, during and after the concert. He offered works by Rimsky - Korsakov, Debussy and d'Indy. The latter's "Symphony on a French Mountain Song" featured a charming mademoiselle, Nicole Henriot-Schweitzer, in the incidental piano solo. Tchaikowsky's brilliant "Symphony No. 5" brought the Series A concerts to a triumphant ending.

Wind-Driven Rain Pelts City, Floods Drains, Fells Trees

A violent late-afternoon thunderstorm rocked central Berkshire yesterday, dumping a half-inch of rain and causing minor damage throughout the area.

Pittsfield seemed to get the brunt of the storm in Berkshire County. Only light rain was reported in Southern Berkshire. In Lenox, the storm thoughtfully held off until the conclusion of the afternoon Boston Symphony Orchestra concert at Tanglewood.

One local fatality was partially attributed to the storm. George A. Perrault, 76, of 81 Stoddard Ave., died from injuries sustained in a head-on collision at Elm and Kenwood Streets during the height of the wind and rain.

The same storm pattern played havoc with electrical and phone service, and started at least four known fires in the Springfield and northern Connecticut area. No utilities disruption was reported in the Pittsfield area.

House Hit

Hardest hit in Pittsfield was the home of Mr. and Mrs. Albert C. Litano and Mr. and Mrs. Louis C. Litano, 23-25 Lincoln St., where a large tree limb fell on their roof, collapsing a chimney and damaging the roof. The wind also felled a maple on Warwick Street.

Firemen were called to the struck home at 5:30 p.m. to investigate the possibility of fallen electrical wires. No lines were down. The Litano cellar, however, was reportedly under water.

Flooding also occurred in other low areas where catch basins were unable to cope with debris and gravel pushed on by the sudden torrent, the city Public Works Department said.

The rainfall occurred between 4:30 and 8 p.m., with heaviest amounts coming between 5 and 6, octing Airport Meteorologist Loring W. Blanchard reported.

Temperature Drops

The airport temperature plummeted 10 degrees in two hours as the storm reached its peak. The high mercury mark for the day was 86 at 3 p.m. A top reading of 83 was recorded Saturday.

Perspiring Pittsfield residents may be glad to know their weekend discomfort was justified — humidity was "extremely high both days," Mr. Blanchard said. A 100-per-cent humidity reading was recorded Saturday and again this morning, due to fogg and low clouds, he said.

Approximately 9,200 at Pontoosuc and 8,000 at Onota Lakes had their bathing activities cut short by the storm. Earlier, the Eagles band gave a concert at Pontoosuc.

Despite the latest rainfall, the July total still is .34 deficient. The year's moisture total lags a full six inches under the mid-July normal of 23.82 inches, Mr. Blanchard added.

Mr. Blanchard, who is filling in for vacationing weatherman Georg J. Bulgarelli, said record book show a monsoon like 8.34 inche fell here in July, 1945. On th other hand, only 2.03 inches wa chalked up in July, 1948.

High and low temperature e tremes for this month are 92 a 41, both in 1954.

Continued shower activity a somewhat cooler temperatures a in the offing today and tomorro Mr. Blanchard said.

Concert Altered At Music Shed To Honor Bloch

Charles Munch, music director of the Boston Symphony Orchestra, has announced a change in the orchestra's program for the Berkshire Festival concert at 8:30 p.m. Saturday in the Music Shed.

He will conduct Ernest Bloch's "Schelomo," Hebrew Rhapsody for Cello and Orchestra in memory of the composer who died July 15. The soloist will be the orchestra's first cellist, Samuel Mayes.

The complete Saturday evening program will be as follows: Piston's Symphony No. 3, Bloch's "Schelomo," Brahms' Symphony No. 2 in D major.

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917.

Munch conducted the first American performance of Bloch's Concerto Grosso No. 2 on Oct. 9, 1953. The Concerto Grosso won the New York Music Critics Award in 1953 for the best work in the orchestral category. Dr. Munch also presented the first performance of Bloch's Concerto for Violin in Paris in 1938. The soloist was Joseph Szigeti.

Sch. Gazette 7/22/54

N.Y. TIMES 7/20/54

VARIETY OF MUSIC AT TANGLEWOOD

'Symphony of Chorales' by Foss Heard—Tchaikovsky Violin Concerto Played

By HAROLD C. SCHONBERG
Special to The New York Times.

LENOX, Mass., July 19—Tchaikovsky was the central figure, but a variety of music nevertheless was heard on the two concerts ending the current week-end of the Berkshire Festival.

There even was a variety of conductors, what with Charles Munch conducting the Boston Symphony through most of Saturday evening's concert, with Lukas Foss relieving Mr. Munch in the Foss "Symphony of Chorales," and with Pierre Monteux conducting all of this afternoon's concert.

The week-end audience totaled 27,363. This includes the attendance at the Saturday morning rehearsal.

Saturday evening's audience listened with some perplexity and a good deal of respect to Mr. Foss' work. It is his second symphony and was finished last year. Full of energetic sound effects — more than enough to keep the entire battery busy—and rising to moments of real violence, the symphony is based on Bach chorales, though it is a good guess to say that most of those chorale themes were well hidden to the majority of the audience.

Music Full of Ideas

Th music is full of ideas and contains a good deal of vitality, even though by no stretch of the imagination could the work be called a mature effort. Mr. Foss does not have the virtue of economy, and he does not know when to stop. Thus he overworks his ideas.

It also seemed to this listener that the third movement, which uses an out-of-place salon melody, is a complete miscalculation. In view of the Gothic effect that Mr. Foss had previously created, and continued into the fourth movement, his insistence, in this third movement, on showing that he was capable of writing a pretty tune did not belong to the scheme of this particular work.

Mr. Foss conducted brilliantly and the Tanglewood audience had something to chew on. They also had Weber's "Oberon" Overture and the Tchaikovsky Violin Concerto, with Isaac Stern as soloist. Mr. Stern played with his accustomed suavity—his entrance was quite the most beautiful this listener has ever heard — and with a kind of virtuosity that took into account the musical as well as technical elements of the score.

Stressed Accompaniment

The soloist this afternoon was Nicole Henriot-Schweitzer, in D'Indy's "Symphony on a French Mountain Air." This work is a symphony for piano and orchestra, but in the opening pages the pianist seemed determined to make a concerto out of it. She stressed accompaniment figures to a point where they obscured important solo themes in the orchestra. Later she settled down to better ensemble work and played with steady rhythm. It was competent but scarcely exciting piano playing.

Mr. Monteux also conducted the introduction and wedding march from Rimsky-Korsakoff's "Coq d'Or," Debussy's "Afternoon of a Faun" and Tchaikovsky's Fifth Symphony. He made his entrance dressed entirely in white, a huge smile on his face, and was received with an ovation. How the Tanglewood audiences idolize the veteran conductor.

He was in grand form, but when is he not? He gave Mme. Henriot-Schweitzer a superb accompaniment, and his Tchaikovsky was supple, beautifully planned and perpetually lyric. It was the performance of an ardent young man who happens to have the experience of an octogenarian. Such a combination occurs once or twice in a lifetime.

...work long since shopworn ...skilled hands.

...Foss, who conducted his ... Symphony of Chorales, is a ...ful and dynamic figure, a ... greatly prized at Tangle... for richly diversified tal... Two weeks ago, I heard ... play the piano with small ...tra in the most dainty and ...sive of Bach's music. Sa..., he urged the big orches... through pages which thun... and whispered, with stu...ous combinations of rhythm ...tonal color.

Chorales Buried

...four German chorales ...h he used as springboards ...e deeply buried at most times ... in the last movement con...rable portions of "Now Thank All Our God" emerged.

...he opening Toccata was amaz... and portions of the last ...ement returned to its spirit... sustained craftsmanship and ...rous demands of the "Andan... ...ostenuto" led to a witty an... ...'s Intermezzo in the third ...ement, proving that Foss ca... ...intensely melodic at times.

...many modern symphonies ... work is too continuous in it... ...ends upon the hearer, an... ...ecure in a sense too long ...h much more absorbing tha... ...y of its modern companion... ...e Tanglewood concerts ne... ...end will feature the mus... ...brahms.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUL 26 1959

Second Thoughts On Music

Appearance of Monteux Draws Tremendous Hand

Berkshire Festival Features Works by Tchaikovsky, Martinu, Weber; Munch, Stern Brilliant In Violin Concerto

By WILLARD M. CLARK

LENOX — The past week end brought a wealth of music by Tchaikovsky to those attending the Berkshire Music Festival at Tanglewood. Fortunate weather drew approximately 27,000 persons to the three concerts. Charles Munch and Pierre Monteux divided conducting honors, the venerable French conductor taking over the Sunday concert. His appearance was the signal for a large ovation for he is held in affectionate regard by members of the orchestra and audience.

Melodic Patterns

Mr. Munch offered Bohuslav Martinu's "The Parables" on the Friday night program. It was commissioned by the orchestra for its anniversary last year and is dedicated to Mr. Munch. Like much of Martinu's compositions it is well crafted and contains interesting melodic patterns. The three Parables concern one's feeling after seeing a certain sculpture; one's reactions while sitting in a garden, and a conversation between Man and Theseus and a young girl. Regardless of what the music was about, it was pleasant to hear and well played by an orchestra which is at its best this season.

Tchaikovsky's "Symphony No. 6 in B minor" (the Pathetique) received a straight-forward reading which served the music well. It can be read too sweetly, with too much "smaltz." Mr. Munch labored mightily during the performance and achieved some fine results.

Conducting the Saturday night concert, Mr. Munch offered the overture to Weber's "Oberona" and then turned the baton over to Lukas Foss so that he might conduct his own "Symphony of Chorales for Orchestra," a work composed in honor of Albert Schweitzer and commisioned by the Kousevitzky Music Foundation.

The work is based on four Bach chorales which the composer has extended and sought musically to represent the feeling of the texts. Only in the relatively mild Intermezzo, a breathing place, did we find the chorale melody and were able to follow it. The other movements were so involved, so unpleasant to the ear that it was difficult to believe they came from the pen of Lukas Foss. However, this is the work of a fine and sensitive musician and must not be crossed off after a single hearing. Foss may be going through a phase—let us hope it will pass without leaving any personal scar.

Show-Stopper

Mr. Munch and Isaac Stern joined in a stunning performance of the Tchaikovsky violin concerto. The whole effect was brilliant with emphasis on pyrotechnics. Mr. Stern tossed off everything in his own suave style and was in complete rapport with Mr. Munch and the orchestra. It was a show-stopping performance.

Sunday afternoon Pierre Monteux took over and, for a brief time, the old spark of the Music Festival was rekindled. It was a royal ovation the 83-year-old conductor received from the moment he stepped on stage. One listened to performances which brought memories of a decade or more ago. The satin sheen of Debussy's "Afternoon of a Swan," the vitality of Rimsky-Korsakov's Introduction and Wedding March for "Le Coq d'Or" and the lovely line of D'Indy's "Symphony for Orchestra and Piano on a French Mountain Song." In this work the orchestra was joined for a second time by Nicole Henriot-Schweitzer, who this season is playing with an expressivity we had not perceived before. The work was played within a small frame and the spirit of the folk song was never absent. It was a beautifully integrated performance.

It was in the performance of Tchaikovsky's Fifth Symphony that the wizardry of this conductor was fully revealed. Almost effortlessly, he summoned tremendous sonorities, evoked delicate pianissimi and provided the long line and spaciousness the music deserved. We have seen many a conductor of this work grow almost hysterical during a performance, not realizing that an orchestra can evoke just so much sound regardless of conductorial gestieulations. Monteux got everything the orchestra had to give with minimum effort. One could for once listen to the music without being disturbed by the gyrations of a conductor.

The Wednesday night chamber music concert brought us the Beaux Arts Trio of New York. The welcome guests were Menahem Pressler, pianist; Daniel Guilet, violinist, and Bernard Greenhouse, cellist. In a program in which the piano was usually predominant, Pressler again revealed his fine pianism and ensemble artistry. Mr. Guilet's violin sounded thin and not always true to pitch, but Mr. Greenhouse and his cello provided beautiful sounds. The group has been together long enough to have achieved an excellent integration and mutuality. Particularly rewarding was the performance of Mozart's "Trio in G major" K. 564 and the Beethoven "Trio in E flat, No. 2, Op. 70." The Saint-Saens' "Trio No. 1 in F major" and Copland's "Vitebek" completed the program. The Copland work sounds not more pleasant than the last time we heard it, yet Mr. Copland acknowledged about as great amount of applause as was given any number on the program.

Students Weak

The Student Orchestra is weak this year. It lacks strength in the strings from the concertmaster down. However woodwinds and brasses are very fine. Seymour Lipkin led them in Ravel's "La Valse" but it never got off the ground. There is a young conductor from Norway here who seems to have what it takes. When he is directing things go pretty well.

Citizen (e)
LACONIA, N. H.
Independent
Circ. 6,200

JUL 28 1959

A Woman's New York

BY ALICE HUGHES

(July Rains Wash Out Resort Profits, But Berkshire's Tanglewood Stays Dry.)

Every night New York's Minnie Guggenheim, dea ex musica of our outdoor Stadium Concerts, and Jean Dalrymple, pert girl-producer who, this summer, has turned our Central Park skating rink into a theater-in-the-round (with the help of Ed Stone, architect) pray that there be no rain. Nonetheless, their presentations have been rained out from time to time. Likewise, many Atlantic Coasts resorts from Maine to Florida report that rainy weather has already watered down their hoped-for summer profits by 50%. The entire resort business, from July 4th to Labor Day, includes only 100 days. This July, Nature, by turning on its most turbulant taps, has practically washed out profits with the season already half over.

But inland, along the undulant Massachusetts Berkshire hills, not a single storm has cancelled out this season's summer Berkshire Festival concerts at Tanglewood. Four times a week the Boston Symphony Orchestra, baton'd by conductor Charles Munch sounds off from the Music Shed, newly equipped with an acoustical stage canopy which enhances magnificent tone, On Friday and Saturday evening, and Sunday afternoon, concerts, plus Saturday morning rehearsal performances the big band, with 105 players when in full strength, toots itself into tune before an approximately 7000 spectators. Six thousand ticket holders sit inside the Music Shed and another 1000 bring chairs or blankets for the added magic of music under the sun or stars.

The third week in July we shined up our Dauphine and in less than four hours streaked the 140 miles from New York to Lenox, Mass. There Tanglewood lies sprawled over 210 acres of stately trees, prim New England gardens and rolling lawns, against a backdrop of sparkling blue lake. The eyes and ears are ravished by this historic spot where Hawthorne wrote "The House of Seven Gables" and planned his "Tanglewood Tales" and "The Wonder Book." In such an atmosphere, when the orchestra saturates the air with Weber's Overture to "Oberon" enchantment dissolves life's slings and arrows. For finale, Isaac Stern played Tchaikovsky's Violin Concerto in D Major, and we seemed to be living in a lyrical paradise.

Conductor Munch shared the baton with Lukas Foss, who conducted his own "Symphony of Chorales" on Saturday night. At the Sunday afternoon concert Munch invited Pierre Monteux to guest-conduct a richly varied program of Rimsky-Korsakov, Debussy and Tchaikovsky, whose husband is the newphew of Dr. Schweitzer, the African missionary doctor. She is reputed to be one of the two best Mozart pianists, the other being Clara Haskell. I can think of no more delightful place to absorb music than at Tanglewood. It combines a blissful blend of musical dedication and casual ease. A few summers ago women and girls who came to the concerts wearing shorts or slacks, were given skirts to wear. Now the ban on pants and shorts has been lifted.

The Berkshire Music Center attracts several hundred young students in all fields of music. Teaching is by members of the Boston Symphony Orchestra, and additional talent is signed for these summer music courses. To find oneself on Tanglewood's green pasture is a tuneful treat.

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Tanglewood Program Is Changed

Charles Munch, music director of the Boston Symphony Orchestra, has announced a program change for the orchestra's Berkshire Festival concert in the Music Shed at Tanglewood, Lenox, Mass., Sunday at 2:30 p.m.

* * *

RUDOLF SERKIN will be soloist in the Piano Concerto in D minor, No. 1 of Johannes Brahms, instead of the Piano Concerto No. 2 as previously announced.

The complete program, which will be under Dr. Munch's direction, will be as follows: Brahms' Variations on a Theme of Haydn, Aaron Copland's Suite from "The Tender Land" conducted by the composer, and Brahms' Piano Concerto No. 1 in D minor, with Rudolf Serkin, soloist.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

JUL 27 1959

MUSIC

TANGLEWOOD

Berkshire Festival

By ELINOR HUGHES

The third week-end of the 22nd season of the Berkshire Festival at Tanglewood proved to be an eventful one, filled with surprises, which were interesting or pleasant or both, and with weather which, beginning with the humidity of Friday, wound up with two of the most glorious days imaginable, such as you find only in the Berkshires.

For those who have not been to Tanglewood this summer, but who may go this week or next season, something new and very interesting has been added: the new stage canopy in the Shed, a memorial to Edward Hawes Talbot given by his wife and designed by Eero Saarinen & Associates of Detroit. Built of waterproof plywood and colored a dark gray it lines the stage and suspends its airy triangles—which give the illusion of being about to take flight—over the first rows of seats.

Improved Quality

From the center of the Shed, a little more than half way back, the acousties were beautifully balanced, and I am told that there is a great improvement in the quality of the sound heard by listeners sitting on the lawn outside. On Friday night, in the still, hot air, bemused insects danced in the light, weaving their way in and out of the triangles.

The discomfort of the night for the musicians can only be guessed at, but the evening was one of unadulterated musical delight. With Pierre Monteux as guest conductor and Isaac Stern as soloist in the Brahms Violin Concerto in D major, and other works including the Bach Pasacaglia and Fugue in C minor, orchestrated by Respighi, Strauss' "Don Juan" and Virgil Thomson's Orchestrations of Brahms' Eleven Chorale Preludes, Op. 22, it was an evening of familiar pleasures and rare experience.

Mr. Stern received an ovation after the first movement of the concerto and an even greater one at the close of the work, and such feeling, sensitive and beautiful musicianship deserved it. The Thomson orchestrations of the Chorale Preludes, which have not been heard before at these concerts nor, I believe, in Boston, were a series of short, intensely felt and intimate exercises in counterpoint, all devotional in mood and very moving.

Saturday night's program which, like Sunday afternoon's, was conducted by Mr. Munch, was changed to permit the including of Ernest Bloch's "Schelomo," as a memorial to the gifted composer from Geneva who made his home here for so many years and died 12 days ago on the eve of his 79th birthday. It replaced the previously announced Academic Festival Overture by Brahms.

The second change was a substitution of Brahms' Symphony No. 2 for the previously announced Symphony No. 1, the only work remaining of the original program being Walter Piston's Symphony No. 3. This composition receiving a lively, lucid and sympathetic performance by the orchestra, and was greeted with the utmost cordiality by the audience, which was not just being polite, any more than I am when I say that this symphony, a Pulitzer Prize winner, becomes more enjoyable with each hearing. Mr. Piston was brought out repeatedly by Mr. Munch following the performance.

The Brahms No. 2 received an eloquent, affectionate and rather leisurely traversal, and "Schelomo" was played, or so it seemed, with affection and regret for a composer whose rich and colorful compositions have contributed so much to the pleasure of Boston Symphony hearers over the years.

Fine Attendance

Yesterday afternoon, a gloriously beautiful day which inspired very fine attendance, Mr. Munch substituted the Brahms Piano Concerto No. 1 for the scheduled Brahms Concerto No. 2, but otherwise adhered to the program previously planned. The Variations on a Theme by Haydn led off in fine style, and this was followed by Aaron Copland's spirited conducting of a suite of his opera, "The Tender Land."

Mr. Copland is wonderfully happy with Americana, and the three-part suite was warm, melodiuos and filled with a spirit of sturdy optimism and a love for the land. Suggestions of a square dance bring back memories of "Rodeo," but I didn't feel that the composer is repeating himself: he just likes American folk dance rhythms.

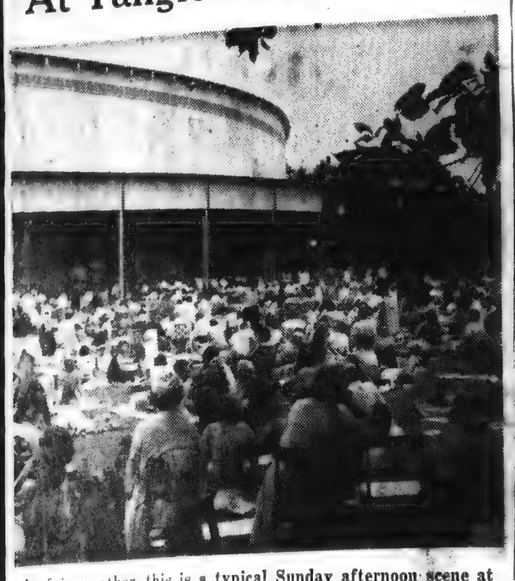
Rudolf Serkin was soloist in the Brahms Concerto, and his interpretation of this magnificent work suffers no loss in repetition but is rather enriched each time he plays it. The orchestra supplemented him superbly, and the audience responded with rapt devotion and great enthusiasm at the close.

Attendance for the week end came to 27,500, with the great number of persons present yesterday afternoon.

7/24/59

THE SPRINGFIELD SUNDAY REPUBLICA

At Tanglewood Concert



In fair weather, this is a typical Sunday afternoon scene at the Berkshire Music Festival in Lenox when the Boston Symphony Orchestra plays in the huge Tanglewood Shed. In addition to the audience in the Shed, folks sit on the lawns outside to enjoy the concerts. Music by Brahms and Copland is on today's program beginning at 2.30 p. m.

Soloists and Composer at Festival

RUDOLPH SERKIN, pianist AARON COPLAND, composer JOHN McCOLLUM, tenor

Second Thoughts On Music

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By WILLARD M. CLARK

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Melodic Patterns

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The work is based on four Bach chorales which the composer has extended and sought musically to represent the feeling of the texts. Only in the relatively mild Intermezzo, a breathing place, did we find the chorale melody and were able to follow it. The other movements were so involved, so unpleasant to the ear that it was difficult to believe they came from the pen of Lukas Foss. However, this is the work of a fine and sensitive musician and must not be crossed off after a single hearing. Foss may be going through a phase—let us hope it will pass without leaving any personal scar.

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It was in the performance of Tchaikovsky's Fifth Symphony that the wizardry of this conductor was fully revealed. Almost effortlessly, he summoned tremendous sonorities, evoked delicate pianissimi and provided the long line and spaciousness the music deserved. We have seen

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290

JUL 23 1959

Stern Soloist As Thousands Enjoy Third Berkshire Concert Weekend

A five minute standing ovation brought violin soloist Isaac Stern back onto the Tanglewood stage six times last Saturday night, July 18, as the music loving thousands expressed overwhelming appreciation for the musician's masterly performance of the Tchaikovsky Violin Concerto in D major. Making his first appearance this summer at the Berkshire Music Festival, Mr. Stern's rendition of the very difficult solo earned the generous plaudits bestowed upon him. His playing demonstrated extreme sensitivity and feeling for the intensely romantic violin piece. His overall interpretation was one of string-magic.

On the same program Saturday night, Lucas Foss Conducted the Boston Symphony Orchestra in a performance of his own composition, the highly iconoclastic "Symphony of Chorales," written only last year. In the first movement, the Toccata, the audience was immediately impressed by the imaginative and unconventional use of instruments to produce a radically dynamic effect. The concert shed fairly trembled to the frenetic and pulsing sounds. A spirit of erupting terror seemed to underly the entire first movement. Bells crashed and clashed and the drums boomed thunder. The very discernible excited buzz which spread throughout the audience at the completion of the Toccata indicated that those in attendance were noticeably struck by this highly forceful and original beginning.

The second movement, the Andanta sostenuto, picked up the theme again, this time adding sensation of ominous musical incantation to some impelling doom conveying with it a frantic and eerie forboding of cosmological havoc. A quiet and soothing calm followed this violent cataclysm. Appropriately enough, Allegretto tranquillo is the name given to this third movement which was indeed tranquil. The fourth movement marked a regenerative and reformative return to some earlier themes accompanied this time by lighter tones and a less phantasmic spirit. There was also in this final movement a quality of contest between the dark, awesome forces heard earlier and the newer and lighter feelings freshly introduced. The audience was warm in reception to Mr. Foss' singularly individualistic work.

Rounding out the Saturday night program was Weber's "Overture to Oberon," played by the Boston Symphony Orchestra with all the delicate softness the selection deserves.

Sunday afternoon's performance at 2:30 p.m. in the Music Shed saw Pierre Monteux as guest conductor for the rendition of four Russian and French selections which featured Tchaikovsky's Symphony No. 5 in E minor. The program commenced with the vibrant and colorful "Introduction and Wedding March from Le Coq d'Or" by Rimsky-Korsakov. This was followed by the popular Debussy work, "Prelude a l'Apres-midi d'un Faune" (Prelude to the Afternoon of a Faun). The Boston Symphony rendered this ethereal work with a light and gossamer quality which sang of spirits and nymphs and rushing streams in an enchanted forest. Nicole Henriot-Schwietzer was pianoforte soloist for the d'Indy composition, "Symphony for Orchestra and Pianoforte on a French Mountain Song." The familiar and warm thematic third movement was adroitly and expressively played by the Boston Symphony.

Following the intermission, the concert resumed with the majestic 5th Symphony of Tchaikovsky. A Berkshire breeze began to stir the trees on the huge lawn in pastoral accompaniment as the sonorous and dramatic symphony commenced. The deep emotion and rich intensity of the splendid 5th Symphony themes provided the Boston Symphony with the opportunity of displaying their polish and renowned grace. The playing was brilliant and the mood magnificent as the winds rippled the great trees during the moving and ecclestiacal Andante cantabile.

In all, an estimated 20,000 music lovers gathered at Tanglewood for a weekend of the classical and solemn, the lyrical and romantic, the progressive and inspired. The 200 acres of green, velvety hills and giant trees provided a lush and bucolic setting in which to enjoy the offerings of the Boston Symphony.

Visitors to Tanglewood who walk the sprawling grounds before a concert are constantly impressed by the poetic splendor in which students gather from all over the world for a summer of study with the greats, in contemporary music. Besides visiting the several music barns where a choir rehearsal or instrument practice is always in the offering, a Tanglewood guest can see the red house overlooking the swelling mountains where Nathanial Hawthorne found inspiration and wrote "Tanglewood Tales" and "The House of Seven Gables." There are also the hemlock gardens to stroll through, the music library and collection to browse, and a picnic area.

Certainly the outdoor summer concert, and especially Tanglewood, has become an American institution in recent years. The quality of the fine music, the lush Berkshire setting, the balmy breezes which accompany a plaintive Tchaikovsky work, all are insurance factors indicating that the commendable taste expressed by music lovers has found a permanent place in the nation's culture.

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Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,885
JUL 15 1959

Weekend of
At Tanglew

[illegible] Tender Land," which was performed by the Tanglewood Opera Department in 1954. Mr. Serkin will be soloist in Brahms' Piano Concerto No. 2 in B flat major, Op. 83.

Music Of J. Brahms Will Be Featured At Tanglewood

The fourth week end of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Massachusetts, on Friday and Saturday evenings and Sunday afternoon (July 24-25-26), will feature music of Johannes Brohms.

Pierre Monteux will be guest conductor of the concert on Friday evening, July 24 at 8:30 His program will include Bach's Passacaglia and Fugue in C. minor, orchestrated by Ottorino Respighi; Brahms' Violin Concerto in D major, Op. 77 with Isaac Stern as soloist; Eleven Chorale Preludes, Op. 122 by Brahms, orchestrated by Virgil Thomson; and Richard Strauss' tone poem, "Don Juan," Op. 20.

The concert of Saturday, July 25 at 8:30 will be under the direction of Charles Munch, who will include on his program Brahms' Academic Festival Overture, Op. 80; Piston's Symphony No. 3 and Brahms' Symphony No. 1.

Rudolf Serkin will be piano soloist in the third concert of the week end on Sunday afternoon, at 2:30, with Dr. Munch again conducting. The program will open with Brahms' Variations on a Theme by Haydn. Aaron Copland, noted American composer and Chairman of the Faculty of the Berkshire Music Center, will conduct his own orchestral suite from the opera "The Tender Land," which was performed by the Tanglewood Opera Department in 1954. Mr. Serkin will be soloist in Brahms' Piano Concerto No. 2 in B flat major, Op. 83.

The Bel Arte Trio will appear at the Chamber Music concert on Wednesday evening, July 22, in the Theatre-Concert Hall.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,878
JUL 16 1959

Tanglewood Features Brahms

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Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 2,077
JUL 16 1959

Weekend of Brahms At Tanglewood Next

The fourth weekend of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Mass., on Friday and Saturday evenings and Sunday afternoon (July 24-25-26), will feature music of Johannes Brahms.

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702
JUL 16 1959

Tanglewood Concerts In Brahms Weekend

The week-end of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Mass., Friday and Saturday evenings and Sunday afternoon, July 24, 25, 26, will feature music of Johannes Brahms.

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JUL 17 1959

Programs for Tanglewood Next Week

Brahms Concerts Planned By Munch and Monteux

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The concert of Saturday night will be under the direction of Charles Munch, who will include on his program Brahms' Academic Festival Overture, Op. 80; Piston's Symphony No. 3, and Brahms' Symphony No. 1.

Rudolf Serkin will be piano soloist on Sunday afternoon at 2:30; with Dr. Munch again conducting. The program will open with Brahms' Variations on a Theme by Haydn. Aaron Copland, American composer and chairman of the faculty of the Berkshire Music Center, will conduct his own orchestral suite from the opera "The Tender Land," which was performed by the Tanglewood Opera Department in 1954. Mr. Serkin will be soloist in Brahms' Piano Concerto No. 2 in B-flat major. Op. 83.

The Bel Arte Trio will appear at the chamber music concert on Wednesday evening, July 22, in the Theater Concert Hall. The Trio, whose members include Ruth Posselt, violin; Joseph de Pasquale, viola, and Samuel Mayes, cello, will perform Beethoven's String Trio in C minor, Op. 9, No. 3, and Dohnányi's Serenade for String Trio, Op. 10. The Trio will be assisted by Ralph Berkowitz, piano, in the Piano Quartet in G minor, Op. 25, by Brahms.

A special concert by Fromm Fellowship Players at the Berkshire Music Center will be presented on Tuesday night, July 21, in the Theater Concert Hall. This concert, as well as other student performances during the week, will be open to Friends of the Berkshire Music Center.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,044
JUL 19 1959

Tanglewood Week-End Of Brahms

Music of Brahms will be featured upon the programs of the Berkshire Festival concerts by the Boston Symphony Orchestra in Tanglewood next week-end. Soloists will be Rudolf Serkin, piano, and Isaac Stern, violin. Charles Munch and Pierre Monteux will conduct. Programs of the week:

This afternoon at 2:30, Music Shed, Pierre Monteux conducting. Rimsky-Korsakoff: Introduction and Wedding March from "Le Coq d'Or"; Debussy: "Prelude to the Afternoon of a Faun"; d'Indy: Symphony on a French Mountain Air, Nicole Henriot-Schweitzer, piano soloist; Tchaikovsky: "Fifth Symphony.

★ ★ ★

Wednesday evening at 8:30, Theater-Concert Hall. The Bel Arte Trio and Ralph Berkowitz, piano. Beethoven: String Trio in C minor, Op. 9, No. 3; Dohnanyi: Serenade for String Trio, Op. 10; Brahms: Piano Quartet in G minor, Op. 25.

★ ★ ★

Friday evening at 8:30, Music Shed, Pierre Monteux conducting. Bach-Respighi: Passacaglia and Fugue in C minor; Brahms: Violin Concerto in D minor, Isaac Stern, soloist; Brahms—Thomson: Eleven Chorale Preludes, Op. 122; Strauss: "Don Juan."

★ ★ ★

Saturday evening at 8:30, Music Shed. Charles Munch conducting. Brahms: "Academic Festival" Overture; Piston: Symphony No. 3; Brahms: Symphony No. 1, in C minor.

★ ★ ★

Sunday afternoon, July 26, at 2:30, Music Shed. Charles Munch conducting. Brahms: Variations on a Theme by Haydn; Copland: Suite from "The Tender Land" (conducted by the composer); Brahms: Piano Concerto No. 2, in B-flat major, Rudolf Serkin soloist.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
JUL 18 1959

List Programs For July 24 - 26 At Tanglewood

The fourth weekend of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Mass., on Friday and Saturday evenings and Sunday afternoon, July 24-25-26, will feature music of Johannes Brahms.

Pnerre Monteux will be guest conductor of the concert on Friday evening at 8:30. His program will include Bach's Passacaglia and Fugue in C minor, orchestrated by Ottorino Respighi; Brahms' Violin Concerto in D major, Op. 77 with Isaac Stern as soloist; Eleven Chorale Preludes, Op. 122 by Brahms, orchestrated by Virgil Thomson; and Richard Strauss' tone poem, "Don Juan," Op. 20.

The concert of Saturday at 8:30 will be under the direction of Charles Munch, who will include on his program Brahms' Academic Festival Overture, Op. 80; Piston's Symphony No. 3 and Brahms' Symphony No. 1.

Rudolf Serkin will be piano soloist in the third concert of the weekend on Sunday afternoon. at 2:30, with Dr. Munch again conducting. The program will open with Brahms' Variations on a Theme by Haydn. Aaron Copland, noted American composer and chairman of the faculty of the Berkshire Music Center, will conduct his own orchestra suite from the opera "The Tender Land," which was performed by the Tanglewood Opera Dept. in 1954. Mr. Serkin will be soloist in Brahms' Piano Concerto No. 2 in B flat major, Op. 83.

The Bel Arte Trio will appear at the Chamber Music concert next Wednesday evening in the theatre-concert hall. The trio, whose members include Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello, will perform Beethoven's String Trio in C minor, Op. 9, No. 3, and Dohnanyi's Serenade for String Trio, Op. 10. The Trio will be assisted by Ralph Berkowitz, piano, in the Piano Quartet in G minor, Op. 25 by Brahms.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,988
JUL 17 1959

Brahms Weekend To Be At Tanglewood

The fourth weekend of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Mass, Mass., on Friday and Saturday evenings and Sunday afternoon, July 24-25-26, will feature music of Johannes Brahms.

Pierre Monteux will be guest conductor of the concert on Friday evening, July 24 at 8:30. His program will include Bach's Passacaglia and Fugue in C minor, orchestrated by Ottorino Respighi; Brahms' violin Concerto in D major, Op. 77 with Isaac Stern as soloist; Eleven Chorale Preludes, Op. 122 by Brahms, orchestrated by Virgil Thomson; and Richard Strauss' tone poem, "Don Juan," Op. 20.

The concert of Saturday, July 25, at 8:30 will be under the direction of Charles Munch, who will include on his program Brahms' Academic Festival Overture, Op. 80; Piston's Symphony No. 3 and Brahms' Symphony No. 1.

Rudolph Serkin will be piano soloist in the third concert of the weekend on Sunday afternoon, at 2:30, with Dr Munch again conducting. The program will open with Brahms' Variations on a Theme by Haydn. Aaron Copland, noted American composer and Chairman of the Faculty of the Berkshire Music Center, will conduct his own orchestral suite from the opera "The Tender Land," which was performed by the Tanglewood Opera Department in 1954. Mr Serkin will be soloist in Brahms' Piano Concerto No. 2 in B flat major, Op. 83.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
JUL 19 1959

Pierre Monteux Leads Today's Shed Program

Venerable French Conductor in First Guest Appearance of Season at Lenox; Music of Brahms Next Week End

LENOX — Pierre Monteux, famed French conductor, makes his first guest appearance of the season at the Berkshire Music Festival this afternoon when he leads the Boston Symphony Orchestra in a program in the Shed at Tanglewood beginning at 2.30. The program will include the Introduction and Wedding March from the opera "Coq d' Or," by Rimsky-Korsakov; "Afternoon of a Faun" by Debussy; Symphony on a French Mountain Air by D'Indy, with Nicole Henriot-Schweitzer as piano soloist, and Symphony No. 5 by Tchaikovsky.

Brahms Concerts Coming

The fourth weekend of concerts by the Boston Symphony Orchestra in the Shed on Friday and Saturday evenings and Sunday afternoon (July 24-25-26), will feature music of Johannes Brahms.

Pierre Monteux will be guest conductor of the concert on Friday evening, July 24, at 8.30. His program will include Bach's Passacaglia and Fugue in C minor, orchestrated by Ottorino Respight; Brahms' Violin Concerto in D major, op. 77 with Isaac Stern as soloist; Eleven Chorale Preludes, op. 122 by Brahms, orchestrated by Virgil Thomson; and Richard Strauss' tone poem, "Don Juan," Op. 20.

The concert of Saturday, July 25, at 8.30 will be under the direction of Charles Munch, who will include on his program

PIERRE MONTEUX

Brahms' Academic Festival Overture, Op. 80; Piston's Symphony No. 3 and Brahms' Symphony No. 1.

Rudolf Serkin will be piano soloist in the third concert of the weekend on next Sunday afternoon, at 2.30, with Dr. Munch again conducting. The program will open with Brahms' Variations on a Theme by Haydn. Aaron Copland, noted American composer and chairman of the faculty of the Berkshire Music Center, will conduct his own orchestral suite from the opera "The Tender Land," which was performed by the Tanglewood Opera Department in 1954. Mr. Serkin will be soloist in Brahms' Piano Concerto No. 2 in B flat major, Op. 83.

Bel Arte Trio

The Bel Arte Trio will appear at the Chamber Music concert on Wednesday evening, July 22, in the Theater Concert Hall. The Trio, whose members include Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello, will perform Beethoven's string Trio in C minor, Op. 9, No. 3, and Dohnanyi's serenade for string trio, op. 10. The Trio will be assisted by Ralph Berkowitz, piano, in the Piano Quartet in G minor, op. 25 by Brahms.

A special concert by Fromm Fellowship Players at the Berkshire Music Center will be presented on Tuesday, July 21 at 8.30 in the Theater Concert Hall.

This concert, as well as other student performances during the week, will be open to Friends of the Berkshire Music Center. Lecturing on Wednesday, July 22, at 3.15 p. m. in the Chamber Music Hall will be the composer, Gunther Schuller. Mr. Schuller will also speak on Friday afternoon at the same time and two of his works will be performed. The Berkshire Music Center's student orchestra will give its weekly concert on Tuesday evening, July 23, in the Music Shed at 8.30; and student chamber music at 10 a. m. on Sunday, July 26 and a Composer's Forum on Sunday evening at 8.30 are other features of the School's program open to Friends.

Complete programs for the week are as follows:

TODAY, 2.30, Music Shed—Boston Symphony Orchestra
Pierre Monteux conducting
Rimsky-Korsakov, Introduction and Wedding March from "Coq d' Or"
Debussy, Afternoon of a Faun
D'Indy, Symphony on a French Mountain Air (Soloist: Nicole Henriot-Schweitzer)
Tchaikovsky, Symphony No. 5
MONDAY, July 20, 8.30, Theatre-Concert Hall—Contemporary Chamber Music
Members of Boston Symphony Orchestra
Prokofieff, Sonata for Flute and Piano
Dahl, Piano Quartet
Janacek, Diary of One Who Vanished; 22 Poems for Tenor, Alto and Trio of Women's Voices and Piano
Franchetti, Three Ricercari for Instrumental Ensemble
WEDNESDAY, July 22, 8.30, Chamber Music—Bel Arte Trio and Ralph Berkowitz, Piano
Beethoven, String Trio in C minor, Op. 9, No. 3
Dohnanyi, Serenade for String Trio, Op. 10
Brahms, Piano Quartet in G minor, Op. 25
FRIDAY, July 24, 8.30, Music Shed—Boston Symphony Orchestra
Pierre Monteux conducting
Bach-Respighi, Passacaglia and Fugue in C minor
Brahms, Violin Concerto in D minor, Op. 77 (Soloist: Isaac Stern)
Brahms-Thomson, Eleven Chorale Preludes, Op. 122
Strauss "Don Juan"
SATURDA July 25, 8.30, Music Shed—Boston Symphony Orchestra.
Charles Munch conducting
Brahms, Academic Festival Overture, Op. 80
Piston, Symphony No. 3
Brahms, Symphony No. 1 in C minor, Op. 68
SUNDAY, July 26, 2.30, Music Shed—Boston Symphony Orchestra
Charles Munch conducting
Brahms, Variations on a Theme by Haydn, Op. 56a
Copland, Orchestral Suite from the Opera, "The Tender Land"
Brahms, Piano Concerto No. 2 in B flat major, Op. 83 (Soloist: Rudlonh Serkin)

VALATIE, N.Y.
ROUGH NOTES
W. 1,465
JUL 17 1959

Brahms Melodies Highlights Fourth Week at Tanglewood

The fourth weekend of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, on Friday and Saturday evenings and Sunday afternoon July 24-25-26 will feature music of Johannes Brahms.

Pierre Monteaux will be guest conductor of the concert on Friday evening, July 24 at 8:30. His program will include Bach's Passacaglia and Fugue in C Minor, Brahms' Violin Concerto in D major, Eleven Chorale Preludes, Op. 122 by Brahms, and Richard Strauss' tone poem, "Don Juan."

The concert of Saturday, July 25 at 8:30 will be under the direction of Charles Munch, who will include on his program Brahms' Academic Festival Overture, Piston's Symphony No. 3 and Brahms' Symphony No. 1.

Rudolf Serkin will be piano soloist in the third concert of the weekend on Sunday afternoon at 2:30, with Dr. Munch again conducting. The program will open with Brahms' Variations on a Theme by Haydn.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416
JUL 17 1959

Tanglewood Will Feature Special Brahms Program

Pierre Monteux to Be Guest Conductor at Berkshire Festival Next Friday; Aaron Copland Will Conduct Own Orchestral Suite

The fourth week end of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, on Friday and Saturday evenings and Sunday afternoon (July 24-25-26), will feature music of Johannes Brahms.

Pierre Monteux will be guest conductor of the concert on Friday evening, July 24 at 8.30. His program will include Bach's Passacaglia and Fugue in C minor, orchestrated by Ottorino Respighi; Brahms' Violin Concerto in D major, Op. 77 with

AARON COPLAND

Isaac Stern as soloist; Eleven Chorale Preludes, Op. 122 by Brahms, orchestrated by Virgil Thomson; and Richard Strauss' tone poem, "Don Juan," Op. 20.

The concert of Saturday, July 25 at 8.30 will be under the direction of Charles Munch, who will include on his program Brahms' Academic Festival Overture, Op. 80; Piston's Symphony No. 3 and Brahms' Symphony No. 1.

Serkin Soloist

Rudolf Serkin will be piano soloist in the third concert of the week end on Sunday afternoon, at 2.30, with Dr. Munch again conducting. The program will open with Brahms' Variations on a Theme by Haydn. Aaron Copland, noted American composer and chairman of the faculty of the Berkshire Music Center, will conduct his own orchestral suite from the opera "The Tender Land," which was performed by the Tanglewood Opera Department in 1954. Mr Serkin will be soloist in Brahms' Piano Concerto No. 2 in B flat major, Op. 83.

The Bel Arte Trio will appear at the Chamber Music concert on Wednesday evening, July 22, in the theater-concert hall. The trio, whose members include Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello, will perform Beethoven's String Trio in C minor, Op. 9, No. 3, and Dohnany's Serenade for String Trio, Op. 10. The Trio will be assisted by Ralph Berkowitz, piano, in the Piano Quartet in G minor, Op. 25 by Brahms.

Special Concert

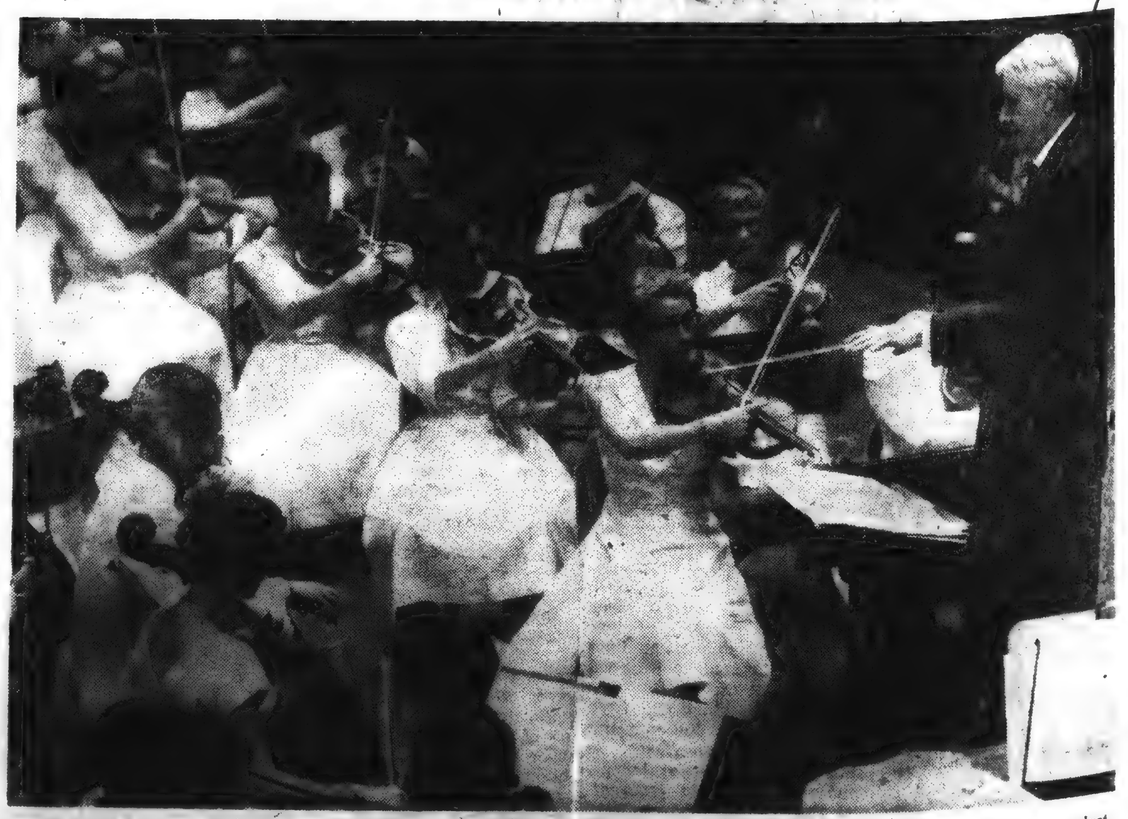
A special concert by Fromm Fellowship Players at the Berkshire Music Center will be presented on Tuesday, July 21 at 8.30 p. m. in the theater-concert hall. This concert, as well as other student performances during the week, will be open to Friends of the Berkshire Music Center. Two lectures will be presented—lecturing on Wednesday, July 22 at 3.15 p. m. in the Chamber Music Hall will be the composer, Gunther Schuller. Mr. Schuller will also speak on Friday afternoon at the same time and two of his works will be performed. The Berkshire Music Center's student orchestra will give its weekly concert on Tuesday evening, July 23 in the Music Shed at 8.30; and student chamber music at 10 a. m. on Sunday, July 26 and a Composer's Forum on Sunday evening at 8.30 are other features of the School's program open to Friends.

Complete Programs

Sunday, July 19, 2.30, Music Shed—Boston Symphony Orchestra, Pierre Monteux Conducting.
Introduction and Wedding March from "Coq d'Or" ..... Rimsky-Korsakov
Afternoon of a Faun ..... Debussy
Symphony on a French Mountain Air ..... D'Indy
(Soloist: Nicole Henriot-Schweitzer)
Symphony No. 5 ..... Tchaikovsky
Monday, July 13, 8.30, Theater-concert Hall—Contemporary Chamber Music, members of Boston Symphony Orchestra.
Sonata for Flute and Piano ..... Prokofieff
Piano Quartet ..... Dahl
Diary of One Who Vanished; 22 Poems for Tenor, Alto and Trio of Women's Voices and Piano ..... Janacek
Three Ricercari for Instrumental Ensemble ..... Franchetti
Wednesday, July 22, 8.30, Chamber Music: Bel Arte Trio and Ralph Berkowitz, Piano.
String Trio in C minor, Op. 9, No. 3 ..... Beethoven
Serenade for String Trio, Op. 10 ..... Dohnanyi
Piano Quartet in G minor, Op. 25 ..... Brahms
Friday, July 24, 8.30, Music Shed—

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
JUL 19 1959

Student Orchestra Concert at Lenox Thursday



Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, will conduct a concert of the Music Center's student orchestra in the Shed at Tanglewood, Thursday night, July 23, at 8.30. The orchestra will perform the Suite from Faure's "Pelleas and Melisande."

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 106,000

JUL 19 1959

MUSIC

'Festival Of Two Worlds' Featured On TV Tonight

By GORDON E. ARMSTRONG

The Ed Sullivan Show on the CBS Television Network this evening (8-9) promises to be a real "toast" to music lovers on the part of the popular columnist-showman. The entire program will be devoted to highlights of Gian Carlo Menotti's current "Festival of Two Worlds" in the Umbrian hill town of Spoleto, Italy. More accurately, the telecast will not be an all-musical one since drama and ballet are also important phases of this annual festival.

Sullivan and his director, Robert Precht, headed the crew of technicians which recently flew to Italy to make a video tape of the festival's highlights. The programs were filmed against authentic backgrounds of the 2,000 year old town of Spoleto where Menotti founded this colorful festival last year.

For instance, the accomplished American soprano, Eileen Farrell, will be shown in three colorful and historic locales. The singer, who incidentally made her European debut at this summer's festival, will be heard first with Louis Armstrong's band as they performed in the town's market place. Later in the program she sings a portion of Verdi's "Requiem" in front of the ancient Duomo Cathedral. In her third appearance, Miss Farrell presents "Pace, Pace, Mio Dio", a performance which was taped in a pre-Roman amphitheater.

Director Precht took his technical crew inside the town's opera house to record portions of a performance of a rarely heard Donizetti opera, "Duke of Alba." These operatic excerpts add to the video tap's musical attractions. Another is to be the television debut of a new Italian singer, Ornelle Vavone, who will be heard in an offering with an orchestral accompaniment under the direction of the American conductor, Thomas Schippers. The conductor will also be seen as Miss Farrell's piano accompanist as she sings in the amphitheater.

The show's dramatic presentations are to include excerpts from two plays—"Night of the Iguana," by Tennessee Williams and Menotti's "A Hand of Bridge." Also, Sir John Gielgud, one of the world's most distinguished and honored actors, is to present selections from his widely acclaimed one-man show, Shakespeare's "Ages of Man."

More of Spoleto's old-world atmosphere is captured in backgrounds for the ballet portions of tonight's show. A specially choreographed ballet by Herb Ross, "Romeo and Juliet," was performed by the American ballerina Nora Kaye, supported by Scott Douglas, on a three-block long flight of stone steps leading to the square in front of the Duomo Cathedral. "Ballet U.S.A.", by Jerome Robbins, and "Five Senses", by John Butler are to complete the dance portion of the program.

Since jazz, opera, drama, and ballet are included in this Sullivan "extravaganza", tonight's telecast is surely one of unusual interest to young and old. No, Ed hasn't forgotten the youngsters—Italy's famous Walton's Puppets are also on tap or if you will, on tape!

FIFTH CONCERT AT NORFOLK

Students in the Norfolk Music School will give the fifth concert in this series at the Music Shed in Norfolk on Wednesday afternoon at 3:30. Works for various instrumental combinations will lend unusual variety and interest to the program which is to feature the school's orchestra, directed by Robert Brink, in a performance of the Symphony in E flat by Anton Filtz.

Excerpts from the following works are to be heard: Beethoven's Serenade in D major, Op. 25 (flute, violin, viola); Mozart's Trio in E flat (clarinet, viola, piano); Beethoven's Sonata in F major, Op. 24 (violin and piano); Vivaldi's Concerto in G minor for two cellos; Ravel's String Quartet in F major; Piano Quartet in G minor, by Brahms.

FINALISTS COMPETE FOR AWARD

For the first time in the history of the Connecticut Valley Music Festival, an audience will hear the finalists compete for the festival's annual Murat Award. This competition will take place during the violin recital by the young American violinist, David Davis, to be given as the second program of the current festival's series at the Valley Regional Auditorium in Deep River on Thursday evening.

The Murat Award is presented to the winner of the annual competition for young Connecticut musicians, held under the auspices of the festival in memory of its founder, Ronald Murat. Geraldine Smith, chairman of the contest, has announced the finalists to be heard on Thursday. They are: pianist Walter Brennan, of Woodbury; contralto Louise Anna Pawlow, of Newington; and pianist Barbara Hudobenko, of Naugatuck.

Thursday's panel of judges includes the following prominent musical figures; Arnold Franchetti, composer and member of the Hartt School of Music faculty; Maria Kurenko, concert soprano of Lyme and New York City; Herbert Stessin, young pianist heard in the festival's opening program; Marguerite Valentine, piano pedagogue of New York City.

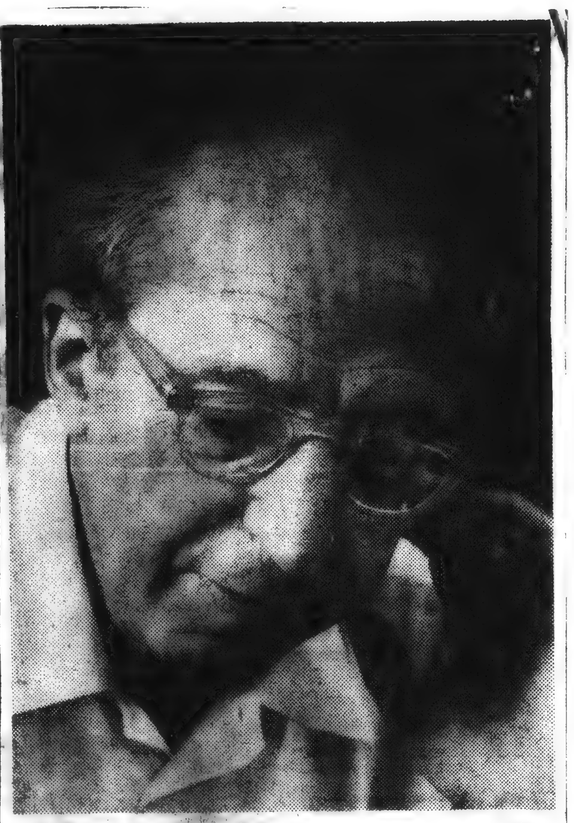
FESTIVAL AT HALF-WAY MARK

The fourth weekend of concerts by the Boston Symphony will bring the main series at the Berkshire Music Festival to the halfway mark with next Sunday afternoon's program. Charles Munch will conduct that program as well as the one the previous evening. Next Friday evening's concert will have guest conductor Pierre Monteux on the podium.

Isaac Stern is to be the soloist in Brahms' Violin Concerto, the highlight of Friday's program. The other works listed are as follows: Bach's Passacaglia and Fugue in C minor, orchestrated by Respighi; Eleven Chorale Preludes of Brahms (Op. 122), orchestrated by Virgil Thomson; and the Strauss tone poem, "Don Juan."

For Saturday evening's program, Dr. Munch has chosen two more works by Brahms—the Academic Festival Overture and the Symphony No. 1. The Symphony No. 3 by Harvard's Walter Piston will round out this program.

The greater part of Sunday's concert will also be given over to two favorite Brahms' works—his Variations on a Theme by Haydn and the Piano Concerto No. 2 in B flat major. Rudolph Serkin is to be the soloist in the latter performance. Aaron Copland's orchestral suite from his opera "The Tender Land" is the program's other offering. The composer, currently serving as the chairman of the faculty at the Berkshire Music Center, will conduct the performance.



Aaron Copland, the distinguished American composer and head of the Department of Composition at the Berkshire Music Center, Tanglewood, Lenox, Mass., will conduct the Boston Symphony Orchestra in a performance of his "Tender Land" suite. This will be a part of the Berkshire Festival concert on Sunday, July 26.

ALBANY, N.Y.
TIMES-UNION
D. 63,420 S. 117,417
JUL 19 1959

Music and Dance

Monteux at Tanglewood

By Edgar S. Van Olinda

Music of Brahms will be especially featured on the second Tanglewood Festival weekend (July 24-25-26). Pierre Monteux will conduct the concert of Friday, July 24, with a program including the Bach-Respighi Passacaglia, Brahms' Violin Concerto (Isaac Stern soloist), Brahms' Chorale Preludes arranged by Virgil Thomson and Richard Strauss' "Don Juan." On Saturday evening, July 25, Dr. Munch will conduct Brahms' Academic Festival Overture, Piston's Third Symphony and Brahms' First Symphony. Dr. Munch will also conduct part of Sunday afternoon's concert, July 26, presenting Brahms' Variations on a Theme of Haydn and Piano Concerto No. 2 with Rudolf Serkin as soloist. The "Tender Land" Suite by Aaron Copland will also be heard on this program, with the composer conducting.

The concerts of July 31-Aug. 1-2 will include a number of works from the Romantic Period. On Friday, July 31, Charles Munch will conduct a performance of Berlioz' "Requiem" with John McCollum, tenor and the Festival Chorus, Hugh Ross, Director. The concert will be dedicated to the memory of Dr. Serge Koussevitzky, for twenty-five years Music Director of the Boston Symphony Orchestra and founder of the Berkshire Music Center at Tanglewood. On Saturday, Aug. 1, Pierre Monteux will conduct a program consisting of Mendelssohn's "Italian" Symphony the Piano Concerto No. 1 with Rudolf Serkin soloist; and Wagner's Prelude and Love Death from "Tristan and Isolde." Dr. Munch will again direct the Orchestra on Sunday, Aug. 2, in Alexander Tcherepnin's Fourth Symphony, Mendelssohn's Violin Concerto (with Isaac Stern soloist) and the Symphony No. 2 by Robert Schumann.

British Ballet At Jacob's Pillow

The fourth week of the dance festival at Jacob's Pillow, Lee, Mass., and the second week of the engagement of the Ballet Rambert, of London, England will include the United States premier of three ballets: "Simple Symphony," with music by Britton; "Death and the Maiden," Schubert; and "Two Brothers" by Dohnanyi. Added features will be "Judgment of Paris," by Kurt Weil and "Gala Performance," by Prokofiev, opening Tuesday night through Saturday night at 9 o'clock, with Thursday, Friday and Saturday matinees, at 4 o'clock. Reservations may be secured at the Van Curler Music Co. 110 State St., Albany.

* * *

The Dave Brubeck Quartet will be the feature attraction at the Berkshire Music Barn, tonight. Other attractions will be Sarah Vaughn, Wednesday evening, July 22; Tom Lehrer, Saturday afternoon, July 25 at 3:30 P. M. the Ahmad Trio, Sunday night, July 26; the Kingston Trio, Thursday night, July 30 and Geoffrey Holder, Saturday afternoon, Aug. 1 at 3:30 P. M.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527
JUL 19 1959

Brahms To Be Featured In Tanglewood Concert

The fourth weekend of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Mass., on Friday and Saturday evenings and Sunday afternoon (July 24-25-26), will feature music of Johannes Brahms.

Pierre Monteux will be guest conductor of the concert on Friday evening, July 24 at 8:30. His program will include Bach's Passacaglia and Fugue in C minor, orchestrated by Ottorino Respighi; Brahms' Violin Concerto in D major, Op. 77 with Isaac Stern as soloist; Eleven Chorale Preludes, Op. 122 by Brahms, orchestrated by Virgil Thomson; and Richard Strauss' tone poem, "Don Juan," Op. 20.

The concert of Saturday, July 25 at 8:30 p.m. will be under the direction of Charles Munch, who will include on his program Brahms' Academic Festival Overture, Op. 80; Piston's Symphony No. 3 and Brahms' Symphony No. 1.

Serkin To Be Soloist

Rudolf Serkin will be piano soloist in the third concert of the weekend on Sunday afternoon, at 2:30, with Dr. Munch again conducting. The program will open with Brahms' Variations on a Theme by Haydn. Aaron Copland, noted American composer and chairman of the Faculty of the Berkshire Music Center, will conduct his own orchestral suite from the opera "The Tender Land," which was performed by the Tanglewood Opera Department in 1954. Mr. Serkin will be soloist in Brahms' Piano Concerto No. 2 in B flat major, Op. 83.

The Bel Arte Trio will appear at the Chamber Music concert on Wednesday evening, July 22, in the Theater-Concert Hall. The Trio, whose members include Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello, will perform Beethoven's String Trio in C minor, Op. 9, No. 3, and Dohnanyi's Serenade for String Trio, Op. 10. The Trio will be assisted by Ralph Berkowitz, piano, in the Piano Quartet in G minor, Op. 25 by Brahms.

A special concert by Fromm Fellowship Players at the Berkshire Music Center will be presented on Tuesday, July 21 at 8:30 p.m. in the Theater-Concert Hall. This concert, as well as other student performances during the week, will be open to Friends of the Berkshire Music Center. Two lectures will be presented — lecturing on Wednesday, July 22 at 3:15 p.m. in the Chamber Music Hall will be the composer, Gunther Schuller. Mr. Schuller will also speak on Friday afternoon at the same time and two of his works will be performed. The Berkshire Music Center's student orchestra will give its weekly concert on Tuesday evening, July 23 in the Music Shed at 8:30; and student chamber music at 10 a.m. on Sunday, July 26 and a Composer's Forum on Sunday evening at 8:30 are other features of the school's program open to Friends.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620
JUL 20 1959

At Tanglewood

The fourth week-end of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Friday and Saturday nights and Sunday afternoon will feature the music of Brahms.

Pierre Monteux will conduct Friday night Bach's Passacaglia and Fugue in C minor, Eleven Chorale Preludes, Op. 122 by Brahms, and Richard Strauss' "Don Juan." Isaac Stern will be soloist in Brahms' Violin Concerto in D major, Op. 77.

Charles Munch will conduct Saturday night, the program to be Brahms' Academic Festival Overture, Op. 80; Piston's Symphony No. 3 and Brahms' Symphony No. 1.

Rudolf Serkin will be soloist in Brahms' Piano Concerto No. 2 in B flat major, Op. 83, Sunday afternoon with Dr. Munch conducting.

At that concert Aaron Copland will conduct his own orchestral suite from the opera, "The Tender Land." The program will open with Brahms' Variations on a Theme by Haydn.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 20 1959

Fourth Tanglewood Weekend to Feature Music of Brahms

The fourth weekend of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Friday and Saturday evenings and Sunday afternoon will feature music of Johannes Brahms.

Monteux, Munch

Pierre Monteux will be guest conductor of the concert on Friday evening at 8:30. His program will include Bach's Passacaglia and Fugue in C minor, orchestrated by Ottorino Respighi; Brahm's Violin Concerto in D major, Op. 77 with Isaac Stern as soloist; Eleven Chorale Preludes, Op. 122 by Brahms, orchestrated by Virgil Thomson; and Richard Strauss' tone poem. "Don Juan," Op. 20.

The concert Saturday at 8:30 will be under the direction of Charles Munch, who will include on his program Brahms' Academic Festival Overture, Op. 80; Piston's Symphony No. 3 and Brahms' Symphony No. 1.

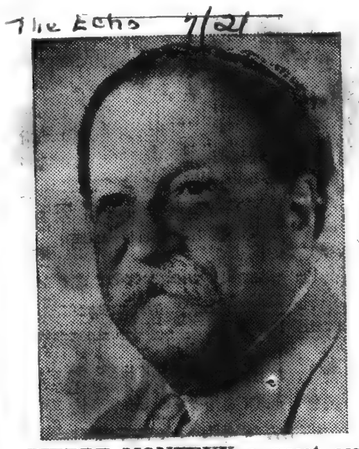
Rudolf Serkin will be piano soloist in the third concert of the weekend Sunday afternoon at 2:30, with Dr. Munch again conducting. The program will open with Brahms' Variations on a Theme by Haydn. Aaron Copland, noted American composer and chairman of the Faculty of the Berkshire Music Center, will conduct his own orchestral suite from the opera "The Tender Land," which was performed by the Tanglewood Opera Department in 1954. Mr. Serkin will be soloist in Brahms' Piano Concerto No. 2 in B flat major, Op. 83.

Bel Arte Trio

The Bel Arte Trio will appear at the Chamber Music concert on Wednesday evening in the Theater-Concert Hall. The Trio, whose members include Ruth Posselt, violin; Joseph de Pasquale, viola, and Samuel Mayes, cello, will perform Beethoven's String Trio in C minor, Op. 9, No. 3, and Dohnanyi's Serenade for String Trio, Op. 10. The Trio will be assisted by Ralph Berkowitz, piano, in the Piano Quartet in G minor, Op. 25 by Brahms.

A special concert by Fromm Fellowship Players at the Berkshire Music Center will be presented on Tuesday evening at 8:30 in the Theater-Concert Hall. This concert, as well as other student performances during the week, will be open to Friends of the Berkshire Music Center. Two lectures will be presented — lecturing on Wednesday, at 3:15 p.m. in the Chamber Music Hall will be the composer, Gunther Schuller. Mr. Schuller will also speak on Friday afternoon at the same time and two of his works will be performed. The Berkshire Music Center's student orchestra will give its weekly concert on Tuesday evening at 8:30 in the Music Shed, and student chamber music at 10 a.m. on Sunday, and a Composer's Forum on Sunday evening at 8:30 are other features of the School's program open to Friends.

The Echo 7/21



PIERRE MONTEUX a guest conductor of the Boston Symphony Orchestra at the Berkshire Festival being held at Tanglewood. Mr. Monteux is conducting one concert on each of the last four week ends of the Festival.

Brahms Weekend At Tanglewood

The fourth weekend of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood in Lenox, this Friday and Saturday evenings and Sunday afternoon will feature music by Johannes Brahms.

Pierre Monteux will be guest conductor of the concert on Friday evening at 8:30. His program will include Bach's Passacaglia and Fugue in C minor, orchestrated by Ottorino Respighi; Brahms' Violin Concerto in D major with Isaac Stern as soloist; Eleven Chorale Preludes by Brahms, orchestrated by Virgil Thomson; and Richard Strauss' tone pome, "Don Juan."

The concert on Saturday evening at 8:30 will be under the direction of Charles Munch, who will include on his program Brahms' Academic Festival Overture, Op. 80; Piston's Symphony No. 3 and Brahms' Symphony No. 1.

Rudolf Serkin will be piano soloist in the third concert of the weekend on Sunday afternoon, at 2:30, with Dr. Munch again conducting. The program will open with Brahms' Variations on a Theme by Hyden. Aaron Copland, noted American composer and Chairman of the Faculty of the Berkshire Music Center, will conduct his own orchestral suite from the opera "The Tender Land." Mr. Serkin will be soloist in Brahms' Piano Concerto No. 2 in B flat major.

The Bel Arte Erio will appear at the Chamber Music concert tomorrow, Wednesday evening in the Theatre-Concert Hall. The Trio will perform Beethoven's String Trio in C minor, and Dohnanyi's Serenade for String Trio. The Trio will be assisted by Ralph Berkowitz, piano, in the piano Quartet in G minor by Brahms.

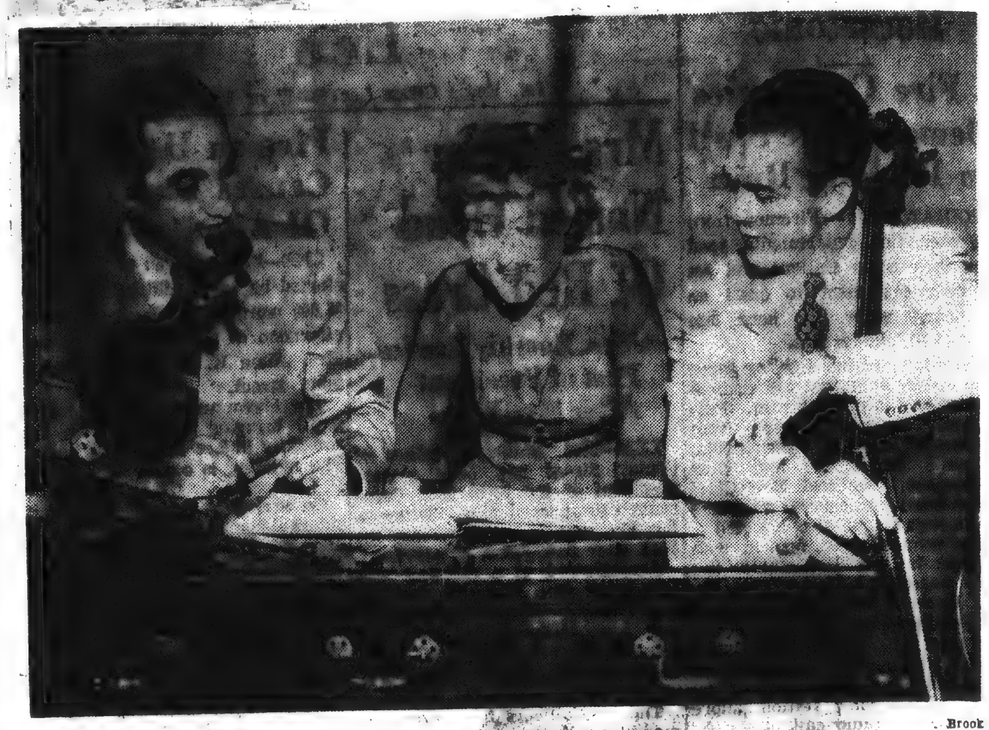
A special concert by Fromm Fellowship Players at the Berkshire Music Center will be presented tonight, Tuesday, at 8:30 in the Theatre-Concert Hall. This concert, as well as other student performances during the week, will be open to Friends of the Berkshire Music Center. Two lectures will be presented - lecturing Wednesday, at 3:15 in the Chamber Music Hall will be the composer, Gunther Schuller. Mr. Schuller will also speak on Friday afternoon at the same time and two of his works will be performed. The Berkshire Music Center's student orchestra will give its weekly concert on Tuesday evening, July 23 in the Music Shed at 8:30 and student chamber music at 10 a. m. on Sunday, July 26 and a Com-8:30 are other features of the school's poser's Forum on Sunday evening at program open to Friends.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
JUL 22 1959

Blochs 'Schelomo' At Tanglewood Sat.

Charles Munch, Music Director of the Boston Symphony Orchestra, announces a change in the Orchestra's program for Saturday evening's Berkshire Festival concert at 8:30 in the Music Shed. He will conduct Ernest Bloch's "Schelomo," Hebrew Rhapsody for Cello and Orchestra in memory of the composer who died on July 15. The soloist will be the Orchestra's first cellist, Samuel Mayes. The complete Saturday evening program will be as follows: Piston's Symphony No. 3, Bloch's "Schelomo," Brahms' Symphony No. 2 in D major.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 21 1959



. Brook

THE BEL ARTE TRIO, Joseph de Pasquale, viola, Ruth Posselt, violin, and Samuel Mayes, cello, will appear at Tanglewood in the fourth of the Wednesday evening chamber music series, tomorrow night at 8:30 in the theater-concert hall. Trio will be assisted by Ralph Berkowitz, pianist. Program will include works of Beethoven, Brahms and Dohnanyi.

Bel Arte Trio To Be Heard In Chamber Music Concert

TANGLEWOOD — The Bel Arte Trio will give a chamber music performance in the theater-concert hall tomorrow evening at 8:30 in the fourth of the Wednesday night series during the 1959 Berkshire Festival. The trio, whose members include Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello, will perform Beethoven's String Trio in C minor, Opus 9, No. 3 and Dohnanyi's Serenade for String Trio, Opus 10. The trio will be assisted by Ralph Berkowitz at the piano in Brahms' Piano Quartet in G minor, Opus 25.

A special concert by Fromm Fellowship players at the Berkshire Music Center will be given tonight at 8:30 in the theater-concert hall. This concert is open to Friends of the Music Center.

Thursday night, Dr. Charles Munch, musical director of the BSO and head of the Music Center will conduct a concert by the student orchestra in the Music Shed at 8:30. The orchestra will perform the suite from Faure' "Pelleas and Melisande" under Dr. Munch's direction, his first with the students this season.

The fourth weekend of major concerts by the BSO in the Music Shed will feature music of Johannes Brahms. Pierre Monteux will conduct Friday evening and Dr. Munch on Saturday night. Isaac Stern will be violin soloist with the orchestra on Friday evening. Sunday afternoon Rudolf Serkin will be piano soloist, with Dr. Munch again conducting.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
JUL 21 1959

Program Change At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, announces a change in the orchestra's program for Saturday evening's Berkshire Festival concert on July 25 at 8:30 in the music shed. He will conduct Ernest Bloch's "Schelomo," Hebrew Rhapsody for Cello and Orchestra in memory of the composer who died on July 15. The soloist will be the Orchestra's first cellist, Samuel Mayers. The complete Saturday evening program will be as follows: Piston's Symphony No. 3, Bloch's "Schelomo," Brahms' Symphony No. 2 in D major.

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917. Two of the Three Psalms which he set for soprano and orchestra were sung by Mme. Povla Frijsh, November 14, 1919. His orchestral poems, Winter, Spring were performed April 29, 1921; his Suite for Viola and Orchestra, December 11, 1925 and November 10, 1944; his Concerto Grosso No. 1 for String Orchestra, December 24, 1925; Four Episodes for Chamber Orchestra, December 29, 1927; and America, December 21, 1928. "America" was repeated in the following year; the Three Jewish Poems has had performances in 1926, 1927 and 1938.

NEW YORK POST, TUESDAY, JULY 21, 1959

Monteux to Lead Brahms At Tanglewood Friday

Pierre Monteux will open the fourth week-end of concerts Friday night at the Berkshire Festival, Lenox, Mass., leading the Boston Symphony in two works by Brahms. Violinist Isaac Stern will be soloist at Tanglewood in the Violin Concerto in D Major. The second selection will be Eleven Chorale Preludes orchestrated by Virgil Thomson. Strauss tone poem, "Don Juan," and the Bach-Respighi "Passacaglia and Fugue in C Minor" complete the program.

Charles Munch leads Saturday night's event consisting of Brahms' First Symphony in C Minor, the Academic Festival Overture and Piston's Symphony No. 3.

Sunday afternoon's program features pianist Rudolf Serkin in the Brahms Piano Concerto No. 2 in B Flat Major, Op. 83, and the composer's "Variations on a Theme by Haydn." Copland's orchestral suite from his opera, "The Tender Land," is also scheduled.

SCHENECTADY, N.Y.
GAZETTE
D. 46,209
JUL 21 1959

Tanglewood Plans Brahms Music in Shed

Music of Johannes Brahms will be featured at concerts of the Boston Symphony Orchestra this weekend at the music shed at Tanglewood, Lenox, Mass.

* * *

PIERRE MONTEUX will conduct the Friday evening concert at 8:30 o'clock and Charles Munch will conduct the Saturday evening concert and the Sunday concert at 2:30 p.m.

Monteux's program on Friday evening will include the Bach "Passacaglia and Fugue in C minor" orchestrated by Ottorino Respighi; the Brahms' "Violin Concerto in D major, opus 77" with Isaac Stern as soloist; "Eleven Chorale Preludes, opus 122, Brahms, orchestrated by Virgil Thomson; and Richard Strauss' tone poem, "Don Juan, opus 20."

* * *

THE SATURDAY evening program will include the Brahms' "Academic Festival Overture, opus 80"; Piston's "Symphony number 3" and the Brahms' "Symphony number 1."

Rudolf Serkin will be piano soloist Sunday afternoon. The program will open with Brahms' "Variations on a Theme by Haydn." Aaron Copland will conduct his own orchestral suite from the opera, "The Tender Land" and Serkin will appear in Brahms' "Piano Concerto number 2 in B flat major, opus 83."

* * *

THE BELLE ARTE trio will appear at the chamber music concert tomorrow evening in the Theatre-Concert Hall. Trio members are Ruth Posselt, violin; Joseph de Pasquale, viola; and Samuel Mayes, cello. The program will include the Beethoven "String Trio in C minor, opus 9, number 3"; and Dohnanyi's "Serenade for String Trio, opus 10." Ralph Berkowitz, piano, will aassist the trio in the "Piano Quartet in G minor, opus 25." Brahms.

TIGHT BINDING

Manos

STUDENTS in the Berkshire Music Center orchestra will be directed by Dr. Charles Munch, head of the BSO school at Tanglewood, at tomorrow night's concert in the Music Shed. The program is open to Friends of the Music Center. Dr. Munch will conduct the student orchestra in a performance of "Pelleas and Melisande" by Faure. Here he rehearses with the group at Tanglewood. The concert will open at 8:30 with Brahms' "Tragic Overture," conducted by Diago Pacheco.

Tanglewood Parade

Fiedler and the Boston Pops To Stage Gershwin Festival

TANGLEWOOD — The high-light of this season's Tanglewood-on-Parade on Thursday, Aug. 6, will be a Gershwin Festival concert in the Music Shed, performed by the Boston Pops Orchestra, under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music here.

Piano Soloist

Earl Wild, will be the piano soloist with Mr. Fiedler and the orchestra in two Gershwin selections, the Piano Concerto in F and "Rhapsody in Blue." The program will open with an American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The "Rhapsody in Blue" will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the barn for all ticket holders. At 5:45 p.m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood-on-Parade will go on sale at the Tanglewood box office tomorrow.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416
JUL 22 1959

Bloch Memorial Program At Tanglewood Saturday

Late Composer's 'Schelomo,' for Cello and Orchestra to Be Included in Concert; Bel Arte Trio This Evening

Charles Munch, music director of the Boston Symphony Orchestra, announce a change in the orchestra's program for Saturday evening's Berkshire Festival concert at 8.30 in the Music Shed. He will conduct Ernest Bloch's "Schelomo," Hebrew Rhapsody for cello and orchestra in memory of the composer who died on the 15th. The soloist will be the orchestra's first cellist, Samuel Mayes. The complete Saturday evening program will be as follows: Piston's Symphony No. 3, Bloch's "Schelomo," Brahms' Symphony No. 2 in D major.

First Performances

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917. Two of the Three Psalms which he set for soprano and orchestra were sung by Mme. Povla Frijsh, Nov. 14, 1919. His orchestral poems, Winter, Spring were performed April 29, 1921; his Suite for Viola and Orchestra, Dec. 11, 1925 and Nov. 10, 1944; his Concerto Grosso No. 1 for String Orchestra, Dec. 24, 1925; Four Episodes for Chamber Orchestra, Dec. 29, 1927; and America, Dec. 21, 1928.

America was repeated the following year; the Three Jewish Poems has had performances in 1926, 1927 and 1936. On March 17-18, 1939, the composer conducted his "Macbeth" interludes. Three Jewish Poems, and America. His Violin Concerto was performed Jan. 6, 1940; Baal Shem, Feb. 2, 1951; Concerto Symphonique, Nov. 28, 1952. Charles Munch conducted the first American performance of Bloch's Concerto Grosso No. 2 on Oct. 9, 1953. The Concerto Grosso won the New York Music Critics Award in 1953 for the best work in the orchestral category. Dr. Munch also presented the first performance of Bloch's Concerto for Violin in Paris in 1938. The soloist was Joseph Szigeti.

Bel Arte Trio Tonight

The fourth Wednesday evening chamber music concert of the current Berkshire Festival season will feature the Bel Arte Trio, assisted by Ralph Berkowitz, piano, at 8.30 in the theater-concert hall.

The members of the trio are Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello. They are all members of the faculty of the Berkshire Music Center, as is Mr. Berkowitz. Mr. de Pasquale is principal viola and Mr. Mayes principal cello of the Boston Symphony Orchestra.

The Program

Their program tonight will consist of the following numbers: Beethoven's String Trio in C minor, Op. 9, No. 3; Dohnanyi's Serenade for String Trio, Op. 10; and the Brahms Piano Quartet in G minor, Op. 25, for which the trio will be joined by Mr. Berkowitz.

Artists who will appear on subsequent Wednesday evenings will be Alexander Schneider, violin, and Leon Kirchner, piano (July 29); and the Kroll Quartet (Aug. 5).

from all these concerts benefit Scholarship [illegible] Music Center.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 22 1959

Composer Bloch Will Be Honored

Tanglewood Concert to Include 'Schelomo'

The Boston Symphony Orchestra, will change its program for Saturday evening's Berkshire Festival concert July 25, to play Ernest Bloch's "Schelomo," Hebrew rhapsody for cello and orchestra, in memory of the composer who died on July 15. The soloist will be the orchestra's first cellist, Samuel Mayes. The complete program will be: Piston's Symphony No. 3, Bloch's "Schelomo," Brahms' Symphony No. 2 in D major.

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" in 1917.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,468 S. 527,002
JUL 22 1959

Munch Slates 'Schelomo'

LENOX, Mass., July 21.—In memory of Ernest Bloch, who died July 15, Charles Munch will conduct the Boston Symphony Orchestra in that noted composer's "Schelomo" in Saturday night's Berkshire Festival Concert in the Music Shed at Tanglewood, here. Samuel Mayes, the orchestra's first cellist, will be the soloist. The other items in the revised program are Walter Piston's Symphony No. 3 and Brahms' Symphony No. 2.

SCHENECTADY, N.Y.
GAZETTE
D. 46,209
JUL 22 1959

Concert Altered At Music Shed To Honor Bloch

Charles Munch, music director of the Boston Symphony Orchestra, has announced a change in the orchestra's program for the Berkshire Festival concert at 8:30 p.m. Saturday in the Music Shed.

He will conduct Ernest Bloch's "Schelomo," Hebrew Rhapsody for Cello and Orchestra in memory of the composer who died July 15. The soloist will be the orchestra's first cellist, Samuel Mayes.

The complete Saturday evening program will be as follows: Piston's Symphony No. 3, Bloch's "Schelomo," Brahms' Symphony No. 2 in D major.

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917.

Munch conducted the first American performance of Bloch's Concerto Grosso No. 2 on Oct. 9, 1953. The Concerto Grosso won the New York Music Critics Award in 1953 for the best work in the orchestral category. Dr. Munch also presented the first performance of Bloch's Concerto for Violin in Paris in 1938. The soloist was Joseph Szigeti.

France has a population of about 40 million people. This does not include its colonial population.

Review
BRANFORD, Conn.
Weekly Independent
Circ. 1,200
JUL 22 1959

Others travel and in our mail this week was a card from the Grand Canyon.

We were not far from it in the Yellowstone. Another card bore the invitation postmark of Calgary, Alberta. It's the time of the annual stampede when all Calgary takes time off for the big rodeo. There will be Indians (real ones), cowboys and horses and much excitement and fun. Years ago we spent a week there and they drove us a short distance from the city, where they have huge dinosaurs roaming the plain. They are very lifelike.

Another memory of the city is funnier. From the home of our hostess we watched the sunset for a long time and finally remarked on the fact. He laughed and said, "the sunset is not in that direction, those are our oilfields burning out on the prarie". At that time the Prince of Wales owned a lot of oil near Calgary. Must get out "Mrs. Mike" again and read again of the city's early days.

Almost time for rehearsals Saturday morning at Tanglewood only a dollar, the time 10:00 and you can get a lunch there or take it.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUL 21 1959

Program Change At Music Shed

Charles Munch, music director of the Boston Symphony Orchestra, announces a change in the orchestra's program for Saturday evening's Berkshire Festival concert at 8:30 in the Music Shed. He will conduct Ernest Bloch's "Schelomo," Hebrew Rhapsody for cello and orchestra in memory of the composer who died on July 15. The soloist will be the orchestra's first cellist, Samuel Mayes. The complete Saturday evening program will be as follows: Piston's Symphony No. 3, Bloch's "Schelomo," Brahms' Symphony No. 2 in D major.

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 18,203
JUL 22 1959

Weekend Programs

The fourth weekend of concerts by the Boston Symphony orchestra in the Music Shed at Tanglewood, Lenox, Mass., Friday and Saturday evenings and Sunday afternoon will feature the music of Johannes Brahms.

Pierre Monteux will be guest conductor Friday at 8:30 o'clock. The program will include Bach's Passacaglia and Fugue in C minor; Brahms Violin Concerto in D major with Isaac Stern as soloist; Eleven Chorale Preludes by Brahms and Richard Strauss' tone poem, "Don Juan."

The concert Saturday at 8:30 o'clock will be under the direction of Charles Munch who has announced a change in the program. He will conduct Ernest Bloch's "Schelomo," Hebrew Rhapsody for Cello and Orchestra in memory of the composer who died on July 15. Soloist will be the orchestra's first cellist, Samuel Mayes. Other works to be featured are Piston's Symphony No. 3 and Brahms' Symphony No. 2 in D major.

Rudolph Serkin will be piano soloist in Brahms' Piano Concerto No. 2 in B flat major on Sunday afternoon at 2:30 o'clock with Dr. Munch again conducting.

The program will open with Brahms' Variations on a Theme by Haydn. Aaron Copland, noted American composer, will conduct his own orchestral suite from the opera "The Tender Land."

Berkshire Quartet

John Langstaff, baritone, will be the assisting artist with the Berkshire Quartet at the 4 o'clock Sunday afternoon concert at Music Mountain, Falls Village.

Works to be performed include Beethoven, R. Evett and Brahms.

Jacob's Pillow Festival

For its farewell eight performances at Jacob's Pillow Dance festival, the Ballet Rambert, which has made a smash hit in the Berkshires will dance a full-length presentation of "Coppelia," Tuesday through Saturday nights at 9 p.m., and Thursday through Saturday matinees at 4 p.m., July 28- Aug. 1.

Following a week of contemporary English ballets, the company returns to a perennial favorite. Based on Hoffman's story "Der Sandmann" it was one of the earliest works using the "doll come to life" theme.

120

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 23 1959

Music Review

The Bel Arte Trio

By JAY C. ROSENFELD

THE FOURTH chamber music concert of the regular Wednesday evening series was played in the Theater-Concert Hall at Tanglewood last night by the Bel Arte Trio, Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello. They played the Beethoven Trio, Op. 3, No. 3, in C minor and the Dohnanyi Serenade, Op. 10. After intermission they were joined by Ralph Berkowitz, pianist, for the Brahms quartet, Op. 25, G minor.

By a remarkable coincidence all the pieces in the program were produced when each of the three composers was in his 28th year: Beethoven in 1798, Brahms in 1861 and Dohnanyi in 1904. The literature for string trio is decidedly small, and few have been attracted to write for this special combination. Dohnanyi attempted it but this single time; Beethoven had written three previously to the one played last night.

* * *

LACKING the second violin of a string quartet, the artists are exposed quite beyond the comparative protective security of four instruments. But it would be difficult to find three individuals who possess a more beautiful tone and complete technical mastery than the Bel Arte members.

The Beethoven, early as it is among his chamber music, is already the music of a man with the weight of the world on his shoulders. Dohnanyi at this point is without a care, flippant, even debonair and witty, but with an exceptional sense of the capabilities of strings. His scherzo is a bit of fireworks that would not come off at all in hands less skilled than those of the virtuosi who played it last night and made it a later-day "Midsummer Night's Dream."

THIS WAS ensemble playing of the first water, but the best ensemble thinking of the evening occurred in the piano quartet where there was actually more meaty substance to masticate. The initial piano statement was comforting for although Brahms asked for it allegro, it immediately subsides into a dolce mood not to be disturbed till the strings take over the original piano theme. This sense of appropriateness pervaded the whole performance and gave it authenticity, although they must have had access to traditions beyond our ken for the privilege of taking a breath in the exciting, final, boisterous Hungarian dance before repeating the theme in the suddenly more quiet, mysterious spirit that Beethoven wrote.

* * *

EACH of the young composers gave evidence of being interested in extending the expressive range of the instruments for which he wrote. There is always much discussion concerning the playing standards in Beethoven's time, and one wonders if there were any performers in his day, even though he obviously wrote for them, who could play with such articulation the swirls and flourishes his trio contains and which the three artists threw off with such audacious brush strokes. And Dohnanyi can not have heard his scherzo played with more sparkle and clarity than the largest audience of the chamber music season heard and applauded last night.

Brahms wanted a certain tone effect in his intermezzo and indicates that the violin alone, of the strings, should use a mute, thus placing that instrument, so to speak, off stage in the wings. He used this device at other times, too, but never more tellingly. Needless to say, the audience, so many of whom were familiar with the program, showed their enthusiasm for its superb rendition.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,684
047
JUL 23 1959

Brahm's weekend set for tanglewood series

PIERRE MONTEUX

The fourth weekend of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, Mass. will get underway tomorrow evening, (Friday) at 8:30 p. m. and continue on Saturday at 8:30 p. m. and Sunday at 2:30 p. m. Featured will be the music of Johannes Brahms.

Pierre Monteux will be guest conductor of tomorrow evening's concert. His program will include Bach's Passacaglia and Fugue in C. Minor, orchestrated by Ottorino Respighi, Brahm's Violin Concerto in D Major, Op. 77 with Isaac Stern as soloist; Eleven Chorale Preludes, Op. 122 by Brahms, orchestrated by Virgil Thompson and Richard Strauss' tone poem, "Don Juan,' Op. 20.

CHARLES MUNCH

Saturday's program has been changed from the one originally scheduled. The best information on hand at press time indicates that the Boston Symphony's permanent conductor, Charles Munch, wished to pay tribute to the composer Bloch, who died recently and has scheduled some music by the late composer for the first half of the concert. In addition the orchestra will perform Piston's Symphony No. 3. The second half of the concert will hear the performance of one of Brahm's symphony, his second, instead of the first as had been originally scheduled. Brahm's Academic Festival Overture, originally scheduled, will not be played.

Rudolph Serkin will be the piano soloist in the third concert of the weekend on Sunday afternoon with Dr. Munch again conducting. The program will open with Brahm's Variations On a Theme by Haydn. Then Aaron Copland, noted merican composer and Chairman of the Faculty of the Berkshire Music Center, will conduct his own orchestral suite from the opera "The Tender Land". Mr. Serkin will be soloist in Brahm's Piano Concerto No. 2 in B flat major, Op. 83.

The feature of this past weekend's concert series was the very warm and beautifully read Tchaikovsky Violin Concerto, as performed by Isaac Stern. Lukas Foss conducted his Symphony of the Chorales which one must get used to.

For those who cannot get up to Tanglewood for as many concerts as they would wish two area FM stations are doing a fine job in bringing the Tanglewood concerts into the home: WNHC-FM broadcasts live each Saturday evening's concert from the WQXR network and WHCN, Hartford presents taped re-broadcasts of the previous week's concerts every Monday and Friday evenings at 8:30 p. m. The New Haven station is at 99.1 mc. and the very good Hartford outlet is at 106.1 mc.

Spfd. Repub. 7/23

Bel Arte Trio, Pianist Heard At Tanglewood

By WILLARD M. CLARK

LENOX—The chamber music concert at Tanglewood Wednesday night was given by the Bel Arte Trio composed of Ruth Posselt, violin, Joseph De Pasquale, viola, and Samuel Mayes, cello.

Rewarding Program

When so skilled musicians get together to make music one is sure of a rewarding period of listening. The trio offered works by Beethoven and Dohnanyi, and, with pianist Ralph Berkowitz, the Brahms "Piano Quartet in G Minor," Op. 25

Beethoven handles the trio form with utmost confidence and with obvious affection. The "Trio in C Minor," Op. 9, No. 3 is a sunny work rich in imagination and interesting developments. Of the three trios for strings, this is the only one in the minor and it is perhaps the most stalwart member of the three. In spite of the minor key, which usually denotes tragedy, the work seems a happy one, often serene yet never bloodless.

In spite of some erratic intonation, the performance went well with the three artists successfully realizing the intent of the work.

Charming Work

Dohnanyi's "Serenade for String Trio" is an utterly charming work, one which the layman can enjoy a first hearing. Its five movements range through a march, romance, scherzo, variations and rondo. It is a busy work, rich in imagery and delightfully varied.

The trio brought to it a fine balance and blend of tone as well as a feeling of enjoyment in its performance. Its appeal to the audience was ambly evident. Good comedy can be instantly recognized and Dohnanyi proves himself a comedian who is also capable of serious utterance.

Brahms' "Quartet for Piano and Strings, in G minor," Op. 25, is the first of the three piano quartets. The combination had been used but seldom up to his time, but it proved congenial to the composer and he handles it with a freedom and confidence not thus far achieved by others.

Fine Pianist

Mr. Berkowitz is a fine pianist and one listened to a full bodied, sonorous performance beautifully integrated and stylistically sound. The listener will not soon forget the beauty and melodic charm of the intermezzo or the swift display of pyrotechnics in the rondo and final presto.

Next Wednesday night the chamber music concert will be given by Alexander Schneider, violin, and Leon Kirchner, piano. The program will include the Mozart sonatas for violin and piano in B flat, K. 570, and B flat, K. 454. Mr. Kirchner will play his piano sonata (1948) and join with Mr. Scheneider in his "Sonata Concertante for Piano and Violin" (1952).

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 22 1959

Dr. Munch, Griswold To Conduct Student Orchestra Tomorrow

Dr. Charles Munch, director of the Berkshire Music Center at Tanglewood will conduct the student orchestra at its regular concert tomorrow night at 8.30 o'clock in the Shed.

The program will open with Brahms' Tragic Overture, conducted by Diago Pacheco of Sao Paulo, Brazil. Dr. Munch will then direct the students in a performance of Pelleas and Melisande by Faure.

Following the intermission Thomas Griswold of Williamstown is to conduct the first movement of Piano Concerto No. 5 of Beethoven with Eugenia Hyman of Elizabeth, N. J., as the soloist. Seymour Lipkin, associate head of the Department of Instrumental Music, will conduct Walter Piston's Concerto for Orchestra as the concluding work of the program.

The fourth in the series of Sunday morning chamber music concerts will take place in the Chamber Music Hall at 10 a. m. The opening piece of the program was prepared under the direction of Sherman Walt, first bassoon of the Boston Symphony Orchestra. This is to be the Beethoven Quintet for Piano and Winds. Also to be heard is the String Quartet of Debussy which William Kroll of the Chamber Music Faculty has directed. The concluding chamber work is the Riegger Nonet prepared by William Gibson, first trombone of the Boston Symphony.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUL 22 1959

Bel Arte Trio At Tanglewood

The fourth Wednesday evening chamber music concert of the current Berkshire Festival season will feature the Bel Arte Trio, assisted by Ralph Berkowitz, piano, at 8:30 tonight in the Theatre - Concert Hall at Tanglewood.

The members of the trio are Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello. They are all members of the faculty of the Berkshire Music Center, as is Berkowitz. De Pasquale is principal viola and Mayes principal cello of the Boston Symphony Orchestra.

Their program tonight will consist of the following numbers: Beethoven's String Trio in C minor, Op. 9, No. 3; Dohnanyi's Serenade for String Trio, Op. 10; and the Brahms Piano Quartet in G minor, Op. 25, for which the trio will be joined by Berkowitz.

Artists who will appear on subsequent Wednesday evenings will be Alexander Schneider, violin and Leon Kirchner, piano (July 29), and the Kroll Quartet (August 5). Net proceeds from all these concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161
JUL 22 1959

Tanglewood Program Change on Saturday

A change in the program for the Boston Symphony at Tanglewood Music Shed Saturday at 8:30 p. m. has been announced by Charles Munch, conductor.

"Schelomo," Hebrew rhapsody for cello and orchestra, will be inserted in memory of the composer, Ernest Bloch, who died July 15. Samuel Mayes, first cellist in the symphony, will be the soloist.

Also on the program will be Piston's Symphony No. 3 and Brahms' Symphony No. 2 in D Major.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 23 1959

COMING SUNDAY to Tanglewood for his first appearance of the Festival season is Rudolf Serkin, the famed pianist, who will be the soloist with the BSO, performing Brahms Piano Concerto No. 2. Mr. Serkin drew the largest crowd in Festival history to Tanglewood in 1956 when he played before 16,580 persons.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
JU 59

BRAHMS WEEK END SET AT TANGLEWOOD

His Works to Be Featured on Three Programs

Pierre Monteux Will Be Guest Conductor Friday Evening With Charles Munch Leading Saturday And Sunday Concerts.—Serkin And Copland On Program.

The fourth week-end of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood in Lenox, on Friday and Saturday evenings and Sunday afternoon will feature music of Johannes Brahms.

Pierre Monteux will be guest conductor of the concert on Friday evening, July 24, at 8:30. His program will include Bach's Passacaglia and Fugue in C minor, orchestrated by Ottorino Respighi; Brahms' Violin Concerto in D major, Op. 77 with Isaac Stern as soloist; Eleven Chorale Preludes, Op. 122 by Brahms, orchestrated by Virgil Thomson; and Richard Strauss' tone poem, "Don Juan," Op. 20.

The concert of Saturday, July 25 at 8:30 will be under the direction of Charles Munch, who will include on his program Brahms' Academic Festival Overture, Op. 80; Piston's Symphony No. 3 and Brahms' Symphony No. 1.

Rudolf Serkin will be piano soloist in the third concert of the week-end on Sunday afternoon, at 2:30 with Dr. Munch again conducting. The program will open with Brahms' Variations on a Theme by Haydn. Aaron Copland, noted American composer and chairman of the faculty of the Berkshire Music Center, will conduct his own orchestral suite from the opera "The Tender Land," which was performed by the Tanglewood Opera Department in 1954. Mr. Serkin will be soloist in Brahms' Piano Concerto No. 2 in B flat major, Op. 83.

The Bel Arte Trio appeared at the Chamber Music concert on Wednesday evening, July 22, in the Theatre-Concert Hall. The Trio, whose members include Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello, performed Beethoven's String Trio in C minor, Op. 9, No. 3, and Dohnanyi's Serenade for String Trio, Op. 10. The Trio was assisted by Ralph Berkowitz, piano, in the Piano Quartet in G minor, Op. 25 by Brahms.

GUEST CONDUCTOR . . . with the Boston Symphony Orchestra who will direct the concert of Brahms music this Friday night.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 24 1959

voting in the original contest.

Program Change

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Rudolf Serkin will be soloist in the Piano Concerto in D minor, No. of Johannes Brahms, instead of Piano Concerto No. 2, as previously announced. The complete program, which will be under Dr. Munch's direction, follows: Brahms' Variations on a Theme of Haydn, Aaron Copland's Suite from "The Tender Land," conducted by the composer, and Brahms' Piano Concerto No. 1 in D minor, with Mr. Serkin soloist.

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 28,246 S. 28,226
JUL 24 1959

Berkshire Concert Program Changed

Charles Munch, music director of the Boston Symphony orchestra, has made known a change in the orchestra's program for tomorrow night's Berkshire Festival concert, 8:30 o'clock, in the Music shed at Tanglewood, Lenox, Mass. He will conduct Ernest Bloch's "Schelomo," Hebrew Rhapsody for Cello and Orchestra in memory of the composer who died on July 15. The soloist will be the orchestra's first cellist, Samuel Mayes. The complete Saturday night program will include Piston's Symphony No. 3, Bloch's "Schelomo," and Brahms' Symphony No. 2 in D major.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463
JUL 23 1959

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The fourth weekend of concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood, Lenox, on Friday and Saturday evenings and Sunday afternoon (July 24-25-26), will feature music of Johannes Brahms.

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702
JUL 23 1959

Tanglewood Peformance of Schelomo To Honor Memory of Ernest Bloch

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The complete Saturday evening program will be as follows: Piston's Symphony No. 3; Bloch's "Schelomo," Brahms' Symphony No. 2 in D major.

The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917. Two of the Three Psalms which he set for soprano and orchestra were sung by Mme. Povla Frijsh, Nov. 14, 1919. His orchestral poems, Winter, Spring, were performed April 29, 1921; his Suite for Viola and Orchestra, Dec. 11, 1925 and Nov. 10, 1944; his Concerto Grosso No. 1 for String Orchestra, Dec. 24, 1925; Four Episodes for Chamber Orchestra, Dec. 29, 1927; and "America," Dec. 21, 1928. "America" was repeated in the following year; the "Three Jewish Poems" has had performances in 1926, 1927 and 1936.

On March 17-18, 1939, the composer conducted his "Macbeth" interludes, "Three Jewish Poems" and "America." His Violin Concerto was performed Jan. 5, 1940; Baal Shem, Feb. 2, 1951; Concerto Symphonique, Nov. 28, 1952.

Charles Munch conducted the first American performance of Bloch's Concerto Grosso No. 2 on Oct. 9, 1953. The Concerto Grosso won the New York Music Critics Award in 1953 for the best work in the orchestral category. Dr. Munch also presented the first performance of Bloch's Concerto for Violin in Paris in 1938. The soloist was Joseph Szigeti.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,953
JUL 23 1959

Munch Conducts Bloch Memorial

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Transcript (e)
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Independent
Circ. 13,085
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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
JUL 23 1959

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Journal
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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
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Jewish Advocate
BOSTON, Mass.
Weekly Independent
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 24 1959

young in the original contest.

Program Change

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POUGHKEEPSIE, N.Y.
NEW YORKER
D. 28,246 S. 29,226
JUL 24 1959

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122

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 24 1959

Berkshires Offer Host Of Vacation Selections

Classical Music, Jazz, Theater Productions, Camping or Luxury Living All Available

Many places vie for the title "Vacationland," but none can exceed the diversity of recreation to be found in the 942 square miles of wooded beauty and cultural delights which is Berkshire County.

Variety Abounds

Bounding the Commonwealth of the west, from the rugged Vermont country in the north to the Connecticut hills in the south, "The Berkshires" come close to being all things to all people.

This will undoubtedly come as news to those who have thought of the area as a rugged, campers' country — good for fishing and hunting and roughing it in general, but probably no place for one who prefers the finer things in life.

But the finer things in life are available in great variety in the Berkshires. This week, to take a merely representative sampling, the Boston Symphony will perform Rimsky-Korsakov, Debussy and Tchaikovsky under the venerable Pierre Monteux, and Brahms and Piston under Charles Munch, in the indescribably beautiful setting at Tanglewood. There, too, will be the precise yet delicate violin mastery of Isaac Stern.

Not to dwell too long on the classical in music—still in the week will be heard the Bel Arte Trio, Madelyn Vose and William Reynolds—for perhaps too much classical would leave the lover of the modern idiom feeling discouraged, and this will not happen in the Berkshires. For those who leave pear shaped tones to the squares, there is the Dave Brubeck Quartet, Sarah Vaughn and Tom Lehrer.

30 Productions Billed

For lovers of the legitimate theater, the finest acting talent has gathered to present "Picnic," "Pal Joey," "Diary of Anne Frank," "Charlie's Aunt" and "Howie." During the summer months, something over 30 full scale productions are mounted—certainly ample fare for the most demanding theatergoer. Should your theater preference turn toward the dance, however, Jacobs Pillow offers the incomparable Ruth St. Denis, Ted Shawn, the Ballet Rambert, Ballet Espanol Ximenez Vargas, Thomas Andrews, Jean Cebron and Baskar and Company.

Between evenings of watching, there is plenty to do when you would like to participate in your own entertainment. The country is dotted with lakes just fine for swimming or boating or bringing in bass, trout or perch. The woods vary from well-blazed trails for the tenderfoot to veritable "forests primeval" where it is possible to get dangerously lost, if you don't know how to manage.

The living can be as easy or as rugged as you wish. If you are a do-it-yourself camper, you can stay in one of the many state park campsites, where tentspace costs $1 a day. Or for the ultimate in do-nothing-yourself, there is the Berkshire Inn, the Curtis Hotel and myriad others catering to luxurious living.

Museums, Too

Afternoons may always be well spent in browsing through one of the museums. No backwoods trading posts these! The Clark Art Institute in Williamstown has an extensive collection of paintings, drawings, prints and sculpture by masters of six centuries. Similarly, the Berkshire Museum in Pittsfield, has the magnificent Spalding Chinese collection.

So if you have thought of the Berkshires as a country cabin with oil lanterns, you owe it to yourself to get better acquainted with this most diversified of all vacationlands.

SCHENECTADY, N.Y.
GAZETTE
D. 46,209
JUL 25 1959

Tanglewood Program Is Changed

Charles Munch, music director of the Boston Symphony Orchestra, has announced a program change for the orchestra's Berkshire Festival concert in the Music Shed at Tanglewood, Lenox, Mass., Sunday at 2:30 p.m.

* * *

RUDOLF SERKIN will be soloist in the Piano Concerto in D minor, No. 1 of Johannes Brahms, instead of the Piano Concerto No. 2 as previously announced.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
JUL 24 1959

Sunday Program At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, announces a program change for the orchestra's Berkshire Festival concert in the Music Shed at Tanglewood, Lenox, on Sunday afternoon, at 2:30. Rudolf Serkin will be soloist in the Piano Concerto in D minor, No. 1 of Johannes Brahms, instead of the Piano Concerto No. 2 as previously announced. The complete program, which will be under Dr. Munch's direction, will be as follows:

Brahms' Variations on a Theme of Haydn, Aaron Copland's Suite from "The Tender Land" conducted by the composer, and Brahms' Piano Concerto No. 1 in D minor, with Rudolf Serkin, soloist.

Catholic Observer
SPRINGFIELD, Mass.
Catholic
Weekly
JUL 24 1959

Eliminate The Negative

THERE IS a possibility that because of all the tumult and shouting about indecent motion pictures, objectionable books, questionable television shows and downright pornography, we may forget the many good and beautiful things available to ourselves and our children for entertainment in our leisure hours.

Here in the four counties of our Diocese of Springfield, we have many definite advantages. Every summer, for the time it takes to make a short run up the Turnpike to Lenox, we can attend the concerts at Tanglewood, concerts given by one of the best, certainly, if not the best orchestra in the world — the Boston Symphony.

The City of Springfield has one of the finest libraries in the country and the affiliation of local libraries with Springfield's and, in turn, Springfield's arrangements with the other great libraries, gives any of us access to any information we may want or need, in any conceivable field.

There are plenty of television programs that are entirely harmless and a few that can qualify as excellent, both from a moral and an esthetic viewpoint. Similarly good music is always available on FM radio bands and many local stations on regular AM broadcast bands furnish several hours a day of the best in recorded music.

As far as motion pictures are concerned, a little thought, taking the trouble to read newspaper reviews and scan the Legion of Decency ratings will give us the guidance we need toward good movie entertainment.

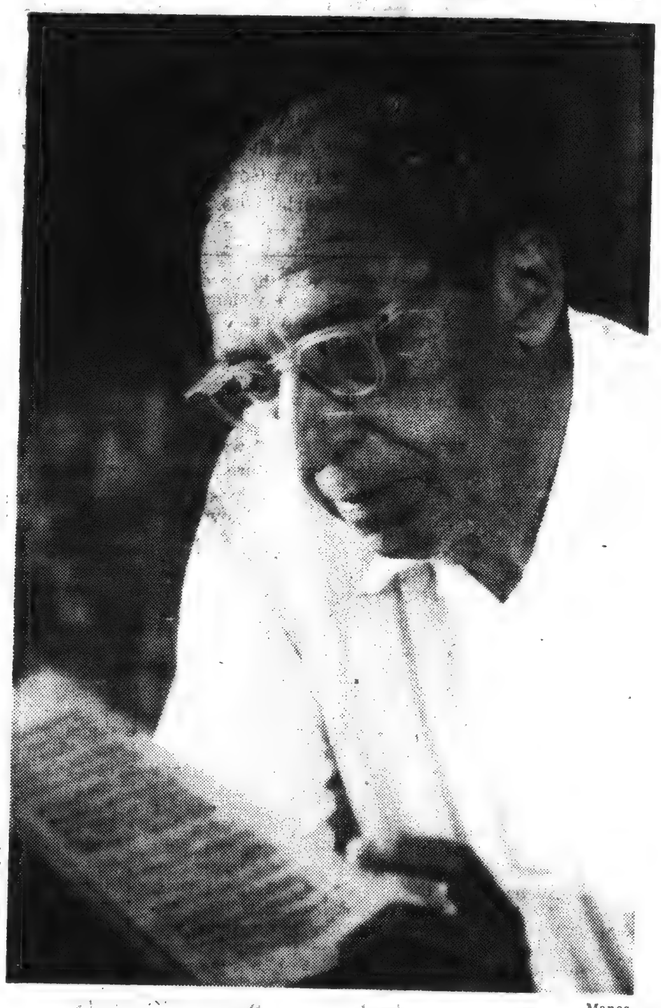
St. Thomas Aquinas, who has been famous for centuries for knowing what he was talking about, said that mankind cannot live without pleasure. Holy Mother Church knows this too, in fact she knew it long before St. Thomas was born. That is why she has always encouraged true art in all its forms.

In the words of a popular song of a few years (or is it decades?) ago, a song that would hardly qualify as high art, but was none-the-less good entertainment, "You Gotta Accentuate the Positive." Let's focus our minds and those of our children on the inexhaustible treasures of true art available to us — the great literature of past and present, the wonderful music that has been written and is being written, the beautiful paintings in our galleries and at our art colonies.

If we confine the many leisure hours that our American way of life has given us to all the good and beautiful things within easy reach, we won't have time to waste on the baser things that can only spoil our fun, degrade us in the eyes of our neighbors and stain our souls.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 25 1959

Fair Weather Is Forecast For Weekend Festival Events



Manos

Aaron Copland, the American composer and head of the department of composition at the Berkshire Music Center, looks over the score of his "Tender Land" suite which he will conduct tomorrow afternoon at the Music Shed during the first half of the Boston Symphony Orchestra's program.

TANGLEWOOD—With fair weather forecast for tonight and tomorrow, another big weekend appears to be in store for the Berkshire Festival. Last night a crowd of 7,800 turned out for the second Berkshire Nights concert by the Boston Symphony Orchestra in the Music Shed with Pierre Monteux conducting and Isaac Stern as violin soloist.

Tonight Dr. Charles Munch, musical director of the BSO, will conduct a concert beginning at 8:30 and featuring the works of Brahms and Piston.

Tomorrow afternoon at 2:30 Dr. Munch will share the conducting honors with Aaron Copland, head of the department of composition at the Berkshire Music Center, who will conduct his "Tender Land" suite.

Serkin Soloist

Rudolf Serkin, noted pianist, will close the afternoon program when he appears with Dr. Munch and the orchestra in Brahms' Piano Concerto in D minor, No. 1.

A student chamber-music concert will be given tomorrow morning at 10 and a composers' forum is scheduled for tomorrow evening at 8:30.

The Tanglewood choir will present a program on Tuesday at 8:30 in the theater-concert hall. This concert and other student concerts during the week are open to Friends of the Berkshire Music Center. The regular student orchestra concert will be held Thursday evening at 8:30 in the Music Shed.

A change has been announced in the Seminar in Contemporary Music scheduled for Friday, July 31, at 3:15 in the chamber music hall. Robert Craft, who will be unable to come to Tanglewood because of a recent accident, will be replaced by Lukas Foss.

Composers of the "Romantic Period", will be featured in the following weekend programs (July 31-Aug. 1, 2).

Requiem Next Friday

Friday evening's program will be devoted in its entirety to Berlioz' Requiem, which will be presented as a memorial to Dr. Serge Koussevitzky, BSO musical director for 25 years and founder of the Berkshire Music Center. The tenor soloist will be John McCollum. The Festival chorus, trained by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir whose conductor is Fague Springmann.

Additional brass players will join the regular orchestra to form the four brass choirs heard at "Dies Irae," "Tuba Mirum," and "Lacrymosa" of the Requiem Mass.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 25 1959

Dormant Spark Rekindled As Monteux Wields Baton

By WILLARD M. CLARK

LENOX—Pierre Monteux did it again Friday night. He kindled a spark which has lain dormant since the death of Serge Koussevitzky. Conducting the Boston Symphony Orchestra he ran through a program which included the Respighi arrangement of the Bach "Passacaglia and Fugue in C Minor"; the Brahms violin concerto, with Isaac Stern as soloist; Virgil Thomson's orchestral arrangement of eleven chorale preludes for organ, by Brahms and Strauss s tone poem "Don Juan."

Tremendous Achievement

This concert was a tremendous artistic achievement. The splendid arrangement of the Passacaglia is purely orchestral and does not attempt to keep to the organ original. The powerful variations were crystal clear and the sound which came from the orchestra was superb.

It was been many, many years since I have heard so powerful a performance of the violin concerto. Issac Stern was at his best and few can equal him when he is at his best. The lengthy opening movement was magnificent in its breadth and spaciousness; its lyricism which was never restful but provided the needed contrast and the perfect understanding between conductor and soloist. At its conclusion the audience responded with an ovation only rivaled by that which was offered at the conclusion of the work. The exquisite adagio, one of the most beautiful romanzas ever penned, was played with simplicity of approach and ravishingly lovely tone. The finale with its arrogant chords and decisive rhythms was literally bathed in tonal strength and pulsating with life. This was violin playing in the grand manner with superb support from all.

During intermission we were told that Fritz Kreisler was in a hospital seriously ill. We well remember when he visited Tanglewood a couple of years ago and in spite of age and weakness went backstage to congratulate the violin soloist of the concert who was, if memory is correct, Francesscatti.

Wonderfully Clear

Virgil Thomson has orchestrated 11 chorale preludes for organ by Brahms in his usual fine style. Using primarily organ registration, he has enmeshed each prelude in a transparent web of beautiful hues. The melody is always clear and gains in beauty through the hues of the many instruments. The orchestration is within a relatively small frame so that the thought expressed by the preludes is never lost. Mr. Monteux provided a wonderfully clear and eloquent performance.

The concluding work was the Strauss tone poem "Don Juan" and who would know the temperament of the lusty, devil-may-care Don better than a Frenchman. It was a brilliant earthy conception with the orchestra playing with splendid esprit.

Program Change

Sunday afternoon's program has been changed as far as the soloist, Rudolph Serkin, is concerned. He will play the first piano concerto of Brahms rather than the scheduled second piano concerto. The program will open with Brahms' "variations on a theme by Haydn" and will also include an orchestral suite from "The Tender Land," an opera by Copland, who will conduct.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 25 1959

Music Review

Monteux Conducts the BSO

BY JAY C. ROSENFELD

THE FOURTH weekend at Tanglewood began with a concert in the Shed last night in which the Boston Symphony Orchestra was conducted by Pierre Monteux. The concert programs will be dominated by the music of Brahms. In the first concerto last night, the soloist was Isaac Stern.

The opening part of the program, however, was a youthful-sounding performance of Strauss' Don Juan, which would have been more suitable later in the evening. Strauss composed this work for his own orchestra, but it is also a favorite with the Boston Orchestra, and Monteux gave them the rein, and while we would not detract an iota from the ovation the wildly happy audience gave the conductor, we wish the demonstration could have been channeled more properly to the spirit of Strauss and to the orchestra, whose virtuosity was scintillating and whose tone marvellously sonorous.

* * *

THERE WAS little of daring on the program. Each half had begun with orchestration exercises by Ottorino Respighi and Virgil Thomson on original music of Bach and Brahms, respectively. Respighi's conversion of Bach's passacaglia and fugue in C minor is grateful to the ear, especially the opening statement where the organ joins the instruments in the deepest orchestral registers. Thomson elaborated "Eleven Choral Preludes" of Brahms this composer's last essays. There is scriptural solemnity to the preludes and Thomson preserves them without distortion in their new setting.

* * *

STERN was making his second appearance of the Tanglewood season and his Brahms was masterful and confident. It is as wrong to enter a concert hall with a preconceived idea of the performance of the program as it is to listen to a debate with prejudiced opinions. Recognizing this, it calls for false magnanimity to permit the soloist his personel interpretation but we protest, mildly, when he does not use his magnificent qualifications in a truer vitalization of the composer's writing. But before we are drawn into a debate on whose discernment or perception we consider more valid, it may be fairer to list those instances where the performer not only satisfied us completely, but raised us from our seats by sheer galvanic levitation and tonal majesty.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242
JUL 25 1959

Music

Evening of Violin Music In Methuen Memorial Hall

By Alfred Burke

LOWELL—A program of violin sonatas will be presented this evening in the Memorial Music hall, Methuen, by the gifted violinist, Izidorius Vasyliunas. He will be accompanied by his son, Vytenis Marija Vasyliunas.

The violinist who has been in this country for only a few years has been heard in both recitals and with orchestral groups. During the past year he gave his initial concert at Methuen.

His program will include the Mozart Sonata in B flat; Brahms Sonata in A major and the Sonata in D minor by Jouzas Groudis.

Dr. Charles Munch will conduct tomorrow afternoon's concert at the Berkshire festival in Lenox. Making guest appearances for the program will be Aaron Copland, composer-conductor who will direct the Boston Symphony orchestra in his composition, "Tender Land" Suite and the eminent pianist, Rudolf Serkin, who will be heard in the D Minor Piano Concerto No. 1 by Brahms. Dr. Munch will open the program with Brahms' Haydn Variations.

Next Tuesday evening in the Festival theater at 8:30 a chamber music concert featuring Alexander Schneider, violinist and Leon Kirchner, pianist, will be presented. The program will include the sonatas of Mozart and Kirchner. The Berkshire Music Center orchestra will play Wednesday evening, and on Thursday evening, in the Shed, Dr. Munch will conduct the Koussevitsky Memorial concert. The program will be the Berlioz "Requiem" with John McCollum, tenor, and the Festival chorus.

The Organ Institute of Andover has announced the schedule for the 1959 Institute series which will be held in the Methuen Memorial Music hall. The programs, three in number, will feature the world renown organist, E. Power Biggs, who will play on Friday evening Aug. 7 and Friday evening, Aug. 21 and Arthur Howes, noted organist-conductor, and director of the Organ Institute will play on Friday evening, Aug. 14. Mr. Howes is presently in Europe where he is directing a series for both American and European instrumentalists.

"Bloomer Girl" the delightful and popular musical will headline next week's activities at the North Shore Music theater. The company featured will include stars of both the regular season and summer circuit.

Wesley Boynton and Morse Haithwaite have selected Youman's musical masterpiece, "No, No Nanette" for the coming week. Performances will open Wednesday evening and continue through Saturday. The vehicle will include a fine cast and will contain new sets, costumes and a well arranged staging. This production is another in the series of hits being given this year at the Arundel Opera theater in Kennebunkport, Me.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 24 1959

Stern Soloist

Monteux Returns to Podium For Festival Concert Tonight

TANGLEWOOD — Pierre Monteux will return to the podium in the Music Shed tonight at 8:30 to open the second weekend of major concerts by the Boston Symphony Orchestra, with Isaac Stern as violin soloist.

The program will include Bach's Passacaglia and Fugue in C minor, orchestrated by Ottorino Respighi; Brahms' Violin Concerto in D major, Opus 77, with Stern as soloist; Eleven Chorale Preludes Opus 122 by Brahms, orchestrated by Virgil Thomson and Richard Strauss' tone poem, "Don Juan," Opus 20.

Tomorrow night's concert at 8:30 will be under the direction of Dr. Charles Munch, musical director of the BSO, who will include on his program Brahms' Academic Festival Overture, Opus 80; Piston's Symphony No. 3 and Brahms' Symphony No. 1.

Rudolf Serkin will be the piano soloist in the Sunday afternoon concert at 2:30, with Dr. Munch again conducting. The program will open with Brahms' Variations on a Theme by Haydn.

Aaron Copland, chairman of the faculty of the Berkshire Music Center, will conduct Sunday afternoon his own orchestral suite from the opera, "The Tender Land," which was performed by the Tanglewood opera department in 1954.

Mr. Serkin will be the soloist in Brahms' Piano Concerto No. 2 in B flat major, Opus 83.

NEW YORK, N.Y.
TIMES
D. 800,319 S. 1,221,337
JUL 25 1959

STERN IS SOLOIST AT TANGLEWOOD

Plays Violin Concerto of Brahms—Monteux Leads the Boston Symphony

By JOHN BRIGGS
Special to The New York Times.

LENOX, Mass., July 24—The Berkshire Festival's week-end opened tonight with a concert by Pierre Monteux and the Boston Symphony Orchestra, with Isaac Stern as soloist in the Brahms Violin Concerto.

This is strenuous music, demanding just the superb, transcendent impetus brought to it by Mr. Stern. The violinist was in his element throughout, performing with the combination of verve and precision that is a specialty of his playing.

Mr. Stern's brilliant performance in the opening movement evoked an ovation that momentarily brought the concerto to a stop. He performed eloquently in the slow movement, and the finale was a piece of breakneck bravura that won an ovation from the audience.

When Brahms died, there were found among his effects eleven chorale-preludes (i.e., preludes on hymn-tunes), which have plagued organists ever since. Paradoxically, while on the piano they suggest something of the richness of organ tone, on the organ they merely sound muddy. Then there are problems of bringing out the inner voices, relatively easy at the piano but impossible at the organ, which does not respond in the same way to the player's touch.

Virgil Thomson, an organist of long experience who must have fretted over the Brahms preludes like everyone else, orchestrated them in 1957, and his version was played tonight. Heard one after another, unconnected by themes or key-relationships, they make a somewhat episodic impression and it is inconceivable that Brahms meant them to be performed that way.

Mr. Thomson, for one listener, scored most successfully "O Gott, Du Frommer Gott" and "Es Ist Ein' Ros' Entsprungen." On the other hand, it is surprising that a musician of Mr. Thomson's sensitivity should apply a brash orchestral tutti to "O Welt, Ich Muss Dich Lassen," the sad, melancholy resignation of which makes it the most poignant of the eleven.

Another hymn, the Scottish tune called "Dundee," of which Bach fashioned his great Passacaglia and Fugue in C minor, opened the concert, which closed with a spirited performance of Strauss' "Don Juan."

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416
JUL 25 1959

CHANGE IN PROGRAM AT MUSIC FESTIVAL

Charles Munch, Music Director of the Boston Symphony Orchestra, announces a program change for the Orchestra's Berkshire Festival concert in the Music Shed at Tanglewood, Lenox, tomorrow afternoon at 2.30. Rudolf Serkin will be soloist in the Piano Concerto in D minor, No. 1 of Johannes Brahms, instead of the Piano Concerto No. 2 as previously announced. The complete program which will be under Dr. Munch's direction, will be as follows: Brahms' Variations on a Theme of Haydn, Aaron Copland's Suite from "The Tender Land" conducted by the composer, and Brahms' Piano Concerto No. 1 in D minor, with Rudolf Serkin soloist.

American (e)
BOSTON, Mass.
Independent
Circ. 179,169
JUL 25 1959

Tanglewood Soloist

Charles Munch, music director of the Boston Symphony Orchestra, announces a program change for the orchestra's Berkshire Festival concert in the Music Shed at Tanglewood, Lenox, tomorrow at 2:30.

Rudolf Serkin will be soloist in the Piano Concerto in D minor, No. 1 of Johannes Brahms, instead of the Piano Concerto No. 2, as previously announced.

The complete program, which will be under Dr. Munch's direction, will be as follows: Brahms' Variations on a Theme of Haydn, Aaron Copland's Suite from "The Tender Land," conducted by the composer, and Brahms' Piano Concerto No. 1 in D minor, with Rudolf Serkin soloist.

124
NEW YORK, N.Y.
TIMES
D. 600.319 S. 1,221,337
JUL 26 1959

ONE HUNDRED STRINGS ON THE RESERVATION

By ALINE JEAN TREANOR

OKLAHOMA CITY.

An International Congress of Strings, 100 strong, is playing classic chamber music and string orchestra repertory this summer within the latest wilderness to pass from Indian tribal sovereignty to that of the U. S. A.: postal address—Greenleaf Lake State Park, Braggs, Okla. Players of the congress get their mail from homes in thirty-seven states of the United States and Canada.

A few decades ago Greenleaf Lake was but a slight, spring-fed stream in the Ozark foothills of Indian Territory. From time untold the park land was Indian hunting grounds, its waters, grasses, trees and underbrush palpitant with wild life.

It became Cherokee country in 1828 by treaty with the United States, but only after the Cherokees had won it in bloody disputes with the indigenous Osages. They called their journey of occupation "The Trail of Tears." Not until 1907 was the place released from tribal rule to become part of the new state of Oklahoma.

Arriving at Greenleaf with violins, violas, 'cellos and double basses instead of tomahawks, by plane and auto rather than afoot and horseback, the 1951 occupation settled in on June 15, sans war whoops, sans tears—eighty-six student players, and ten of faculty rank.

Harris Brain-Child

The Congress of Strings is a brain-child of Dr. Roy Harris, composer-in-residence at Indiana University; a native of Oklahoma and founder-director of the Congress of Strings.

The ultimate aim of the congress is conservation of symphony orchestras and symphonic music. Its immediate purpose is to interest talented youth in symphony careers and prepare them for refilling the depleted main stream of symphony players. It is projected for a stretch of ten summers.

Its godparents are three. And first is the American Federation of Musicians, whose local unions in seventy-two cities

IN BERKSHIRES—Aaron Copland, who will conduct one of his own works today at festival in Tanglewood.

have sent hand-picked talent on full-expense scholarships. The Oklahoma Resources and Planning Board is providing park and facilities. An incorporation of friendly Oklahomans, titled Greenleaf Lake Festival, has pledged the cost of faculty salaries. Each sponsor is putting in around $35,000.

These youths, aged 15 to 21, boys and girls in almost equal number, settled to work promptly in their new environment, which has been tamed some, but not much.

Up and down river, deer still run in plenty. The river prongs teem with crappie, catfish, black bass and perch. The oak, hickory and pine woods, and berry patches are vocal with mockingbird, woodthrush, bobwhite, cardinal, wren. But the park's rustic lodge and cabins have been converted into air-conditioned dormitories, studios, classrooms, a rehearsal-recording hall.

From these, from practice sheds dotting the grass, and from the shade of almost any blackjack oak or sweetgum, issue Kreutzer exercises, Paganini caprices, Bach partitas, Beethoven sonatas, Mozart quartets and quintets, Brahms, Debussy, Ravel, to match the concerto grosso of the birds.

The Routine

Some of the young musicians are up at 5:30 A. M. to do their solitary practice. From 8 A. M. to noon, they are in orchestra rehearsal under Dr. Harris, in two shifts because there is no hall large enough to hold all at once.

Afternoons are for private lessons, sight-reading classes, small ensembles, more solo practice. They're getting practice in trouping, too. They travel in two big buses to Tulsa, Norman, Muskogee, playing concerts of the hardest kind of music to whip into smooth and eloquent ensemble—the contrapuntal forms. Of evenings, Greenleaf Lake, now a placid emerald held by a Works Project Administration dam, reflects gay swimming and boating parties.

There's another side to the story—the impact on Oklahoma. Audiences of staggering size have been turning out to hear weekly chamber music concerts by the faculty, and occasional student orchestra concerts. In Tulsa University's Skelly Stadium, the crowd jumped from 1,500 to 4,000 the first three concerts. A thousand came out on the University of Oklahoma campus at Norman. An outdoor amphitheatre had to be substituted in Oklahoma City for the original choice of a small air-conditioned theatre. There has been a big spurt in the size of Oklahoma's audience for chamber music.

The Oklahoma City concert offers a typical faculty program. The Congress pianist, Johana Harris, was at the keyboard all evening long. Her partner in the "Kreutzer" was Frank Houser, concertmaster of the San Francisco Symphony. Her colleagues in the other works were Houser; William Lincer, first violist, New York Philharmonic; Theo Salzman, first 'cellist, Pittsburgh Symphony; Victor Aitay, associate concertmaster, Chicago Symphony; Abraham Skernick, first violist, Cleveland Orchestra and Lorne Munroe, first 'cellist of the Philadelphia.

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 470,533
JUL 26 1959

Program Is Changed

A change of program in this afternoon's Berkshire Festival concert in the Music Shed at Tanglewood, Lenox, is announced by Dr. Charles Munch, music director of the Boston Symphony Orchestra.

Rudolf Serkin will be soloist in the piano concerto in D Minor, No. 1 of Johannes Brahms, instead of the Piano Concerto No. 2 as previously announced. The complete program will offer Brahms' Variations on a Theme of Haydn, Aaron Copland's Suite from "The Tender Land," conducted by the composer, and Brahms' Piano Concerto No. 1 in D Minor.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 27 1959

27,000 Visit Tanglewood Festival During Weekend

The second weekend of shed concerts in the 1959 Berkshire Music Festival wound up yesterday afternoon with a program devoted to music of Brahms and Aaron Copland. There were 9,900 persons on hand for the concert, swelling the weekend attendance at Tanglewood to 27,500.

Sunday Program

The Sunday program opened with Brahms' "Variations of a Theme of Haydn," with the Boston Symphony Orchestra under the direction of its music director, Charles Munch. Mr. Copland conducted the performance of an orchestral suite from his opera, "The Tender Land." Mr. Munch returned to the podium and Rudolph Serkin was the soloist for the final work, Brahms' "Piano Concerto No. 1."

Saturday night's program, also conducted by Mr. Munch, was revised to include Ernst Bloch's "Schelomo," a Hebrew rhapsody for 'cello and orchestra. The work was played as a tribute to the composer, who died last week. Samuel Mayes, a member of the orchestra, was the soloist.

Concert Wednesday

The festival continues this week with the regular Wednesday evening chamber music concert in the theater-concert hall and shed concerts Friday and Saturday evenings and Sunday afternoon. The Wednesday concert will feature violinist Alexander Schneider and pianist Leon Kirchner in a sonata program, with works by Mozart and Kirchner.

, SUNDAY, JULY 26,

STERN IS SOLOIST AT TANGLEWOOD

Plays Violin Concerto of Brahms—Monteux Leads the Boston Symphony

By JOHN BRIGGS

Special to The New York Times.

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This is strenuous music, demanding just the superb, transcendent impetus brought to it by Mr. Stern. The violinist was in his element throughout, performing with the combination of verve and precision that is a specialty of his playing.

Mr. Stern's brilliant performance in the opening movement evoked an ovation that momentarily brought the concerto to a stop. He performed eloquently in the slow movement, and the finale was a piece of breakneck bravura that won an ovation from the audience.

When Brahms died, there were found among his effects eleven chorale-preludes (i.e., preludes on hymn-tunes), which have plagued organists ever since. Paradoxically, while on the piano they suggest something of the richness of organ tone, on the organ they merely sound muddy. Then there are problems of bringing out the inner voices, relatively easy at the piano but impossible at the organ, which does not respond in the same way to the player's touch.

Virgil Thomson, an organist of long experience who must have fretted over the Brahms preludes like everyone else, orchestrated them in 1957, and his version was played tonight. Heard one after another, unconnected by themes or key-relationships, they make a somewhat episodic impression and it is inconceivable that Brahms meant them to be performed that way.

Mr. Thomson, for one listener, scored most successfully "O Gott, Du Frommer Gott" and "Es Ist Ein' Ros' Entsprungen." On the other hand, it is surprising that a musician of Mr. Thomson's sensitivity should apply a brash orchestral tutti to "O Welt, Ich Muss Dich Lassen," the sad, melancholy resignation of which makes it the most poignant of the eleven.

Another hymn, the Scottish tune called "Dundee," of which Bach fashioned his great Passacaglia and Fugue in C minor, opened the concert, which closed with a spirited performance of Strauss' "Don Juan."

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734
JUL 25 1959

Music: Berkshire Festival Has Second Weekend

By RAYMOND MORIN

Telegram Music Critic

LENOX — The second weekend of the Berkshire Festival's music shed concerts by the Boston Symphony Orchestra got under way last night with Pierre Monteux conducting a Brahms - headed program. There was an audience of 7,800.

Isaac Stern received an ovation for his performance of Brahms' violin concerto in D Major, Opus 77.

The balance of the program was Respighi's transcription of Bach's Passacaglia and Fugue in C Minor; eleven chorale preludes, Opus 122 by Brahms, orchestrated by Virgil Thomson; and Richard Strauss' tone-poem, "Don Juan," Opus 20.

Magnificent Music

Here was magnificently constructed music.

The Bach Passacaglia and fugue has been irresistable to several other composers who have tried to inflate and varnish the original organ score. Respighi was a wizard with instruments and he passed a firm hand over the old without desecrating original concepts.

The Brahms violin concerto is a tour-de-force that lies partly hidden behind a rich compelling orchestration. In last weekend's performance of the Tchaikovsky violin concerto, Stern played the role of impassioned poet; this time, he demonstrated the core of his musicianship and poise. Oddly enough, the overall effect was more demonstrative than has been the Tchaikovsky.

Thomason's craft and integrity were the main considerations in appraising his orchestrations of the Brahms' chorale preludes—and the door to orchestral virtuosity was opened with the Strauss "Don Juan."

'Ideal Conductor'

Monteux was the ideal conductor for this program.

His immense gifts (again the entire program, including the concerto, was conducted from memory) are as rewardingly given to Bach as to Strauss. But in the Brahms score, particularly the orchestral portions of the concerto, it was like looking through clear glass at the workings of a completely clear mind.

We had heard his concept of the Bach Passacaglia and fugue several years ago when he conducted the San Francisco Symphony at a Worcester Civic Music concert.

The Respighi is infinitely more interesting than any transcription we have heard before. The theme of the Passacaglia was a little thick in organ and low strings.

Monteux brought out the work's basic structure, but there were differences in the Respichi transcription. Certainly the solo violin sections were beautifully played by Joseph De Pasquale. There were perceptible slackenings of speed in the course of the variations, which is unusual. The fugue subjects were first offered with the utmost simplicity and clarity—then built into magnificent climaxes, layer by layer.

Coincidentally, while Stern was giving his magnificent peformance of the Brahms violin concerto, word reached us that Fritz Kreisler is seriously ill in a New York hospital.

Possibly the most remarkable feature of last night's Brahms was that it was played without rehearsal. It didn't seem to have required it.

Monteux and orchestra gave a strict, decisive introduction, laying a solid foundation for the entrance of the solo instrument. Sterns tone was full, rich, and surrounded by marvelous illustrations of musicianship and virtuosity.

The extreme difficulties of the first movement cadenza were tossed off as if they were a routine matter.

Intimate Message

Stern made an intimate message of the slow movement, remaining in that effective milieu of tenderness without sugary content. The rhythm of the finale might as well have been attached to steel girders. All through it ran splashes of technical brilliance and a warm, sensitive tone.

Virgil Thomson has neither added anything of import or detracted from the eleven chorale preludes by Brahms.

In his orchestral settings, Thomson expressed the intention of rescuing them from neglect and "rendering them available for a wider appreciation." That is a moot question unless more orchestras decide to play his transcriptions than organists in their original version.

Moods Remain Same

In any event, they seem to retain close adherence to the organ registrations. The moods remain the same, and except for the addition of English horn, bass clarinet and rather naive use of glockenspiel (little bells), they are interesting and pleasing additions to the repertory.

Changes are announced for tonight's program. In place of Brahms' "Academic Festival" overture, the Boston Symphony, conducted by Charles Munch, will play Ernest Bloch's "Schelomo," Hebraic rhapsody for cello and orchestra. Soloist will be Samuel Mayes, first cellist of the orchestra.

Spr. Republican 7/26/59

Serkin Piano Soloist At Tanglewood Today

Plays Brahms Concerto No. 1 With Boston Symphony Orchestra; Music of Romantic Period Next at Festival

LENOX—With Rudolf Serkin as piano soloist, the Boston Symphony Orchestra, Charles Munch conducting, will be heard this afternoon in a Shed performance of Brahms's Piano Concerto No. 1 in D major, instead of Concerto No. 2 as previously announced. Today's program, beginning at 2:30, opens with Brahms Variations on a Theme by Haydn. Then the noted American composer, Aaron Copland, will conduct his own orchestral suite from the opera, "The Tender Land," which was performed by the Tanglewood Opera Department in 1954. There will be a student chamber music concert in the Chamber Music Hall this morning at 10.

Charles Munch, music director, will conduct the Boston Symphony Orchestra in the Music Shed on Friday night, July 31. His program will be devoted in its entirety to the Requiem of Hector Berlioz, which will be presented as a memorial to the late Dr. Serge Koussevitzky who was the orchestra's music director for 25 years and who founded the Berkshire Music Center at Tanglewood. The tenor soloist will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae," "Tuba Mirum" and "Lacrymosa" of the great Requiem Mass.

Saturday's Berkshire Festival program will be conducted by Pierre Monteux, whose varied program will include Mendelssohn's "Italian" Symphony No. 4 in A major, Mendelssohn's Piano Concerto No. 1 in G minor with Rudolf Serkin as soloist, Schumann's "Manfred" Overture and the same composer's Introduction and Allegro appassionato for Piano and Orchestra (again with Rudolf Serkin). The program will close with the Prelude and Love Death from Wagner's "Tristan and Isolde."

On Sunday afternoon, Aug. 2, Charles Munch will again conduct, and the soloist will be Isaac Stern, performing Mendelssohn's Violin Concerto in E minor. The program will open with the Fourth Symphony in E, Op. 91, by Alexander Tcherepnin. The symphony was composed in 1957 and is dedicated to Charles Munch. Dr. Munch will close the program with Schumann's Symphony No. 2 in C major.

Schneider and Kirchner

Alexander Schneider, noted violinist, and Leon Kirchner, composer and pianist, will appear at the Chamber Music Concert on Wednesdy evening, July 29, at 8:30 in the Theater-Concert Hall. Mr. Kirchner is currently a member of the faculty of the Berkshire Music Center, in the Composition Department. Mr. Schneider, a member of the Budapest String Quartet, is also director of the Pablo Casalls Festival in Puerto Rico. They will present a sonata program including works by Mozart and Mr. Kirchner.

The Tanglewood Choir will present a program on Tuesday, July 28, at 8:30 in the Theater-Concert Hall. This concert, as well as other student concerts during the week, is open to Friends of the Berkshire Music Center. The regular weekly student orchestra concert on Thursday, July 30 will be presented in the Music Shed at 8:30.

A change has been announced in the Seminar in Contemporary Music scheduled for Friday, July 31, at 2:15 in the Chamber Music Hall. Robert Craft, who is prevented from coming to Tanglewood by a recent accident, will be replaced by Lukas Foss.

Complete program for the week are as follows:

TODAY, July 26, 2:30, Music Shed—Boston Symphony Orchestra
Charles Munch, conducting
Brahms Variations on a Theme by Haydn, Op. 56a
Aaron Copland—Suite from the Opera "The Tender Land"
Brahms Piano Concerto No. 1 in D major (Soloist: Rudolf Serkin)

WEDNESDAY, July 29, 8:30, Chamber Music Hall—Alexander Schneider, violin and Leon Kirchner, piano
Sonata program—works by Mozart and Kirchner

FRIDAY, July 31, 8:30, Music Shed—Boston Symphony Orchestra
Charles Munch Conducting
Berlioz Requiem (Soloist: John McCollum, tenor)

SATURDAY, August 1, 8:30, Music Shed—Boston Symphony Orchestra
Pierre Monteux conducting
Mendelssohn Symphony No. 4, "Italian"
Mendelssohn Piano Concerto No. 1
Schumann Manfred Overture, Op. 115
Schumann Introduction and Allegro Appassionato, Op. 92 (Soloist: Rudolf Serkin)
Wagner Prelude and Love Death from "Tristan and Isolde"

SUNDAY, August 2, 2:30, Music Shed—Boston Symphony Orchestra
Charles Munch Conducting
Tcherepnin Symphony No. 4 in E, Op. 91
Mendelssohn Violin Concerto in E minor, Op. 64 (Soloist: Isaac Stern)
Schumann Symphony No. 2 in C major, Op. 61

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUL 26 1959

MODERN WORKS HEARD BY CROWD AT TANGLEWOOD

Cellist Mayes Performs Bloch; Piston Symphony Played

By WILLARD M. CLARK

LENOX—Charles Munch and the Boston Symphony Orchestra provided beautiful music Saturday night to the evident enjoyment of some 9800 persons.

Hebrew Rhapsody

Changes in the program brought cellist Samuel Mayes as soloist in Ernst Bloch's "Schelomo," a Hebrew rhapsody for "cello and orchestra." The work was played as a tribute to the composer who died last week.

It was a splendid performance, rich in tone and passionate in its depth and exaltation. Mayes' cello sang soulfully and his technical grasp of the work was unique. Mr. Munch has a distinct feeling for the work and his collaboration with the soloist resulted in a performance of towering strength and distinction.

The program opened with Walter Piston's Third Symphony. The composer was on hand to acknowledge the applause and a Tanglewood audience is always happy to welcome a composer.

Cool Evening

It was a perfect evening and quite cool, so the boxes were filled with fur-bedecked women, furs ranging from mink to rabbit.

It sems to us that Walter Piston is quite the most distinguished of present day symphonic composers. He always has something to say and he says it with superb craftsmanship and also entertainingly.

The third movement of the symphony might almost be played out of context as a concerto for orchestra, so handsomely has the composer provided for each section of the orchestra and for many of the first desk players.

Hailed as Lyricist

We prefer Piston in his quieter moments for he is a magnificent lyricist. His moments of heroics are sometimes less articulate than enthusiastic.

Mr. Munch has devoted a deal of time to the music of Piston. He understands it and his communication of it is among the best things he accomplishes.

We learned that violinist Fritz Kreisler, who has been ill in a hospital, will soon be released and is expected in Stockbridge within a week. He has spent summers at Heaton Hall for many years.

Brahms' Second

Mr. Munch closed the program with Brahms' Second Symphony instead of the scheduled First Symphony. This was done because of the length of the Bloch work. We could not hear the entire performance, but what we did hear revealed the affection with which Mr. Munch holds the work and his deep understanding of it.

There were moments of rare tonal beauty and a solidity and coloration which are characteristics of the Boston Symphony at its best. One may sometimes take exception to the Munch tempo, but the over all portrait is seldom blurred and this Saturday night performance was one of its most effective.

This afternoon the soloist is to be pianist Rudolf Serkin playing the Brahms First Piano Concerto instead of the Second Piano Concerto as was announced. The concert promises to draw a record crowd and if a rehearsal is any criterion of what is to come, the audience is in for a stupendous performance. Other works to be heard include Brahms "Variations on a Theme by Haydn" and an orchestral suite Copland has put together from his opera "The Tender Land."

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

JUL 27 1959

Music: Brahms Weekend Ends at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The Brahms weekend at Tanglewood, second in the series of Music Shed concerts at the Berkshire Music Festival, ended yesterday afternoon with Charles Munch conducting the Boston Symhony before an audience of 9,900.

The weekend total attendance was 27,500.

A late change in the program substituted Brahms' Piano Concerto No. 1 in D Minor, Opus 15, for the orginally scheduled second concerto by the same composer.

Rudolf Serkin was soloist in a superlative performance.

For those who have been "on the fence" with regard to Aaron Copland's most recent compositions, a pleasant surprise was experienced in his orchestral suite from his opera, "The Tender Land," which he conducted.

Furthermore, Copland was an ingratiating conductor. And, of course, his presence on the podium, conducting his own music, is a guarantee of authenticity. The orchestra gave him every cooperation, both at yesterday's performance and at the rehearsal Saturday morning.

Pleasant Score

"The Tender Land" is a downright pleasant score. It has a little of "El Salon Mexico" in general idiom. There are traces of the dance excerpts from "Billy the Kid" and "Rodeo" in the suite's second part, titled "Party Scene."

In the introduction, love music and "Promise of Living"" is a wealth of susceptibly attractive melody, offered in an uninvolved communicative way — and unspoiled by grating harmonies or quarreling rhythms. In the love music are recitatives for cello and woodwinds that are infectious and lightened by what sound like bird calls.

The love scene does bewail a bit lengthily at the end, but this seems to be a calculated method of reaching the final restless chords that punctuate a decisive mood.

"Party Scene" is intentionally brash, rowdy, invigorating, and a delightful mixture of dance rhythms and hefty accents. In the "Promise of Living" sequence, pastoral themes follow clean paths without offense to serenity or credulity. The movement reached its culmination in a large crescendo, leaving one with an impression of expansiveness and triumph.

This is by far the finest work we have heard from Copland in some time.

Serkin's Technique

Serkin was the magnificent musician and stolid techinician in the first Brahms piano concerto.

He is not attractive to watch, however. Exhorbitant gestures, weaving, crouching over the keyboard, looking generally overcome — and visually reacting to all facets of orchestral interludes — these would seem to be a part of his technique.

There are those who question the effectiveness or service rendered by those methods. Sometimes it is admittedly difficult to decide where the dividing line exists between showmanship and exaggeration.

It must also be granted that visual filigree does not detract one whit from the product of his musicianship.

The agreed-upon approach to the concerto by pianist and conductor was to expose its deep resources rather than place the solo instrument in the dominant role of providing a dazzling display.

Climactic Highpoints

Climactic highpoints of the opening movement were marvelous duo-efforts. There was a beautiful muted tone from the strings in the opening passages that was glorified when taken over by the piano. We've never heard more polished or sensitive tones from Serkin than in the slow movement.

At times they were of the utmost fragility, but unbroken, and filling every strand of melody with the fullest richness of every sound. The finale was tailored along heroic lines, powerful rhythms, intense dialogue between piano and orchestra, and a gradual but unrelenting drive toward climax.

The program opened with Munch conducting the orchestra in a finely intergrated performance of the Haydn-Brahms variations, opus 56A.

The excitable variations were taken at rampant speed — no problem whatsoever for such an orchestra. Munch brought out some generally concealed or neglected counterpoint between winds and low strings. Even at top speeds, the intracate syncopated accents were squarely placed without impeding progressor phrase.

Saturday Night

The Saurday night concert was heard by an audience of 9,800. Munch conducted the Boston Symphony in a comprehensive and exciting program.

An unexpected and wholly acceptable change in program was the substitution of Ernest Block's "Schelomo," Hebrew rhapsody for cello and orchestra for Brahms "Academic Festival" overture.

In Memory of Composer

The Bloch was played in memory of the composer, who died July 15. Soloist was Samuel Mayes, first cellist with the Boston Symphony.

Bloch was a contemporary who stood squarely in the middle of safe but adventurous terrain. He was an ardent scholar of Jewish music. Instead of adapting authentic Jewish melodies to his own idiosyncracies of style or dramatic indulgences, he used them wholesomely and for their own betterment.

The Boston Symphony has been championing Block's music for the past 42 years. In 1917 the archestra was conducted by Bloch in his "Three Jewish Poems."

Suite For Viola

Subsequently, the orchestra performed Bloch's Suite for Viola and "Macbeth" Interludes, "Baal Shem," "Concerto Symphonique" —and in 1938, Munch presented the first performance of Bloch's Violin Concerto, with Joseph Szigeti as soloist.

Mayes gave a superlative performance of "Schelomo." The cello's role is the voice of Solomon. It's narrative music, free in style, immensely expressive, and directly communicative.

The soloist was completely attuned to the spontaneity, verve, and intensity with which the cello part must be addresed. The statements were unfettered and declarative, and warmly toned down to the last syllable.

Gorgeous Tone

Mayes derived a gorgeous tone from the instrument and it extended into the high range where tones were just as secure and true. The orchestra gave him a flexible accompaniment, permitting him to extemporize his style at will.

There were marvelously played interludes in orchestra, particularly in woodwinds that confirmed exactly with the style extablished by the soloist.

A work of intrigue from its academic and structural factors was Walter Piston's Symphony No. 3. The composer was present to acknowledge the considerable applause that he received.

Opening Movement

This is not emotional music primarily.

The opening movement begins inauspiciously, with a rather wailing oboe solo and harp background. Strings take over with a warm melody that's promptly objected to by an element of dissonance from the rest of the orchestra.

Heavier points of interest are reached with steadfast planning, bearing out the intellectual approach we referred to. In fact, portions of the opening movement become pointedly analytical, almost to a point of dissolving interest.

We have it on the best authority that Munch insists upon playing the second movement (scherzo) faster than is the wish of the composer. At the speed it was played last night, it did prance rather impatiently but it must also be admitted that it gained in vitality with its jarring syncopation that contrasted blithely with the bucolic middle part.

Third Movement

The adagio, or third movement, is instituted with an untarnished contrived melody in strings, set to restful harmonies (not commonplace) but offset with interesting passages in harp, exceedingly well-played by Bernard Zighera.

Viorous material is the mainstay of the finale—robust rhythms and vivid tonal colors. The four-part fugue that serves as an insertion was nothing less than spectacular.

In place of the originally scheduled Brahms Symphony No. 1 in C Minor, Munch conducted the orchestra in the same composer's Symphony No. 2 in D Major—probably to prevent an overly-long programme.

The third series of Tanglewood Shed concerts will begin Friday. Concentration next weekend will be on romantic composers. Friday night's concert is a Koussevitzky memorial. Munch will conduct the Boston Symphony and Festival Chorus in the Berlioz Requiem, with John McCollum as tenor soloist.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 27 1959

Week's Concerts At Tanglewood Draw 32,170

TANGLEWOOD — The three major weekend concerts in the Music Shed drew 27,500 persons. Yesterday's crowd of 9,900 was the highest of the weekend. A crowd of 9,800 attended the Boston Symphony Orchestra's concert Saturday and 7,800 were on hand Friday.

Paid admissions to the Wednesday evening chamber music concert totaled 1,220 and 3,450 attended the Saturday morning rehearsal which benefited the orchestra's pension fund. Total paid attendance for the week was 32,170.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 27 1959

Music Review

Glorious Weekend at Tanglewood

By JAY C. ROSENFELD

THE FOURTH weekend at Tanglewood was favored with the most beautiful weather the Berkshires can produce, and the Saturday evening and yesterday afternoon concerts drew near-record crowds and produced unforgettable music. Charles Munch, the director of the Boston Symphony Orchestra, led both programs after having ceded the baton to Pierre Monteux for the Friday evening concert.

There have been few occasions at Tanglewood when two concerts packed such wonderful music. Samuel Mayes' Saturday night playing of Ernest Bloch's "Schelomo" and Rudolph Serkin's interpretation of Brahms' first piano concerto in D minor yesterday were among the most memorable solo performances that have been heard in the great Shed.

* * *

MUNCH HAD started his program with Brahms' Variations on a Theme of Haydn and seemed to have bestowed loving sincerity on it. The orchestra sounded in superlative form. Munch took more than ample pauses between variations, but each miniature was framed in an appropriate character and the spacious mood he seemed to be in prompted him to insist on certain points of beauty as though he were in a flower garden, and, arriving at a bud of special scent, was reluctant to pass by.

Serkin used his mastery of the keyboard only to serve his poetic instincts, and between the heroic majesty of the bold themes and

Samuel Mayes

the fairy-touch subtlety of the more gracious passages, he drew nuances to overwhelm the spellbound audience. The excitement he raised in his bravura playing was countered by a pianissimo of unbelievable eloquence, and his inflections shaped harmonic idioms as well as melodic phrases, an achievement not only rarely accomplished but even more rarely comprehended.

* * *

BRAHMS' TWO piano concertos are written with more importance given to the orchestra than is the ordinary relationship, and Munch alternately not only allowed the soloist full liberty and solid support, but gave the orchestral sections their designed structure and substance.

One of the happy surprises of the afternoon was the performance of Aaron Copland's orchestral suite from his opera "The Tender Land," with the composer conducting. "The Tender Land" was first presented in New York five springs ago and then later that summer repeated by the unfortunately now defunct opera department of the Berkshire Music Center. Copland caught the germ for the opera in a book of the late James Agee called "Let us now praise famous men," and the libretto is credited to a mythical or pseudonymous Horace Everett.

* * *

COPLAND has taken three scenes from the opera and made a suite of three admirably contrasting movements. The first "Introduction and Love Music" is an exquisitely heartbreaking song which the orchestra played for him with faithful affection. The "Party Scene" is a boisterous, unrestrained hoedown which graphically imparts the spirit of that part of the opera even without benefit of scenery or dancing, and the finale is an earnest "Promise of Living" which is a vivid portrayal of emotional intensity and ardent nostalgia.

Rudolph Serkin

Copland's conducting was stimulating and inspiring and the orchestra reflected his provocative flights of sensitiveness ranging from deep fervor to youthfully exhilarating abandon. No cheerleader ever encouraged a team over the goal line with more immersion in his task than Copland in his "Party." He rubbed a washboard, palpitated and bounded, reached heavenward a taut-stretched left arm, and, if the audience had not also given evidence of being overjoyed with the whole suite, seemed to have enjoyed the experience himself most of all.

* * *

THE SENSATION of Saturday evening's concert was Samuel Mayes' "Schelomo." This was a change of program quickly inserted as a gesture of homage to the memory of Ernest Bloch who failed by nine days, on July 15th, to reach his 79th birthday. This Hebraic rhapsody for violoncello with orchestral accompaniment dates from the first half of Bloch's life. Mayes' performance was completely convincing and of extraordinary beauty in every way. He used his vibrant tone with authority to establish stylistic credibility. He played with unexcelled poise and breadth and created breathless awe in the throbbing, mournful Talmudic prose.

The improvisatory nature of the work calls for its reconstruction by the artist. Mayes made it an ecstatic recitation imbued constantly with drama and pathos. This was music making on the grandest scale and cello-playing beyond quibbling.

* * *

WALTER PISTON was in the audience and was called to the platform by Mr. Munch after the playing of his Symphony No. 3. This is in four movements, of which the first two are reversed from the usual order of an opening allegro followed by a slower contrast. The significance of Piston's music is not as quickly apparent as is his mastery of musical language. There is a sureness and dexterity to his writing which indicates a purpose, but which does not easily reveal imagination. This symphony was written in 1947 on commission of the Koussevitzky Music Foundation. It is expertly sophisticated writing, but without palpable warmth in the section in which we were seated.

* * *

MUNCH CLOSED his program with a devoted performance of the Brahms Second Symphony, in D major. It seems incredible today that this symphony ever had a hostile audience. There is no reason why individuals may not have their likes and dislikes and staunchly support their favorites, and thus be disinterested in, even dislike this Brahms, but not any longer for the reasons it is said to have met objection at its early performances. If we speak for any faction regarding the Piston symphony, he may, we hope, take satisfaction from the experience of the Brahms which outlived indifference and protest and is now generally accepted as a lovable, gentle work full of soothing and ennobling sentiments.

The Boston Orchestra has never sounded better. We think we discern the virtues and attributes which contribute to this glorious sounding ensemble, but we also believe the new acoustic background and ceiling are factors in the effects which are reaching to the audiences attending this year's concerts. It is good that their conductor, Charles Munch, is not a predictable leader. We prefer the element of expectancy in a performance and while we may, or may not, see fit to remark on the variety of approach used in repetitions of the orchestral favorites, it exposes a desire not to abide by a pre-established formula and to substitute an element of audacity, a freshness which keeps the orchestra on the alert as much as the audience.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 27 1959

SERKIN HAILED AT FESTIVAL IN BRAHMS' WORK

9900 at Tanglewood Also Hear Suite Conducted By Copland

By WILLARD M. CLARK

LENOX — The last of three week-end concerts devoted primarily to the music of Brahms drew 9900 people to Tanglewood Sunday. The three concerts drew a total of 27,500 people.

Gala Occasion

There has been great music played in the grand manner during these three concerts and Sunday afternoon's performance was no exception, aside from the fact that it was in many ways a gala occasion, for pianist Rudolf Serkin played the Brahms "Piano Concerto, No. 1 in D Minor."

The program opened with Brahms' "Variations on a Theme of Haydn" and concluded with the piano concerto. In between and quite safe was an orchestral suite which Copland had whipped up from his opera "The Tender Land." So, eyebrows were raised at this programming, but the American composer has always had his day in the sun of Tanglewood.

Brahms' Variations provide a wonderful canvas for the application of those marvelous colors of which the Boston Symphony Orchestra is capable. Mr. Munch laid them on in broad strokes. There were moments when the quieter variations seemed overcolored, but the complete performance was a superb blend of tenderness and heroics. Brahms, a master orchestral colorist, was well served.

Skilled Colorist

Mr. Copland's orchestral suite from his opera "The Tender Land" is, in some ways, more pleasant to hear than was the opera, which sometimes seemed overlong. Copland also is a skilled orchestral colorist and he imbues the love music with exquisite color and texture.

The party scene is very gay, a little hard on the ears, but it generates excitement. Incidentally as a composer-conductor, Mr. Copland is far ahead of many of his colleagues we have watched.

As we write the sound of bravos penetrate the office. They are honest reactions to a magnificent performance of the first piano concerto of Brahms by Rudolf Serkin, Mr. Munch and the orchestra.

One listened to a purely musical exposition of the work, a performance which included divine lyricism and turbulent outpourings. The lengthy orchestral introduction set the stage for what was to come.

Mr. Serkin showed much less nervous tension than at the rehearsal Saturday morning. His playing had a beautiful clarity even in the most involved passage and the orchestra was in complete harmony with an interpretation which came from both mind and heart.

One took the formidable technical problems without thinking of them, so naturally and easily did they seem to fall into place. It was a performance to be remembered.

We have seen few Springfield area people during the past four weeks, so it was pleasant to find Mr. and Mrs. George Hart sitting in front of us and to note contralto Mary Davenport and her mother from Holyoke strolling about. Miss Davenport has just returned from Zurich, Switzerland, where she is a member of the Zurich Opera Company.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462
JUL [illegible]

Sunday Event At Tanglewood Draws 9,900

By JOHN F. KYES

LENOX — The three major concerts at Tanglewood this weekend drew 27,500, with the largest turnout of 9,900 on Sunday.

Friday evening featured Issac Stern in the Brahms Violin Concerto. Pierre Monteux, conductor, continued the Brahms emphasis in Eleven Chorale Preludes orchestrated by Virgil Thomson and brilliant works of Bach-Respighi and Richard Strauss.

Charles Munch finally included on Saturday evening's program "Schelomo," Hebrew Rhapsody for cello and orchestra, by Ernest Bloch who died on July 15. This gave a splendid opportunity to hear Samuel Mayes, first cellist. The Brahms Second Symphony replaced the First, and Walter Piston's Third Symphony remained as scheduled.

Sunday, Rudolf Serkin made his first appearance at the 1959 Berkshire Festival, playing the First Piano Concerto in D minor instead of the more popular Second, previously announced. The audience lingered to manifest its warm approval of the fare offered.

Demanding Work

Despite visual eccentricities of Serkin, hearing him adds up to a tremendous experience. This particular work demands much from orchestra and conductor. It is far from being a typical showcase of pianistic technique. Brahms started to write a symphony, later conceived it as a sonata for two pianos, before arriving at the final standard concerto form.

I loved the moods so well developed by Munch and Serkin. The Maestoso, at first filled with fateful forebodings, had moments of rich singing quality in the ensemble. The soloist's phrasings, individual but keenly-felt, alternated between vehemence and poetry.

The Adagio reminded one continually of Brahms' choral works, with direct melodic and harmonic kinship to "The Song of Fate" (Schicksalslied) and parellelisms with the "Requiem." In this lovely section, pianist and orchestra seemed to peer at times beyond the stars.

Difficult Rhythms

The final Rondo: Allegro non troppo had purposeful drive which became elaborated into difficult rhythms. Serkin made the most of passages of quiet beauty, between strong utterances which claimed his complete enthusiasm.

Strong contrast to the Brahms was provided by a Suite from Aaron Copland's opera, "The Tender Land," conducted by the composer. He was in fine fettle, and secured a devoted, warm and fresh response from the virtuoso orchestra.

Here is music which expresses America in many ways. The vital, noisy introduction, the long and beguiling themes of the Love Music, the clashing good humor of the Party Scene, with its folk inferences, all came off splendidly.

Orchestral Version

The Finale: "The Promise of Living," heard chorally at a "Tanglewood on Parade" concert, built up also in its orchestral version a stirring climax, intent on expressing the American way of life.

Munch began the concert with the Brahms Variations on a Theme of Haydn, identified as the familiar, "St. Anthony's Chorale." The first two variations seemed somewhat stiff, but there soon followed a more flowing quality. By turns the music was chromatic and pensive, rushing, bandlike, then assumed slow, eloquent triple time, and turned to steadily rapid triplets before the final solid, organlike hymn for full orchestra.

Next weekend, the orchestra will turn to a variety of romantic expressions, including works of Berlioz, Mendelssohn and Schumann.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUL 27 1959

Excellent Programs At Tanglewood Drew 27,500 On Long Weekend

Some remarkably fine programs brought ovations from Tanglewood audiences that totaled 27,500 people over the past weekend. Fine weather saw nearly 10,000 at the Music Shed and lawns of the Lenox site of the Berkshire Music Festival on Sunday afternoon.

On Friday evening, Pierre Monteux, popular and elderly guest conductor, led the Boston Symphony orchestra in a choice program, the high point of which was the difficult Brahms Violin Concerto with Isaac Stern as soloist. Mr. Stern performed with brilliant technique and a wide range of feeling, the tenderness of the adagio coming through beautifully and the whole work played with complete authority.

The concert opened with Bach's Passacaglia and Fugue in C Minor, with Respighi orchestration, a handsomely textured composition. Virgil Thomson's version of Brahms' eleven chorale preludes was an interesting and refreshing diversion after the powerful violin sonata, and the program ended with the romantic flourishes of "Don Juan" by Richard Strauss.

The modern syncopation of Piston, the spiritual quality of Bloch, and the grandeur of Brahms were brought forth by the Boston Symphony orchestra Saturday night.

As 9800 persons listened, Charles Munch directed the Berkshire Festival concert which moved smoothly from 20th to 19th Century music. The cool Berkshire evening nipped at music lovers who filled the shed and spotted the lawn.

The most exciting performance of the evening was Samuel Mayes' cello solo in Ernest Bloch's "Schelomo" (Solomon), Hebrew Rhapsody for Cello and Orchestra. The tribute to Bloch who died July 15 was loudly applauded and Mayes was given five curtain calls.

Luminous in effect, Mayes' playing combined with Munch's directing to make for ecstatic delivery. The deep tones of the cello were sonorous as the melodies poured out into a mixture of gypsylike rhythms, interplay by the horns, and full orchestration.

First on the program was Piston's "Symphony No. 3" with Composer Walter Piston on stage sharing honors with Munch following an exacting interpretation of the work. Each of the movements is juxtaposed in contrast to the next and played in different tempo so that each stands alone. Munch gave the symphony a zestful interpretation as he swirled the orchestra to buoyancy.

Tanglewood's bucolic setting is always perfect for Brahms' "Pastoral" Symphony No. 2 in D major, Op. 73. Saturday night, the contemplative work with its musical description of trees, lakes and mountains was embroidered with rich tonal beauty. The violins sang sweetly through the romantic melodies directed in the grand manner by Munch.

Sunday afternoon Rudolf Serkin won tremendous applause as soloist in the Brahms' Piano Concerto No. 1 in D Minor. This final concert of the "Brahms' weekend" also includes Brahms' Variations on a theme of Haydn, and Aaron Copland's suite from "The Tender Land." Charles Munch conducted.

Next weekend, the romantic period will supply music for the Tanglewood programs. On Friday night, Charles Munch will conduct Requiem by Berlioz, with John McCollum, tenor, as soloist.

On Saturday night Rudolf Serkin will play Mendelssohn's Piano Concert No. 1 and Introduction and Allegro appassionato, Op. 92 by Schumann, on a program also including Mendelssohn's Fourth Symphony, the Manfred Overture by Schumann, and the prelude and liebestod from "Tristan and Isolde" by Wagner, with Pierre Monteux conducting.

Mr. Munch will conduct on Sunday afternoon, Symphony No. 4 by Tcherepnin, Mendelssohn's Violin Concerto in E Minor, with Isaac Stern, and Schumann's Symphony No. 2.

Waterbury American Mon July 27 1959

Violinist And Pianist At Lenox

(Special To The American)

LENOX, MASS.— The Berkshire Festival's week-end presented Isaac Stern, violinist, and Rudolf Serkin, pianist, before large audiences under the baton of Pierre Monteux and Charles Munch who led the orchestra in their accustomed finished performances.

Stern performed the Brahms "Violin Concerto" Friday night in such a brilliant opening movement that the ovation stopped the concerto for a few moments.

Serkin, playing Brahms' "Piano Concerto in D minor, No. 11" yesterday afternoon in a concert under ideal conditions before a large audience in the shed and on the lawns, scored another of the successes he has had at Tanglewood in the years he has been appearing here. Dr. Munch also conducted Brahms' "Variations on a Theme of Haydn" and Aaron Copland conducted his own "Suite from The Tender Land." Saturday night's concert with Munch conducting featured the music of Brahms and drew the usual large Saturday evening audience that makes its way here when the weatherman cooperates for ideal listening.

The programs for this third week of the Festival will have Munch conducting the Berlioz "Requiem" at the Koussevitzky Memorial Concert on Friday evening with John McCollum, tenor, soloist. Concerts Saturday and Sunday will present music of Schumann and Mendelssohn with a bit of Wagner and Tcherepnin. Serkin will be heard at the piano Saturday night in Schumann's "Manfred Overture and Concert Piece, Op. 92" with Monteux conducting. The rest of the program will include Mendelssohn's "Italian Symphony and Piano Concerto No. 1" with Serkin as soloist and Wagner's "Prelude and Love Death from Tristan."

For Isaac Stern's return on Sunday afternoon the violinist will play the Mendelssohn "Violin Concerto." The program will include music of Tcherepnin and Schumann's "Symphony No. 2."

SM

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JUL 27 1959

Weekend Concerts in New England

Rudolf Serkin and Samuel Mayes Soloists at Tanglewood

By Robert W. Dumm

Lenox, Mass.

A mountain breeze cleared the air for keen listening at Tanglewood over the weekend. As we listened to Saturday's and Sunday's concerts, it seemed that the Boston Symphony was already much at home under its new roof, the Saarinen sound canopy, and had learned to rely on it to reflect the finest shadings of ensemble playing. There was a special finesse and brilliance in everything it did: music of two viable contemporaries, a generous helping of Brahms, and two solo performances that rose to the level of visionary beauty.

Very little of the grand persuasion that lies in Walter Piston's Pulitzer Prize - winning Third Symphony can be guessed from the composer's modest program notes, which concentrate on mapwork. The symphony unfolds a large plan, proportioned to large musical ideas. The mood is earnest, and the sound rich in strings. After the whip-cracking assertions of the Scherzo, the music settles into a long Adagio, which starts with supplication and ends with resignation, a gamut which places Piston in the class of the best tonal architects.

The orchestra responded deeply to Charles Munch's direction, especially the sleek and shining strings. This is the twelfth birthday of the piece, and one hopes so genuine an utterance will be played for a long time to come.

* * *

Another established contemporary, Aaron Copland, stepped onto the podium to conduct his suite from his opera, "The Tender Land." The music is direct and effective, folksy as calico, and the composer's reading gave it the assurance of imagination and proven experience.

Incidentally, it was no surprise to find the author of many successful ballets to be so alive kinetically, on and off the podium. He conveys this bounce through loose and flexible hands and an infectious smile. In the Party Scene he had many a toe tapping in the dust, and many a face mirroring the broad grin of this wonderful caller-of-tunes. When his hands at last came to rest, there was a burst of applause from the delighted audience.

Saturday's high point came when Samuel Mayes entered, took up his cello, closed his eyes, and played us right into the heart of sorrow. The music was Ernst Bloch's "Schelomo," a rhapsody on Hebrew melodies; the occasion—the passing of this composer on July 15.

Out of his knowing and careful handling of his instrument, out of his command of musical rhetoric and his winging, radiant tone, Mr. Mayes compounded such a vision as to bring 6,000 listeners to their feet in one heartfelt gesture of ovation. This was shared by his colleagues in the orchestra for their richly inspired accompaniment. The masterful details get lost in the overpowering singleness of impression; the sobbing slurred tones, the powder-fine high pitches, the unbroken calm of deep reflection. It was a tribute to the performer, to the composer, and to the rare understanding that can commute notes to philosophy.

* * *

Hardly less moving was Rudolph Serkin's performance of the solo part of Brahms' Piano Concerto in D minor. This kindly and deferential man comes onto the stage, seats himself quietly, remains quiet through the long introduction, and then unleashes a dynamic will that grips his listeners in astonished attention and nearly shakes him off the piano stool. With Serkin, too, we cannot help but be awakened kinesthetically, but each movement serves a commanding musical intelligence.

What makes his playing so strong is that his musical ideas are beyond the means of the piano, or of any single instrument. He uses his instrument entirely to serve those ideas, and not the other way around.

Herald 7/27/59

MUSIC

TANGLEWOOD

Berkshire Festival

By ELINOR HUGHES

The third week-end of the 22nd season of the Berkshire Festival at Tanglewood proved to be an eventful one, filled with surprises, which were interesting or pleasant or both, and with weather which, beginning with the humidity of Friday, wound up with two of the most glorious days imaginable, such as you find only in the Berkshires.

For those who have not been to Tanglewood this summer, but who may go this week or next season, something new and very interesting has been added: the new stage canopy in the Shed, a memorial to Edward Hawes Talbot given by his wife and designed by Eero Saarinen & Associates of Detroit. Built of waterproof plywood and colored a dark gray it lines the stage and suspends its airy triangles—which give the illusion of being about to take flight—over the first rows of seats.

Improved Quality

From the center of the Shed, a little more than half way back, the acoustics were beautifully balanced, and I am told that there is a great improvement in the quality of the sound heard by listeners sitting on the lawn outside. On Friday night, in the still, hot air, bemused insects danced in the light, weaving their way in and out of the triangles.

The discomfort of the night for the musicians can only be guessed at, but the evening was one of unadulterated musical delight. With Pierre Monteux as guest conductor and Isaac Stern as soloist in the Brahms Violin Concerto in D major, and other works including the Bach Pasacaglia and Fugue in C minor, orchestrated by Respighi, Strauss' "Don Juan" and Virgil Thomson's Orchestrations of Brahms' Eleven Chorale Preludes, Op. 22, it was an evening of familiar pleasures and rare experience.

Mr. Stern received an ovation after the first movement of the concerto and an even greater one at the close of the work, and such feeling, sensitive and beautiful musicianship deserved it. The Thomson orchestrations of the Chorale Preludes, which have not been heard before at these concerts for, I believe, in Boston, were a series of short, intensely felt and intimate exercises in counterpoint, all devotional in mood and very moving.

Saturday night's program which, like Sunday afternoon's, was conducted by Mr. Munch, was changed to permit the including of Ernest Bloch's "Schelomo," as a memorial to the gifted composer from Geneva who made his home here for so many years and died 12 days ago on the eve of his 79th birthday. It replaced the previously announced Academic Festival Overture by Brahms.

The second change was a substitution of Brahms' Symphony No. 2 for the previously announced Symphony No. 1, the only work remaining of the original program being Walter Piston's Symphony No. 3. This composition receiving a lively, lucid and sympathetic performance by the orchestra, and was greeted with the utmost cordiality by the audience, which was not just being polite, any more than I am when I say that this symphony, a Pulitzer Prize winner, becomes more enjoyable with each hearing. Mr. Piston was brought out repeatedly by Mr. Munch following the performance.

The Brahms No. 2 received an eloquent, affectionate and rather leisurely traversal, and "Schelomo" was played, or so it seemed, with affection and regret for a composer whose rich and colorful compositions have contributed so much to the pleasure of Boston Symphony hearers over the years.

Fine Attendance

Yesterday afternoon, a gloriously beautiful day which inspired very fine attendance, Mr. Munch substituted the Brahms Piano Concerto No. 1 for the scheduled Brahms Concerto No. 2, but otherwise adhered to the program previously planned. The Variations on a Theme by Haydn led off in fine style, and this was followed by Aaron Copland's spirited conducting of a suite of his opera, "The Tender Land."

Mr. Copland is wonderfully happy with Americana, and the three-part suite was warm, melodiuos and filled with a spirit of sturdy optimism and a love for the land. Suggestions of a square dance bring back memories of "Rodeo," but I didn't feel that the composer is reeating himself: he just likes American folk dance rhythms.

Rudolf Serkin was soloist in the Brahms Concerto, and his interpretation of this magnificent work suffers no loss in repetition but is rather enriched each time he plays it. The orchestra supplemented him superbly, and the audience responded with rapt devotion and great enthusiasm at the close.

Attendance for the week end came to 27,500, with the great number of persons present yesterday afternoon.

NEW YORK, N.Y.
TIMES
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JUL 27 1959

Concert: At Tanglewood

Serkin Is Soloist in Brahms Work— Copland Leads Suite From Opera

By JOHN BRIGGS

Special to The New York Times.

LENOX, Mass., July 26— Two special features of this afternoon's Berkshire Festival concert by Charles Munch and the Boston Symphony Orchestra were the appearances of Rudolf Serkin as soloist in the Brahms D minor Piono Concerto, and of Aaron Copland, conducting the Suite from his opera "The Tender Land."

The combination of Messrs. Serkin and Munch in the Brahms Concerto was an exciting one. A sense of impending drama was implicit, as it should be, in the opening tutti. Mr. Serkin's playing of the solo part was that of a fine pianist in top form.

His playing of the opening movement and of the finale had impressive dramatic power. In the slow movement, Mr. Serkin showed how eloquently and lyrically he can make the piano sound. It was an impressive performance of this exacting work.

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Although Mr. Copland's opera in theatre performance was felt by some observers to lack dramatic vitality, the Suite he has fashioned from it is an interesting and well-constructed work. Its three movements are well contrasted. The lyric opening is followed by one of the merriest of Mr. Copland's cowboy tunes, with a broad, soaring, grandiose conclusion.

It is always interesting to hear a composer conduct his own music, and Mr. Copland and the Boston Symphony players collaborated in performance like the old friends they are.

The concert opened with a spirited performance of the Brahms "Haydn" Variations.

At last night's concert, in memory of Ernest Bloch, his "Schelomo" for 'cello and orchestra was played by Samuel Mayes, the orchestra's first 'cellist, under Mr. Munch's direction. From Mr. Mayes' playing few would have guessed that it represented a last-minute program switch and that the soloist had had only four days in which to prepare for the performance.

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Mr. Mayes' brilliant playing of the solo 'cello part earned him a noisy demonstration, including the unusual encomium of a standing ovation from his colleagues in the orchestra.

Equal enthusiasm greeted Walter Piston when the composer came on stage after the performance of his Third Symphony, which opened last night's concert. The evening's music ended with a spirited performance of the Brahms Second Symphony.

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L. K. Millers Entertain for Boston Symphony

Middlebrook

Charles Munch, conductor of the Boston Symphony Orchestra, at right, chats with a former conductor of the orchestra, Pierre Monteux, and Mrs. Monteux of Hancock, Me., at a party yesterday afternoon for the orchestra at the home of Mr. and Mrs. Lawrence K. Miller, 500 Williams St. Mr. Monteux, who is retired conductor of the San Francisco Symphony, will be guest conductor of the Berkshire Festival concerts next Saturday and Aug. 8 at Tanglewood.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
AUG 2 1959

This is just about the greenest summer I can remember. Everywhere our weekend travels have taken us, my wife Beatrice and I have found the roads bordered with impenetrable walls of luxuriant foliage—foliage so dense that it presents a solid front of varying shades of green, resembling cliffs fashioned of tons of emeralds and jade into which Mother Nature has carved an elegant tracery of leaves.

Never have we seen so many different hues of green as those with which Lady Summer is arraying her leafy children this year. They range from the palest of pastel greens to the glossy darkness of the deepest and richest of emerald colorings. It seems that we find a new tint of green foliage loveliness at every turning of the many roads we travel.

Loveliest of the greens that glow in the gowns of Lady Summer's slim and graceful forest daughters—and Beatrice and I are agreed on this point—are those that cascade from the dainty shoulders of weeping willows that curtsey to each other beside the silver ribbons of Valley roads. They're a blending of shades and tintings that defy description and their colorings vary with the changing light of sunny summer days.

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At dawning, the willows wear gowns of pale translucent green, into which have been woven the most exquisite filigrees of silver. At midmorning, sunlight transforms the silver traceries into intricate patterns of antique gold, and—at high noon—the willows don sheer robes of Jade-green from which the gleam of precious metals is absent altogether.

When summer skies are darkened with the threat of rain, the willows wear garments of a dark and somber loveliness as they tremble in the pathway of the storm king's might. But when old Sol finally breaks through the clouds to send his sunbeams pirouetting through meadows covered with lacy counterpanes of diamond dew, the willows weep with delight, shedding pale green tears of happiness that sparkle like the foaming crests of ocean waves in the light of the redeeming sun. Those are the changing lovelinesses of the costumes of summer's weeping willows that we've admired as we've explored our favorite Valley roads in every kind of weather. They have been wondrous costumes to see.

* * *

We journeyed to Tanglewood of a recent evening to escape the oppressive heat of the city and to enjoy one of the magnificent shed concerts of the Boston Symphony Orchestra.

As is usually the case when we travel to Tanglewood, we planned our departure to permit us plenty of time to enjoy a leisurely trip through the summertime beauty of the Berkshires and to spend an hour or two over dinner at one of the many charming dining places which border nearly every approach to the fabled festival land of Western Massachusetts.

It required but 35 minutes of travel time to journey from the West Springfield entrance of the Massachusetts Turnpike to the pretty town of Lee, where we discovered that we still had a little more than two hours to spare before concert time. So we continued on to Canaan, N. Y., to enjoy a preconcert snack at the Pyrenees Restaurant where the French cuisine is superb and where one is almost certain to meet friends from the Greater Springfield area.

Louis and Betty Chevallier, proprietors of the Pyrenees, were as happy to see us as we were to see them and Louis informed us that he had popped a cheese souffle into the oven when he saw our car turn into his driveway. That souffle was out of this world in taste and texture and we would have ordered seconds if we hadn't remembered that we'd have to hurry on our way if we were to be on time for the Tanglewood concert.

"Come again soon," Louis invited as we took our leave and we hope we can accept his invitation before the summer ends. What with one thing and another popping up to claim our time, we're lucky if we get up to the Pyrenees once each year.

* * *

Leaving the Pyrenees and driving as fast as the law allows, we arrived at Tanglewood just as the warning bell advised music lovers that they had only a few minutes in which to find their seats before concert time. But we didn't hurry. We had decided to listen to the music of the Boston Symphony on the lovely lawns of the music festival center where there are no reserved seats and where a million star lanterns shine down upon thousands of informally clad music lovers.

There I unfolded and set up a pair of aluminum-framed lawn chairs, wrapped Beatrice in a warm wool car robe, lighted a cigaret and settled back to enjoy the evening's concert.

"What a delightful way to listen to a concert," Beatrice commented as we watched stars twinkle in the night purpled canopy of the heavens and listened to the glorious music of a Brahms Symphony. And it was a delightful way to pass an evening. It had been excessively warm in the city, but it was cool almost to the point of being cold at Tanglewood. Not uncomfortably so, though, for we had had the good sense to wear warm clothing and take a thermos jug of hot coffee along with us.

* * *

There is something especially enchanting about Tanglewood—or perhaps it's a combination of things, like the pleasant roads that wend their way through the Berkshires to the site of the great symphony concerts; the excitement of mingling with music lovers from far places; the soft light that glows in the heart of the music shed, radiating its rays to the fringe of the shell to silhouette long rows of rapt listeners in its golden light; the murmur of the muted voices of breezes through the treetops; the mystery that surrounds shadowy figures that cross and recross swathes of moonlight; and the soothingly majestic music of the Boston Symphony, casting its spell over reverent listeners. Those are the things that have endeared Tanglewood to visitors from far places, creating enduringly beautiful memories within their grateful hearts.

* * *

The hands of my watch stood at the hour of eleven when we gathered together our things and headed for the crowded Tanglewood parking area at concert's end. The roofs of parked cars stretched away almost as far as the eye could see. But the vehicles didn't remain immobile for very long, for a hard-working team of traffic officers and State Troopers soon had them unsnarled and on the way to their various destinations.

I don't think we personally were held up in the parking lot for more than ten minutes before we were on our way to the Massachusetts Turnpike and a fast journey home. According to our timing, it took us 55 minutes to complete the journey from Tanglewood to the West Springfield exit of the Turnpike—a trip that would have taken a good deal longer in pre-Turnpike days. The new throughway has paid dividends in comfort and convenience which are becoming more and more appreciated by travelers as time goes on.

* * *

Last Sunday was bright and sunny and a perfect day for antiquing, so Beatrice and I set out to make a tour of the antique shops of Our Valley in the early hours of afternoon. We journeyed first to Brimfield, where we paused to visit with our auctioneer friend, Gordon Reid, who gave Beatrice some valuable pointers on how to recognize worthwhile antiques and showed her an exceptionally fine dinner service of Havilland Limoges china which he and Mrs. Reid have spent 14 years in assembling.

"It's wonderful china and complete sets are not easily come by," Gordon told her, "especially sets which retain a full complement of tea cups. Tea cups are items which are frequently broken from usage. Hence, while you can sometimes find an almost complete set of Limoges, the chances are that it won't contain anywhere near its full service of tea cups and—more than likely—plates will be missing, too."

* * *

We told Gordon about a set of Limoges china we had admired at the home of Mr. and Mrs. Robert Fontaine of Springfield, explaining that its classic lines and elegant patterning of white and gold had appealed to us much more strongly than other sets of the china we've seen. We also explained that the Fontaine's Limoges service not only has tea cups but a complete set of coffee cups, too—something we have yet to see in other sets of the delicate china.

"It sounds like an unusually fine set of china," Gordon said, "and I'm sure it is." Then he advised, "If I were you, I'd take my time about shopping for a Limoges dinner service. They were made in hundreds of patterns and you'll want to be sure you find one with a design that pleases you. Otherwise, you're likely to purchase the first set that comes along, only to find one you like better later on. We took our time about collecting the set we have and we're glad we did. It's exactly what we want and we're pleased with it." It was good advice and we listened to it.

* * *

We were treated to the sight of one of the most unusual items of early Americana we've ever seen during our tour of Valley antique shops last Sunday. It was an ancient leather bucket which antique dealer Ray Murphy of Florence had picked up somewhere in his travels. At first glance, we were sure it was an old fire bucket from one of the old steamboats that once plied the Connecticut River. But, examining it closely, we discovered the bucket was fitted with a curiously-wrought, tight-fitting brass lid that could be tightly locked in place by means of a very old, but still efficient securing device. The presence of the lid ruled out the possibility that the item might possibly be an old fire bucket.

"Tell me what that bucket was used for and I'll give it to you," Ray offered, confident that we didn't have the faintest idea as to the bucket's purpose.

"It's a primitive sort of container for cooling milk," I ventured hopefully.

"Or maybe it's an early American type of sewing basket," Beatrice appended.

"Nope, it's neither," Ray said. "It's a bucket in which powder for the cannon of the armies of the American Revolution was carried. I've never seen anything like it. How it has survived in such remarkably good condition is a mystery to me."

* * *

Examining the bucket more closely, it was easy to see that it had been devised for the carrying of gunpowder, for it couldn't possibly have served any other purpose. As I held it in my hand I could hear the rumble of distant drums and almost see the smoke-wreathed battlefields of Yorktown and Bunker Hill. I could visualize smoke-begrimed patriots, hastily loading the red-hot breeches of death-dealing cannon, and hear the battle cries of sturdy farmers as they harried and harrassed retreating files of red-coated British troops.

Ray guessed what was taking place in my mind. "How'd you like to hear some of the stories that old bucket could tell?" he asked.

"I'm hearing them right now," I replied. And I was, for the old bucket needed no voice to help it recite the litany of battles in which it had figured. Its very presence invoked vivid mental images of the birth of a nation. It was an experience I'm not likely to soon forget and I'm glad I had the opportunity to examine the mutely eloquent relic of the great American war for Independence.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,988
JUL 31 1959

Serkin Brilliant At Tanglewood

Pianist Gives Brahms Concerto At Lenox

At the Berkshire Festival at Tanglewood in Lenox, Mass., last Sunday, July 26, the Boston Symphony Orchestra, under the baton of Charles Munch, gave an outstanding performance of the Brahms Piano Concerto No. 1, aided immeasurably by the brilliant playing of Rudolf Serkin. The usual polished performance by the orchestra was heightened by Mr Serkin's eloquent interpretation of this lovely, moving work.

At Tanglewood one is used to the apogee of musical perfection, but last Sunday's whole performance was like a finished product without a flaw. The program opened with the Brahms Variations on a Theme of Haydn, interpreted with both warmth and spirit by the orchestra. The fine conducting of Mr Munch brought forth the eloquence of this spirited piece.

Quite a pleasant surprise, and a welcome one, too, was the appearance of Aaron Copland to conduct his Orchestral Suite from the Opera, "The Tender Land." To some great lovers of modern music, the first part of the first movement of this daring piece is the ultimate; to others, blatant cacophony. But all musi clovers the world over can agree that the Party Scene in the second movement contains the liveliest of Mr Copland's cowboy tunes which carries forward to the exciting conclusion of the third movement.

Mr Serkin's part came after the intermission, and from the first it was evident that he was to give one of his most exciting performances. One can cavil with the sometimes somewhat startling gestures of "Concert Greatest," but after Mr Serkin got into the concerto all gymnastics and grimaces were forgiven. Of particular moment was the gay rondo in the third movement of this piano concerto, which may answer for some time to come those who think that jazz and off-the-beat music is the invention of the twentieth century.

The huge crowd at Tanglewood that afternoon bravoed Mr Serkin, Mr Munch, and the orchestra at the end of this excellent, memmorable concert. —— G.M.

Sunday Standard
NEW BEDFORD
Independent
Circ. 50,8
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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

JUL 30 1959

Tanglewood July 25, 26
by A. C. S.

A change in the weather and a change in the program were tremendously effective at Tanglewood Saturday evening. The program change came as a memorial to Ernest Bloch who died on July 15th. Samuel Mayes, first cellist of the Boston Symphony Orchestra, appeared as soloist in Bloch's *Hebrew Rhapsody, "Schelomo."* Mr. Mayes' playing was not only technically brilliant but was filled with obviously heart-felt emotion. No more fitting tribute could have been offered than this truly exceptional performance by both soloist and orchestra.

In fact, the orchestra has rarely sounded better. Charles Munch gave spirited readings of Brahms' *Symphony No. 2* and Walter Piston's *Symphony No. 3*. The latter work, now twelve years old, has assuredly earned its place in the regular orchestral repertoire. Witty as well as serious, and beautifully constructed, the present performance of the symphony seemed to please the composer (who was warmly applauded) as much as the audience.

Rudolf Serkin, as soloist in the *Piano Concerto No. 1* by Brahms, gave what can only be described as an heroic performance Sunday afternoon. The exacting difficulties of the piece seemed a mere nothing to this artist. The enormity of sound and the dramatic impact of the work were at times almost overpowering.

Aaron Copland was also on hand to conduct his *Suite from "The Tender Land"*. Taking the best from his original score, Copland has fashioned a well-balanced composition which presents these passages in far better light than the opera afforded.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

JUL 30 1959

Tanglewood, July 24
By E. G. B.

Isaac Stern, in his second appearance this season as solo violinist at Tanglewood, and Pierre Monteux, the grand old man, as guest conductor, drew an ovation from the crowds last Friday night.

The major work on the program was Brahms' *Violin Concerto*. The enthusiasm of the audience was not only in recognition of the beautiful results produced by this eminent pair of musicians and the golden Boston orchestra, it was also due to their achievement in overcoming the severe handicap of the weather. The humidity was so hard on the instruments that Mr. Stern had to contrive to re-tune his violin three times during the first movement of the Brahms.

There were other evidences of difficulty for all the performers, but such a group of troupers overcame its problems.

Under the circumstances it was not surprising that the extra spontaneity and inspirational quality that were present the week before at Sterns' first appearance were lacking.

The program was a varied one beginning with Bach's *Passacaglia and Fugue in C minor* arranged by Respighi. The intentions of the original were faithfully adhered to even in the organ qualities of the tones.

After the concerto, another Brahms work, *Eleven Chorale Preludes*, arranged by Virgil Thomson were presented. Here the original spirit of the music was also maintained in the transcription. The program ended with a songful and impassioned reading of Strauss' tone poem *Don Juan*.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
AUG 2 1959

Second Thoughts On Music

Stern, Serkin, Monteux Week-End Concert Stars

Appearance of Famous Conductor Adds Luster; Munch and Boston Symphony Orchestra at Peak Form in Stunning Performances

By WILLARD M. CLARK

LENOX—Isaac Stern and Rudolf Serkin were the particular stars of the three week-end concerts devoted to the music of Johannes Brahms. The appearance of Pierre Monteux added luster to the week end which also found Charles Munch and the Boston Symphony players at peak form.

Pure Orchestra

The Friday evening, July 24, program conducted by Monteux contained some choice works. It opened with a stunning performance of the splendid arrangement by Ottorino Respighi of Bach's "Passacaglia and Fugue in C minor." Respighi did not seek to maintain organ effects, but made it a purely orchestral work.

Then there was our first hearing of the "Eleven Chorale Preludes" by Brahms as orchestrated by Virgil Thomson. The chorale preludes for organ were elegantly orchestrated by Thomson. The texture was transparent and seldom were the melodies forced to succumb to overdressing. It was all in perfect taste and as played by the orchestra a veritable tonal delight. We should like to hear them again.

Isaac Stern was at his most rewarding as he addressed himself to the Brahms' violin concerto. He was handsomely supported by the orchestra and there seemed to be a perfect mutuality between violinist and conductor. The Adagio, one of the most beautiful ever written, was played with superb depth and artistic feeling and it was never allowed to become cloying. Stern can toss off the most involved passages with ease and clarity.

Mr. Monteux concluded the program with an earthy, brilliant performance of Strauss' tone poem "Don Juan." The venerable conductor understood well the temperament of the ebuliant "Don" and the performance had gaiety, dash and a bit of nostalgia.

Towering Heights

The recent death of Ernest Bloch caused changes in Saturday night's program for Mr. Munch chose to program Bloch's "Schelomo," a work for cello and orchestra. With Samuel Mayes as cellist, the performance was little short of magnificent. It had dignity, strength and reached towering heights. Mayes is a great artist and makes his cello sing like a human voice. Conductor and cellist were in complete accord and a fine balance was maintained.

Walter Piston's third symphony was appropriately placed on this program. Surely he is the most significant American symphony composer. The work has real melodic appeal, particularly the Adagio which is rich enough in content to be taken out of context and used as a concerto for orchestra. The composer was present to hear the performance and that always pleases a Tanglewood audience. The concert concluded with a well integrated performance of Brahms' second symphony. The first symphony was abandoned in favor of the second because of the length of the Bloch work.

Sunday afternoon was a gala concert because of the presence of Rudolf Serkin playing Brahms' first piano concerto. The whole performance was just as it should have been. Mr. Munch started things with a beautifully modulated performance of the "Variations On a Theme of Haydn." The clarity of this performance enabled us to marvel anew at the ingenuity and imagination of Brahms as a composer in this form.

Aaron Copland is always certain of having one or more of his works played during a Berkshire Festival. This time he was safely snuggled in between the "Variations" and the piano concerto. He had whipped up an orchestral suite from his opera "The Tender Land" and he directed the performance. As was to be expected it was a clever piece of writing and, to us, it was to be preferred to the opera. Incidentally, Copland is a much better orchestra conductor than are most of his colleagues whom we have heard.

Serkin and his instrumental colleagues under the direction of Mr. Munch reached a perfect accord during the performance of Brahms' first piano concerto. The lengthy introduction set the pace. Serkin was in rare form, much less nervous than he had seemed during rehearsal. His softest phrases were crystal clear, even far outside the music Shed and to the bravura passages he brought unsuspected strength. The performance always moved ahead, there was no lagging and at the conclusion the Shed rang with bravos which were truly deserved.

Students in Stride

The Student Orchestra has hit its stride and last Thursday night provided a delectable performance of Faure's Melli-sande" under the direction of Charles Munch. It was a delicate, beautifully shaded performance, one of the best we have ever heard from a Student Orchestra. There was always a splendid performance of the first movement of the Beethoven "Concerto No. 5 in E flat major."

The pianist was Eugenia Hyman and the conductor was Thomas Griswold. Young Mr. Griswold is, we believe, a member of the music department of Williams College. He has learned a lot about conducting since we last heard him and the concerto was well served by pianist and conductor. Miss Hyman provided some fine touches and a penetrating interpretation.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,885
AUG 16 1959

A Look at the Arts

By E.J.D.

Our recent busman's holiday took us to Tanglewood and to the Stratford (Ontario) Shakespeare Festival. Concerning the attractions of the latter, we have reported at some length in a special story.

As for the Berkshire Music Festival at Tanglewood, which ended its 22d season on Aug. 3, the three programs we attended were most rewarding. Perhaps the highlight of the three concerts was Isaac Stern's brilliant work in Brahms' "Violin Concerto in D Minor," with Pierre Monteux conducting the Boston Symphony. Mr. Stern offered a reading that had fire, spirit, and genuine poetry.

EARL J. DIAS

Another highlight was Rudolf Serkin's performance on Brahms' "Piano Concerto No. 1," which, personally, we do not like so much as the same composer's second piano concerto. The first has always struck us as somewhat wild and woolly. However, its technical demands were skillfully met by Mr. Serkin, whose flair for Brahms is well known.

For us, a third highlight was the premiere performance of Aaron Copland's "Suite from 'The Tender Land,'" an excellent orchestration of some selections from the Copland opera of several seasons ago, with the composer conducting.

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

JUL 30 1959

Tanglewood July 25, 26
by A. C. S.

A change in the weather and a change in the program were tremendously effective at Tanglewood Saturday evening. The program change came as a memorial to Ernest Bloch who died on July 15th. Samuel Mayes, first cellist of the Boston Symphony Orchestra, appeared as soloist in Bloch's *Hebrew Rhapsody, "Schelomo."* Mr. Mayes' playing was not only technically brilliant but was filled with obviously heart-felt emotion. No more fitting tribute could have been offered than this truly exceptional performance by both soloist and orchestra.

In fact, the orchestra has rarely sounded better. Charles Munch gave spirited readings of Brahms' *Symphony No. 2* and Walter Piston's *Symphony No. 3*. The latter work, now twelve years old, has assuredly earned its place in the regular orchestral repertoire. Witty as well as serious, and beautifully constructed, the present performance of the symphony seemed to please the composer (who was warmly applauded) as much as the audience.

Rudolf Serkin, as soloist in the *Piano Concerto No. 1* by Brahms, gave what can only be described as an heroic performance Sunday afternoon. The exacting difficulties of the piece seemed a mere nothing to this artist. The enormity of sound and the dramatic impact of the work were at times almost overpowering.

Aaron Copland was also on hand to conduct his *Suite from "The Tender Land"*. Taking the best from his original score, Copland has fashioned a well-balanced composition which presents these passages in far better light than the opera afforded.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

JUL 30 1959

Tanglewood, July 24
By E. G. B.

Isaac Stern, in his second appearance this season as solo violinist at Tanglewood, and Pierre Monteux, the grand old man, as guest conductor, drew an ovation from the crowds last Friday night.

The major work on the program was Brahms' *Violin Concerto*. The enthusiasm of the audience was not only in recognition of the beautiful results produced by this eminent pair of musicians and the golden Boston orchestra, it was also due to their achievement in overcoming the severe handicap of the weather. The humidity was so hard on the instruments that Mr. Stern had to contrive to re-tune his violin three times during the first movement of the Brahms.

There were other evidences of difficulty for all the performers, but such a group of troupers overcame its problems.

Under the circumstances it was not surprising that the extra spontaneity and inspirational quality that were present the week before at Sterns' first appearance were lacking.

The program was a varied one beginning with Bach's *Passacaglia and Fugue in C minor* arranged by Respighi. The intentions of the original were faithfully adhered to even in the organ qualities of the tones.

After the concerto, another Brahms work, *Eleven Chorale Preludes*, arranged by Virgil Thomson were presented. Here the original spirit of the music was also maintained in the transcription. The program ended with a songful and impassioned reading of Strauss' tone poem *Don Juan*.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
AUG 2 1959

Second Thoughts On Music

Stern, Serkin, Monteux Week-End Concert Stars

Appearance of Famous Conductor Adds Luster; Munch and Boston Symphony Orchestra at Peak Form in Stunning Performances

By WILLARD M. CLARK

LENOX—Isaac Stern and Rudolf Serkin were the particular stars of the three week-end concerts devoted to the music of Johannes Brahms. The appearance of Pierre Monteux added luster to the week end which also found Charles Munch and the Boston Symphony players at peak form.

Pure Orchestra

The Friday evening, July 24, program conducted by Monteux contained some choice works. It opened with a stunning performance of the splendid arrangement by Ottorino Respighi of Bach's "Passacaglia and Fugue in C minor." Respighi did not seek to maintain organ effects, but made it a purely orchestral work.

Then there was our first hearing of the "Eleven Chorale Preludes" by Brahms as orchestrated by Virgil Thomson. The chorale preludes for organ were elegantly orchestrated by Thomson. The texture was transparent and seldom were the melodies forced to succumb to overdressing. It was all in perfect taste and as played by the orchestra a veritable tonal delight. We should like to hear them again.

Isaac Stern was at his most rewarding as he addressed himself to the Brahms' violin concerto. He was handsomely supported by the orchestra and there seemed to be a perfect mutuality between violinist and conductor. The Adagio, one of the most beautiful ever written, was played with superb depth and artistic feeling and it was never allowed to become cloying. Stern can toss off the most involved passages with ease and clarity.

Mr. Monteux concluded the program with an earthy, brilliant performance of Strauss' tone poem "Don Juan." The venerable conductor understood well the temperament of the ebullient "Don" and the performance had gaiety, dash and a bit of nostalgia.

Towering Heights

The recent death of Ernest Bloch caused changes in Saturday night's program for Mr. Munch chose to program Bloch's "Schelomo," a work for cello and orchestra. With Samuel Mayes as cellist, the performance was little short of magnificent. It had dignity, strength and reached towering heights. Mayes is a great artist and makes his cello sing like a human voice. Conductor and cellist were in complete accord and a fine balance was maintained.

Walter Piston's third symphony was appropriately placed on this program. Surely he is the most significant American symphony composer. The work has real melodic appeal, particularly the Adagio which is rich enough in content to be taken out of context and used as a concerto for orchestra. The composer was present to hear the performance and that always pleases a Tanglewood audience. The concert concluded with a well integrated performance of Brahms' second symphony. The first symphony was abandoned in favor of the second because of the length of the Bloch work.

Sunday afternoon was a gala concert because of the presence of Rudolf Serkin playing Brahms' first piano concerto. The whole performance was just as it should have been. Mr. Munch started things with a beautifully modulated performance of the "Variations On a Theme of Haydn." The clarity of this performance enabled us to marvel anew at the ingenuity and imagination of Brahms as a composer in this form.

Aaron Copland is always certain of having one or more of his works played during a Berkshire Festival. This time he was safely snuggled in between the "Variations" and the piano concerto. He had whipped up an orchestral suite from his opera "The Tender Land" and he directed the performance. As was to be expected it was a clever piece of writing and, to us, it was to be preferred to the opera. Incidentally, Copland is a much better orchestra conductor than are most of his colleagues whom we have heard.

Serkin and his instrumental colleagues under the direction of Mr. Munch reached a perfect accord during the performance of Brahms' first piano concerto. The lengthy introduction set the pace. Serkin was in rare form, much less nervous than he had seemed during rehearsal. His softest phrases were crystal clear, even far outside the music Shed and to the bravura passages he brought unsuspected strength. The performance always moved ahead, there was no lagging and at the conclusion the Shed rang with bravos which were truly deserved.

Students in Stride

The Student Orchestra has hit its stride and last Thursday night provided a delectable performance of Faure's "Melisande" under the direction of Charles Munch. It was a delicate, beautifully shaded performance, one of the best we have ever heard from a Student Orchestra. There was always a splendid performance of the first movement of the Beethoven "Concerto No. 5 in E flat major."

The pianist was Eugenia Hyman and the conductor was Thomas Griswold. Young Mr. Griswold is, we believe, a member of the music department of Williams College. He has learned a lot about conducting since we last heard him and the concerto was well served by pianist and conductor. Miss Hyman provided some fine touches and a penetrating interpretation.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,885

AUG 16 1959

A Look at the Arts

By E. J. D.

Our recent busman's holiday took us to Tanglewood and to the Stratford (Ontario) Shakespeare Festival. Concerning the attractions of the latter, we have reported at some length in a special story.

As for the Berkshire Music Festival at Tanglewood, which ended its 22d season on Aug. 3, the three programs we attended were most rewarding. Perhaps the highlight of the three concerts was Isaac Stern's brilliant work in Brahms' "Violin Concerto in D Minor," with Pierre Monteux conducting the Boston Symphony. Mr. Stern offered a reading that had fire, spirit, and genuine poetry.

EARL J. DIAS

Another highlight was Rudolf Serkin's performance on Brahms' "Piano Concerto No. 1," which, personally, we do not like so much as the same composer's second piano concerto. The first has always struck us as somewhat wild and woolly. However, its technical demands were skillfully met by Mr. Serkin, whose flair for Brahms is well known.

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130

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
SEP 1959

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by Walter F. Loeb

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Chronicle
HAMDEN, Conn.
Weekly Independent
Circ. 3,567
AUG 20 1959

Rachel Hartley's Corner

A trip to the Berkshires to hear two concerts of the Boston Symphony Orchestra, included impressions of not only the music, but of the people in attendance, the kind of clothes they wore, the scenery and flowers along the way, and the kinds of cars among the endless hundreds parked in the lot.

The weather lent itself to the occasion with bright sunshine and fresh clear air. The view of wooded hills and distant panaramas was clear as crystal, any number suggesting a perfect picture. Fields were green — a circumstance not always true of August; and I was surprised to realize that there are also many colorful flowers in bloom this month — that spring and fall are not the only periods to expect bright leaves and blossoms.

Along miles of the roadside there were masses of dusty pink milkweed, azure blue chicory, delicate Queen Anne's lace, and brown-eyed susans; and beginning to show its color were the sprays of golden rod — always the forerunner of autumn. When the road ran through overhanging tree branches, the sun glinted through the leaves in sharp light and shadow; and three hours at the wheel following the white ribbon of the roads, brought us to Great Barrington where we were to spend the night.

The well-marked route to Tanglewood led into the huge parking area, and one has to take special note of landmarks in order to find the car later. And later, in the darkness, with hundreds of cars all trying to leave at the same time, endless headlights flashing, some foolish horns sounding, people milling around among the cars — one man had a knitted stole draped around his shoulders (it was cool), and a girl had a yellow blanket wrapped around her Indian-style and dragging in the dirt at her heels. Inch by inch the cars moved toward the exits, jockeying for place bumper to bumper, and after at last reaching the highway, still a mile or more of very close formation.

The concert was in the shed; the musicians all in white on the platform; the ceiling over it constructed of modern black and white acoustical material in triangles in which the lights shone, and little moths and fireflies twinkled in their gleam. The gleam caught, too, the tips of the rhythmically moving violin bows. The audience hummed like a big hive of bees, until it suddenly hushed as the conductor appeared.

Monteux conducted (I heard a man say, "Pretty good for age 82,") and it was better than 'pretty good', it was wonderful, especially for my favorite symphony Mendelsohn's 'Italian,' and Rudolph Serkin gave an animated performance of a piano concerto.

Sunday morning we went to a nearby state park and thought we would walk to the view of Bishbash falls, but the very steep rocky path looked too rugid, so we settled for a quiet drive, going back to Tanglewood soon after noon. The wide lawns were already well besprinkled with groups of people, many on blankets eating picnic lunches, a large percentage of them dressed in shorts. The view from the lawn toward a blue, blue lake with purple mountains beyond, was almost too much like a bright foreign lithograph.

It was an ideal warm, bright sunny day, and hundreds of listeners heard the concert from the lawn, as well as from seats in the shed. We came away refreshed, good music, beautiful scenery, lovely weather, and made the trip home as darkness fell. As we came from the garage, we heard a sound that has always been called prophetic —a cricket, and if the old saying is true, we shall have frost in six weeks.

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JUL 25 1959

Next Week at Tanglewood-

Festival Chorus Will Join In 'Requiem' Performance

Composers of the romantic period will be featured in the Tanglewood programs of the coming weekend on Friday and Saturday evenings, July 31 and Aug. 1 at 8:30, and Sunday afternoon, Aug. 2, at 2:30.

Charles Munch will conduct the Boston Symphony in the Music Shed on Friday evening. His program will be devoted to the Requiem of Hector Berlioz, presented as a memorial to the late Serge Koussevitzky. The tenor soloist will be John McCollum, and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke de Varon, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor.

Saturday's Berkshire Festival Concert will be conducted by Pierre Monteux whose varied program will include Mendelssohn's "Italian" Symphony; Mendelssohn's Piano Concerto No. 1, with Rudolph Serkin as soloist; Schumann's "Manfred" Overture, and Schumann's introduction and Allegro appassionato for Piano and Orchestra (again with Mr. Serkin). The program will close with the Prelude and Love Death from Wagner's "Tristan and Isolde."

On Sunday afternoon Dr. Munch will again conduct, and the soloist will be Isaac Stern, performing Mendelssohn's Violin Concerto in E minor. The program will open with the Fourth Symphony by Alexander Tcherepnin. The symphony was composed in 1957 and is dedicated to Dr. Munch. The program will close with Schumann's Symphony No. 2.

Alexander Schneider, violinist, and Leon Kirchner, composer and pianist, will appear at the Chamber Music Concert on Wednesday evening, July 29, at 8:30 in the Theater-Concert Hall. They will present a sonata program including works by Mozart and Mr. Kirchner.

The Tanglewood Choir will offer a program Tuesday, July 28, at 8:30 in the Theater-Concert Hall. This concert, as well as other student concerts during the week, is open to Friends of the Berkshire Music Center. The regular weekly student orchestra concert on Thursday, July 30, will be presented in the Music Shed at 8:30, and there will be a student chamber music concert on Sunday, July 26, at 10 a.m.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUL 25 1959

Romantic Works On Programs At Tanglewood Next Weekend

Composers of the Romantic period will be featured in the Tanglewood programs of the coming weekend on Friday and Saturday evenings, July 31 and Aug. 1 and Sunday afternoon, Aug. 2.

Charles Munch, music director, will conduct the Boston Symphony orchestra in the music shed on July 31. His program will be devoted to the Requiem of Hector Berlioz, as a memorial to the late Dr. Serge Koussevitzky who founded the Berkshire Music Center at Tanglewood. The tenor soloist will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae", "Tuba Mirum" and "Lacrymosa" of the great Requiem mass.

Saturday's program will be conducted by Pierre Monteaux, whose program will include Mendelssohn's "Italian" Symphony No. 4 in A major, Mendelssohn's Piano Concerto No. 1 in G minor with Rudolf Serkin as soloist, Schumann's "Manfred" Overture and the same composer's introduction and Allegro appassionato for Piano and orchestra (again with Rudolf Serkin). The program will close with the prelude and Love Death from Wagner's "Tristan and Isolde".

On Sunday afternoon, Charles Munch will again conduct, and the soloist will be Isaac Stern, performing Mendelssohn's Violin Concerto in E minor. The program will open with the Fourth Symphony in E, Op. 91, by Alexander Tcherepnin. Dr. Munch will close the program with Schumann's Symphony No. 2 in C major.

Alexander Schneider, noted violinist, and Leon Kirchner, composer and pianist, will appear at the Chamber Music concert on Wednesday evening, July 29 in the Theatre-Concert Hall. Mr. Kirchner is currently a member of the faculty of the Berkshire Music Center, in the composition department. Mr. Schneider, a member of the Budapest String Quartet, is also director of the Pablo Casals Festival in Puerto Rico. They will present a sonata program including works by Mozart and Mr. Kirchner.

The Tanglewood choir will present a program on Tuesday, at 8:30 in the Theatre-Concert Hall. This concert, as well as other student concerts during the week, is open to Friends of the Berkshire Music Center. The regular weekly student orchestra concert on Thursday, July 30 will be presented in the Music Shed at 8:30, and there will be a student chamber music concert on Sunday, July 26 at 10 a.m. and Composers Forums on Sunday evenings at 8:30.

A change has been announced in the Seminar in Contemporary Music scheduled for Friday, July 31 at 3:15 in the Chamber Music Hall. Robert Craft, who is prevented from coming to Tanglewood by a recent accident, will be replaced by Lukas Foss.

Millbrook Round Table 7/23/59

Romantic Music at Tanglewood Featured

Composers of the Romantic Period will be featured in the Tanglewood programs of next week end on Friday and Saturday evenings, July 31 and August 1 at 8:30 and Sunday afternoon, August 2 at 2:30.

Charles Munch, Music Director, will conduct the Boston Symphony Orchestra in the Music Shed on Friday evening, July 31. His program will be devoted in its entirety to the Requiem of Hector Berlioz, which will be presented as a memorial to the late Dr. Sege Koussevitzky who was the Orchestra's Music Director for twenty-five years and who founded the Berkshire Music Center at Tanglewood. The tenor soloist will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae," "Tuba Mirum" and "Lacrymosa" of the great Requiem Mass.

Saturday's Berkshire Festival program will be conducted by Pierre Monteux, whose varied program will include Mendelssohn's "Italian" Symphony No. 4 in A major, Mendelssohn's Piano Concerto No. 1 in G minor with Rudolf Serkin as soloist, Schumann's "Manfred" Overture and the same composer's Introduction and Allegro appassionato for Piano and Orchestra (again with Rudolf Serkin). The program will close with the Prelude and Love Death from Wagner's "Tristan and Isolde."

On Sunday afternoon, August 2, Charles Munch will again conduct, and the soloist will be Isaac Stern, performing Mendelssohn's Violin Concerto in E minor. The program will open with the Fourth Symphony in E, Op. 91, by Alexander Tcherepnin. The symphony was composed in 1957 and is dedicated to Charles Munch. Dr. Munch will close the program with Schumann's Symphony No. 2 in C major.

Alexander Schneider, noted violinist, and Leon Kirchner, composer and pianist, will appear at the Chamber Music Concert on Wednesday evening, July 29 at 8:30 in the Theatre-Concert Hall. Mr. Kirchner is currently a member of the faculty of the Berkshire Music Center, in the composition department. Mr. Schneider, a member of the Budapest String Quartet, is also Director of the Pablo Casals Festival in Puerto Rico. They will present a sonata program including works by Mozart and Mr. Kirchner.

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 202,215
JUL 26 1959

Symphony Plays At Tanglewood

The Boston Symphony Orchestra presents three concerts and an open rehearsal this weekend at the Berkshire Musid Festival in Tanglewood Concerts are slated for Friday and Sunday with an open rehearsal Saturday morning of the Saturday evening concert. All are in the shed.

Tomorrow the Fromm Music Foundation of contemporary chamber music is scheduled for the theater building. Also slated for that building is a chamber music concert Tuesday evening. Wednesday the Berkshire Music Center Orchestra performs in the shed.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 25 1959

Music of Romantic Period Tanglewood's Next Feature

Composers of the Romantic Period will be featured in the Tanglewood programs of the coming weekend Friday and Saturday evenings, July 31 and Aug. 1 at 8:30 and Sunday afternoon, August 2 at 2:30.

Munch to Conduct

Charles Munch, music director, will conduct the Boston Symphony Orchestra in the Music Shed Friday evening, July 31. His program will be devoted in its entirety to the Requiem of Hector Berlioz, which will be presented as a memorial to the late Dr. Serge Koussevitzky who was the Orchestra's Music Director for 25 years and who founded the Berkshire Music Center at Tanglewood. The tenor soloist will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae," "Tuba Mirum" and "Lacrymosa" of the great Requiem Mass.

Saturday's Berkshire Festival program will be conducted by Pierre Monteux, whose varied program will include Mendelssohn's "Italian" Symphony No. 4 in A major, Mendelssohn's Piano Concerto No. 1 in G minor with Rudolf Serkin as soloist, Schumann's "Manfred" Overture and the came composer's Introduction and Allegro appassionato for Piano and Orchestra (again with Rudolf Serkin). The program will close with the Prelude and Love Death from Wagner's "Tristan and Isolde."

Sunday, Aug. 2

Sunday afternoon, Aug. 2, Charles Munch will again conduct, and the soloist will be Isaac Stern, performing Mendelssohn's Violin Concerto in E minor. The program will open with the Fourth Symphony in E, Op. 91, by Alexander Tcherepnin. The symphony was composed in 1957 and is dedicated to Charles Munch. Dr. Munch will close the program with Schumann's Symphony No. 2 in C major.

Alexander Schneider, noted violinist, and Leon Kirchner, composer and pianist, will appear at the Chamber Music Concert on Wednesday evening, July 29 at 8:30 in the Theater-Concert Hall. Mr. Kirchner is currently a member of the faculty of the Berkshire Music Center, in the Composition Department. Mr. Schneider, a member of the Budapest String Quartet, is also Director of the Pablo Casals Festival in Puerto Rico. They will present a sonata program including works by Mozart and Mr. Kirchner.

The Tanglewood Choir will present a program on Tuesday, July 28 at 8:30 in the Theater-Concert Hall. This concert, as well as other student concerts during the week, is open to Friends of the Berkshire Music Center. The regular weekly student orchestra concert on Thursday, July 30 will be presented in the Music Shed at 8:30, and there will be a student chamber music concert on Sunday, July 26 at 10 a.m. and Composers Forums on Sunday evenings at 8:30.

A change has been announced in the Seminar in Contemporary Music scheduled for Friday, July 31 at 3:15 in the Chamber Music Hall. Robert Craft, who is prevented from coming to Tanglewood by a recent accident, will be replaced by Lukas Foss.

Complete Programs

Complete programs for the week are as follows:

Tomorrow, 2:30, Music Shed, Boston Symphony Orchestra, Charles Munch, conducting.
Brahms—Variations on a Theme by Haydn, Op. 56a.
Copland — Orchestral Suite from the Opera, "The Tender Land."
Brahms—Piano Concerto No. 2 in B flat major, Op. 83 (Soloist, Rudolf Serkin).
Wednesday, 8:30, Chamber Music, Alexander Schneider, violin, and Leon Kirchner, piano.
Sonata program—Works by Mozart and Kirchner.
Friday, 8:30, Music Shed, Boston Symphony Orchestra, Charles Munch, conducting.
Berlioz — Requiem (Soloist, John McCollum, tenor).
Saturday, 8:30, Music Shed, Boston Symphony Orchestra, Pierre Monteux, conducting.
Mendelssohn — Symphony No. 4, "Italian."
Mendelssohn—Piano Concerto No. 1. (Soloist, Rudolf Serkin.)
Schumann—Manfred Overture, Op. 115.
Schumann — Introduction and Allegro appassionato, Op. 92 (Soloist, Rudolf Serkin).
Wagner—Prelude and Love Death from "Tristan and Isolde."
Sunday, 2:30, Music Shed, Boston Symphony Orchestra, Charles Munch, conducting.
Tcherepnin—Symphony No. 4 in E, Op. 91.
Mendelssohn—Violin Concerto in E minor, Op. 64. (Soloist, Isaac Stern.)
Schumann—Symphony No. 2 in C major, Op. 61.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
JUL 26 1959

Romantic Music At Tanglewood

Composers of the Romantic Period will be featured in the programs this coming week at the Berkshire Festival, Lenox, Mass., on Friday and Saturday evenings at 8:30 p.m., and on Sunday afternoon, Aug. 2, at 2:30 p.m. The week's programs, including this afternoon, are as follows:

TODAY
Brahms.....Varitations on a Theme by Haydn
Copland.....''The Tender Land'': orchestral suite
Brahms.....Piano Concerto No. 2
Rudolf Serkin, Soloist
Charles Munch Conducting
FRIDAY EVENING
Berlioz.....Requiem
John McCollum, tenor soloist, and the Festival Chorus
SATURDAY EVENING
Mendelssohn....Symphony No. 4 'Italian'
Mendelssohn.....Piano Concerto No. 1
Rudolf Serkin, Soloist
Schumann.....''Manfred'' Overture
Schumann.....Introduction and Allegro Appassionato, Op. 92
Rudolf Serkin, Soloist
Wagner.....Prelude and Love Death from ''Tristan and Isolde''
Pierre Monteux, Conducting
SUNDAY AFTERNOON, AUG. 2
Tcherepnin..Symphony No. 4 in E, Op 91
Mendelssohn..Violin Concerto in E minor, Op. 64
Isaac Stern, Soloist
Schumann..Symphony No. 2 in C major, Op. 61
Charles Munch, Conducting

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUL 26 1959

Serkin Piano Soloist At Tanglewood Today

Plays Brahms Concerto No. 1 With Boston Symphony Orchestra; Music of Romantic Period Next at Festival

LENOX—With Rudolf Serkin as piano soloist, the Boston Symphony Orchestra, Charles Munch conducting, will be heard this afternoon in a Shed performance of Brahm's Piano Concerto No. 1 in D minor, instead of Concerto No. 2 as previously announced. Today's program, beginning at 2.30, opens with Brahms Variations on a Theme by Haydn. Then the noted American composer, Aaron Copland, will conduct his own orchestral suite from the opera, "The Tender Land," which was performed by the Tanglewood Opera Department in 1954. There will be a student chamber music concert in the Chamber Music Hall this morning at 10.

Charles Munch, music director, will conduct the Boston Symphony Orchestra in the Music Shed on Friday night, July 31. His program will be devoted in its entirety to the Requiem of Hector Berlioz, which will be presented as a memorial to the late Dr. Serge Koussevitzky who was the orchestra's music director for 25 years and who founded the Berkshire Music Center at Tanglewood. The tenor soloist will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae," "Tuba Mirum" and "Lacrymosa" of the great Requiem Mass.

Saturday's Berkshire Festival program will be conducted by Pierre Monteux, whose varied program will include Mendelssohn's "Italian" Symphony No. 4 in A major, Mendelssohn's Piano Concerto No. 1 in G minor with Rudolf Serkin as soloist, Schumann's "Manfred" Overture and the same composer's Introduction and Allegro appassionato for Piano and Orchestra (again with Rudolf Serkin). The program will close with the Prelude and Love Death from Wagner's "Tristan and Isolde."

On Sunday afternoon, Aug. 2, Charles Munch will again conduct, and the soloist will be Isaac Stern, performing Mendelssohn's Violin Concerto in E minor. The program will open with the Fourth Symphony in E, Op. 91, by Alexander Tcherepnin. The symphony was composed in 1957 and is dedicated to Charles Munch. Dr. Munch will close the program with Schumann's Symphony No. 2 in C major.

Schneider and Kirchner

Alexander Schneider, noted violinist, and Leon Kirchner, composer and pianist, will appear at the Chamber Music Concert on Wednesday evening, July 29, at 8.30 in the Theater-Concert Hall. Mr. Kirchner is currently a member of the faculty of the Berkshire Music Center, in the Composition Department. Mr. Schneider, a member of the Budapest String Quartet, is also director of the Pablo Casalls Festival in Puerto Rico. They will present a sonata program including works by Mozart and Mr. Kirchner.

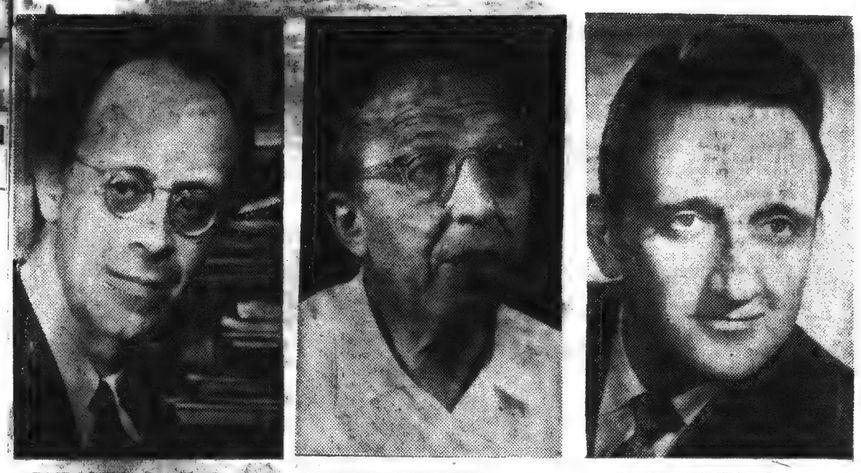
The Tanglewood Choir will present a program on Tuesday, July 28, at 8.30 in the Theater-Concert Hall. This concert, as well as other student concerts during the week, is open to Friends of the Berkshire Music Center. The regular weekly student orchestra concert on Thursday, July 30 will be presented in the Music Shed at 8.30.

A change has been announced in the Seminar in Contemporary Music scheduled for Friday, July 31, at 3.15 in the Chamber Music Hall. Robert Craft, who is prevented from coming to Tanglewood by a recent accident, will be replaced by Lukas Foss.

Complete program for the week are as follows:

TODAY, July 26, 2.30, Music Shed—Boston Symphony Orchestra.
Charles Munch Conducting
Brahms Variations on a Theme by Haydn, Op. 56a
Copland Orchestral Suite from the Opera "The Tender Land"
Brahms Piano Concerto No. 1 in D minor (Soloist: Rudolf Serkin)
WEDNESDAY, July 29, 8.30, Chamber Music—Alexander Schneider, Violin and Leon Kirchner, piano
Sonata program—works by Mozart and Kirchner
FRIDAY, July 31, 8.30, Music Shed—Boston Symphony Orchestra
Charles Munch Conducting
Berlioz Requiem (Soloist: John McCollum, tenor)
SATURDAY, August 1, 8.30, Music Shed—Boston Symphony Orchestra
Pierre Monteux conducting
Mendelssohn Symphony No. 4, "Italian"
Mendelssohn Piano Concerto No. 1 (Soloist: Rudolf Serkin)
Schumann Manfred Overture, Op. 115
Schumann Introduction and Allegro appasionato, Op. 92 (Soloist: Rudolf Serkin)
Wagner Prelude and Love Death from "Tristan and Isolde"
SUNDAY, August 2, 2.30, Music Shed—Boston Symphony Orchestra
Charles Munch Conducting
Tcherepnion Symphony No. 4 in E, Op. 91
Mendelssohn Violin Concerto in E minor, Op. 64 (Soloist: Isaac Stern)
Schumann Symphony No. 2 in C major, Op. 61

Soloists and Composer at Festival



RUDOLPH SERKIN, pianist AARON COPLAND, composer JOHN McCOLLUM, tenor

BOISE, IDAHO
IDAHO STATESMAN
D. 34,607 S. 41,186
JUL 26 1959

Music for Everybody

Musical Perfectionists Become More Tolerant

BY SIGMUND SPAETH

From time to time there is an irresistible impulse to analyze the title of this column and ask frankly whether "Music for Everybody" is an actual possibility and just how literally it can be interpreted. The phrase has become quite common, appearing as the title of several books and as a slogan of the Music Educators National Conference. In spite of its wide use, there are still far too many people who apparently do not believe in it.

SPAETH

Of course "Music for Everybody" may be taken literally in the sense that it would be hard to find anyone completely unaffected by it in some way. But how far this generalization can be carried in the direction of honest enjoyment or "appreciation" of the art, particularly in its higher forms, or of understanding and even participation in its beauties is another question.

It has recently been brought home forcibly to this columnist in connection with the publication of his latest book, nostalgically called "Fifty Years with Music." The comments of both readers and reviewers have proved definitely enlightening and deserve serious attention of the part of one who sincerely desires to share at least the pleasure of hearing good music with as many "average listeners" as possible.

Critics Are Kind

Let it be stated unqualifiedly that the book has been most favorably received, and there are no complaints whatever so far as the author is concerned. Particularly in the newspapers carrying this column as a regular feature, the musical and literary critics have been exceedingly kind and generous. Actually no definite disapproval has been expressed anywhere.

One fairly common observation has been that "Fifty Years with Music" is "not for scholars." This must be considered a real compliment, for to have the book appeal to so limited an audience would be disastrous. Even more encouraging is the frequent use of words like "layman," "uninitiated," "novice" and phrases like "the common man" (whoever he may be). These are the readers that any writer on music would naturally like to reach, and frankly it is not an easy assignment.

Those who really know something about music are far too ready to take refuge in an array of technical terms, apparently unable to see the woods for the trees." This applies not only to serious musical scholars but to aficionados of jazz as well, strangely inarticulate group (except in actual demonstrations of their skill), who resort to a jargon just as incomprehensible as that of most concert program notes, which musicians themselves admit they do not understand.

Snobbery Decreases

At least, it is now clear that the number of musical reactionaries has definitely decreased and that there is far less hypocrisy and snobbery connected with all the arts than at any time in the past. Those who once insisted on putting great music on a pedestal, where ordinary human beings could not get at it, have now modified their stubborn perfectionism and become fairly tolerant of the modest music lover who would merely like to play or sing a little "for fun" and to listen for the sake of normal enjoyment. This type of enthusiast still represents more than 90 per cent of the potential supporters of good music and perhaps the same percentage of the readers of such a book as "Fifty Years with Music."

Folk Tune Thrills

The big Russian festival of music and dance recently presented at Madison Square Garden and now touring the United States in connection with the exhibit currently on display in New York's Coliseum offers many interesting features in addition to the general impressiveness of the performances. There is, for example, a special thrill in recognizing the original folk tune of "Down St. Peter's Road," used by Stravinsky in his ballet "Petroushka." The beautiful melody called "Meadowland" has also become familiar, chiefly through an arrangement by Morton Gould. Naturally a Russian "Old Folks at Home" always brings prolonged applause. Propaganda, politics and abusive threats are easily forgotten when people meet on the common level of great art.

* * *

Half-Notes—Alicia Markova now dancing in England, including a series on commercial television . . . Simon and Schuster preparing to publish "The Cole Porter Song Book." . . . Institute of High Fidelity Manufacturers adopting the slogan: "Decorate your home with Music." . . . Richard Korn, Franz Bibo and Arnold Gamson among conductors of New York's East River Concerts, with Helen Kwalwasser violin soloist, July 28. . . . Berkshire Festival presenting the Berlioz "Requiem," July 31, with John McCollum, tenor, and Charles Munch conducting. . . . Sammy Davis, Jr., to be featured in Broadway musical, "Free and Easy," formerly called "Blues Opera." . . . Washington Square Concerts opening Aug. 3 with tribute to municipal station WNYC and its musical director for 35 years, Dr. Herman Neuman. . . . Former opera star Jorie Livingston now coaching business men in vocal techniques under the title of "Productive Communications." . . . Carol Lawrence of "West Side Story" engaged for the musical version of Edna Ferber's "Saratoga Trunk." . . . New York City Symphony Orchestra concluding its summer opera season with a new translation of Verdi's "Masked Ball" by Peter Paul Fuchs. . . . Empire State Music Festival presenting two concerts and Pizzetti's opera, "Murder in the Cathedral," in Montreal, Aug. 3 and 6.

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Today's Quotation . . . Martin Block: "Show me a disc jockey who features rock 'n' roll and I'll show you a man who hates music."

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

JUL 26 1959

Romantic Music at Tanglewood

Music by composers of the Romantic period will be featured upon the programs of the Boston Symphony Orchestra's Berkshire Festival, at Tanglewood in Lenox, next weekend. Next Friday evening Charles Munch will conduct the Requiem by Hector Berlioz in memory of Dr. Serge Koussevitzky, music director of the Boston Symphony for 25 years, and founder of the Berkshire Music Center.

Programs of the week will be as follows:

This afternoon, at 2:30, Music Shed, Charles Munch conducting. Brahms: Variations on a Theme by Haydn; Copland: Suite from "The Tender Land" (conducted by the composer); Brahms: Piano Concerto No. 1, in D minor, Rudolf Serkin, soloist.

Wednesday evening at 8:30, Theater-Concert Hall. Violin sonatas by Mozart and Kirchner, played by Alexander Schneider, violin, and Leon Kirchner, piano.

Friday evening at 8:30, Music Shed, Charles Munch conducting. Berlioz: Requiem (Grande Messe des Morts). Soloist: John McCollum, tenor. Festival Chorus, prepared by Hugh Ross and Lorna Cooke de Varon.

Saturday evening at 8:30, Music Shed, Pierre Monteux conducting. Mendelssohn: "Italian" Symphony; Piano Concerto No. 1, Rudolf Serkin, soloist; Schumann: "Manfred" Overture, Introduction and Allegro appassionato, Op. 92, Rudolf Serkin, soloist; Wagner: Prelude and Love Death from "Tristan and Isolde."

Sunday afternoon, Aug. 2, at 2:30, Music Shed, Charles Munch conducting. Tcherepnin: Symphony No. 4, in E; Mendelssohn: Violin Concerto, Isaac Stern, soloist; Schumann: Symphony No. 2, in C major.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,885

JUL 26 1959

Tanglewood Programs Announced

Special to The Standard-Times

LENOX, July 25—Composers of the romantic period will be featured in the Tanglewood programs of next weekened on July 31 and Aug. 1 at 8:30 and Aug. 2 at 2:30 p. m.

Charles Munch, music director will conduct the Boston Symphony Orchestra in the Music Shed on July 31. His program will be devoted in its entirety to the Requiem of Hector Berlioz, which will be presented as a memorial to the late Dr. Serge Koussevitzky who was the orchestra's music director for 25 years and who founded the Berkshire Music Center at Tanglewood. The tenor soloist will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae," "Tuba Mirum" and "Lacrymosa" of the great "Requiem Mass."

Saturday's Berkshire Festival program will be conducted by Pierre Monteux, whose varied program will include Mendelssohn's "Italian" Symphony No. 4 in A Major," Mendelssohn's "Piano

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527

JUL 26 1959

Music Of Ro... Featured A...

Composers of the Romatic ... will be featured in the Tan... wood programs of the ... weekend on Friday and Sa... evenings, July 31 and Aug. ... 8:30 and Sunday afternoon, A... 2 at 2:30.

Charles Munch, music direct... will conduct the Boston Sy... phony Orchestra in the Mu... Shed on Friday evening, July 3... His program will be devoted ... its entirety to the Requiem ... Hector Berlioz, which will be pr... sented as a memorial to the la... Dr. Serge Koussevitzky who wa... the orchestra's music director fo... 25 years and who founded th... Berkshire Music Center ... Tanglewood. The tenor solo... will be John McCollum and th... Festival Chorus, prepared ... Hugh Ross and Lorna Cooke D... Varon, will be joined by the U... versity of Maryland Chapel ... Choir, Fague Springmann, c... ductor. Additional brass playe... will join the regular orchestra ... form the four brass choirs whi... are heard in the "Dies Ir... "Tuba Mirum" and "Lacrymos... of the great Requiem Mass.

...ux to Conduct

...urday's Berkshire Festi... program will be conducted ... Pierre Monteux, whose vari... program will include Mend... ...ohn's "Italian" Symphony No. ... A major, Mendelssohn's Pia... Concerto No. 1 in G minor wi... Rudolf Serkin as soloist, Sch... mann's "Manfred" Overture a... the same composer's Introducti... and Allegro appassionato f... Piano and Orchestra (again wi... Rudolf Serkin). The program w... close with the Prelude ... Love Death from Wagner's "T... ...n and Isolde."

On Sunday afternoon, Aug. ... Charles Munch will again c...

Sch. Gazette

Romantic M... Symphony ...

Music of the romantic perio... will be featured in the Bost... Symphony Tanglewood, Le... Mass., programs this weekend.

* * *

CHARLES MUNCH, mus... director of the Boston Symphon... will conduct the programs ... Friday evening, 8:30 o'clock, ... Sunday afternoon, 2:30 o'clo... and Pierre Monteux will cond... the Saturday evening conce... All of the programs will ... presented in the music shed.

The Friday evening progra... will be devoted in its entirety ... the "Requiem" of Hector Ber... which will be presented as ... memorial to the late Dr. Se... Koussevitsky, who was ... orchestra's music director fo... years and who founded the ... shire Music Center at Tan... wood. John McCollum will be ... tenor soloist and the Fest... Chorus, prepared by Hugh ... and Lorna Cooke DeVaron ... be joined by the University ... Maryland Chapel Choir, Fa... Springmann, conductor. Addit... al brass players will join ... regular orchestra to form ... four brass choirs which ... heard in the "Dies Irae," "Tu... Mirum" and "Lacrymosa" of ... "Requiem."

* * *

MONTEUX'S program will ... clude the Mendelssohn "It... Symphony number 4 in A ma... Mendelssohn's "Piano Con... number 1 in G minor" with Ru... Serkin as soloist; the "Manf... Overture," and the "Introduc... and Allegro Appasionata ... Piano and Orchestra," both Sc... mann. The program will c... with the "Prelude and L... Death" from Wagner's "Tri... and Isolde."

Isaac Stern will be soloist ... the Mendelssohn "Violin Con... in E minor" Sunday after... The program will open with ... "Fourth Symphony in E, ... 91," by Alexander Tchere... Composed in 1957 the symp... is dedicated to Charles M... Dr. Munch will close the S... afternoon program with the ...

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527
JUL 26 1959

Music Of Romantic Period Featured At Tanglewood

Composers of the Romatic Period will be featured in the Tanglewood programs of the coming weekend on Friday and Saturday evenings, July 31 and Aug. 1 at 8:30 and Sunday afternoon, Aug. 2 at 2:30.

Charles Munch, music director, will conduct the Boston Symphony Orchestra in the Music Shed on Friday evening, July 31. The program will be devoted in its entirety to the Requiem of Hector Berlioz which will be presented as a memorial to the late Serge Koussevitzky who was the orchestra's music director for 25 years and who founded the Berkshire Music Center at Tanglewood. The tenor soloist will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae," "Tuba Mirum" and "Lacrymosa" of the great Requiem Mass.

Monteux to Conduct

Saturday's Berkshire Festival program will be conducted by Pierre Monteux, whose varied program will include Mendelssohn's "Italian" Symphony No. 4 in A major, Mendelssohn's Piano Concerto No. 1 in G minor with Rudolf Serkin as soloist, Schumann's "Manfred" Overture and the same composer's Introduction and Alegro appassionato for Piano and Orchestra (again with Rudolf Serkin). The program will close with the Prelude and Love Death from Wagner's "Tristan and Isolde."

On Sunday afternoon, Aug. 2, Charles Munch will again conduct, and the soloist will be Isaac Stern, performing Mendelssohn's Violin Concerto in E minor. The program will open with the Fourth Symphony in E, Op. 91, by Alexander Tcherepnin. The symphony was composed in 1957 and is dedicated to Charles Munch. Dr. Munch will close the program with Schumann's Symphony No. 2 in C major.

Noted Artists Scheduled

Alexander Schneider, noted violinist, and Leon Kirchner, composer and pianist, will appear at the Chamber Music Concert on Wednesday evening, July 29 at 8:30 in the Theater-Concert Hall. Kirchner is currently a member of the faculty of the Berkshire Music Center, in the Composition Department. Schneider, a member of the Budapest String Quartet, is also Director of the Pablo Casals Festival in Puerto Rico. They will present a sonata program including works by Mozart and Mr. Kirchner.

The Tanglewood Choir will present a program on Tuesday, July 28 at 8:30 in the Theater-Concert Hall. This concert, as well as other student concerts during the week, is open to Friends of the Berkshire Music Center. The regular weekly student orchestra concert on Thursday, July 30 will be presented in the Music Shed at 8:30, and there will be a student chamber music concert on Sunday, July 26 at 10 a.m. and Composers Forums on Sunday evenings at 8:30.

A change has been announced in the Seminar in Contemporary Music scheduled for Friday, July 31 at 3:15 in the Chamber Music Hall. Robert Craft, who is prevented from coming to Tanglewood by a recent accident, will be replaced by Lukas Foss.

...the Cathedral," in Mo...
...ug. 3 and 6.

...Today's Quotation — Mart...
...: "Show me a disc jocke...
...features rock 'n' roll ar...
...ll show you a man who hat...

Sch. Gazette 7/27/59

Romantic Music Features Symphony Weekend Event

Music of the romantic period will be featured in the Boston Symphony Tanglewood, Lenox, Mass., programs this weekend.

* * *

CHARLES MUNCH, music director of the Boston Symphony, will conduct the programs of Friday evening, 8:30 o'clock, and Sunday afternoon, 2:30 o'clock; and Pierre Monteux will conduct the Saturday evening concert. All of the programs will be presented in the music shed.

The Friday evening program will be devoted in its entirety to the "Requiem" of Hector Berlioz, which will be presented as a memorial to the late Dr. Serge Koussevitsky, who was the orchestra's music director for 25 years and who founded the Berkshire Music Center at Tanglewood. John McCollum will be the tenor soloist and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae," "Tuba Mirum" and "Lacrymosa" of the "Requiem."

* * *

MONTEUX'S program will include the Mendelssohn "Italian Symphony number 4 in A major"; Mendelssohn's "Piano Concerto number 1 in G minor" with Rudolf Serkin as soloist; the "Manfred Overture," and the "Introduction and Allegro Appasionata for Piano and Orchestra," both Schumann. The program will close with the "Prelude and Love Death" from Wagner's "Tristan und Isolde."

Isaac Stern will be soloist in the Mendelssohn "Violin Concerto in E minor" Sunday afternoon. The program will open with the "Fourth Symphony in E, opus 91," by Alexander Tcherepnin. Composed in 1957 the symphony is dedicated to Charles Munch. Dr. Munch will close the Sunday afternoon program with the Schumann "Symphony number 2 in C major."

* * *

ALEXANDER SCHNEIDER, violinist, and Leon Kirchner, composer and pianist, will appear at the Chamber Music concert Wednesday at 8:30 p.m. in the Theatre-Concert Hall. Kirchner is a member of the faculty of the composition department this season at the Berkshire Music Center. Schneider, a member of the Budapest String Quartet, is also director of the Pablo Casals Festival in Puerto Rico. They will present a sonata program including works by Mozart and Mr. Kirchner.

A change has been announced in the seminar in contemporary music scheduled for Friday at 3:15 p.m. in the Chamber Music Hall. Robert Craft, who is prevented from coming to Tanglewood by a recent accident, will be replaced by Lukas Foss.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 106,090
JUL 26 1959

MUSIC

Season Well Advanced In Musical Programs

By GORDON E. ARMSTRONG

Many of us invariably plan to include a number of concerts in our summer schedule of activities but frequently our good intentions somehow dissolve in a warm-weather lethargy and melt away like a morning haze at sunrise. Concerts need patrons but "wait for no man," to paraphrase the old saying. With regard to several musical series which hold particular interest for us, this week's programs serve as a reminder that ticket lines are growing "shorter," in number if not in length. Fortunately there's still time to gather a few "musical" tidbits" before the summer season ends; nobody likes to be a "wall-flower" at those fall reunions when friends recount the highlights of their concert-going!

Of course, we can't all attend the same concerts for one reason or another. But there's no need for us to envy friends who have attended far-away concerts or festival programs. The best in both symphonic and chamber music events is easily available to Connecticut music lovers at this time of year. Surely the Berkshire Music Festival compares with the best to be found anywhere and the several chamber music series, including our own Starlight Festival in New Haven, offer enjoyable listening for discriminating audiences. Should a traveled friend say, "The fifth (Beethoven) at Red Rocks was really something," you can come back with, "Munch set an exciting pace in the second (Brahms) at Tanglewood."

If this sounds something like horse-racing (like the "third" at Hialeah), it is somewhat apropos since my opening point is that the summer season is fast racing to a close in places like Tanglewood and Norfolk. The Norfolk Music School's series ends with the final concert on Wednesday while the Berkshire Festival has but two more weeks to go. And there will be but one more concert in our Starlight Festival after the third event on Tuesday evening in the Saybrook College Courtyard.

The young pianist-composer, Robert Helps, is to be the guest artist with the Starlight Festival players on Tuesday evening. This will mark his second appearance in the current series. He had a dual role in the opening program when he accompanied soprano Bethany Beardslee in her offerings which included two songs by the talented composer.

Helps, a graduate of Juilliard, has already become a recognized musician both as performer and composer. He has performed with major orchestras including an appearance with the San Francisco Symphony under Pierre Monteux and his compositions have been heard in concerts here and abroad. One work won him the 10th annual Naumberg Award and another, which received the Fromm Foundation Award, was later performed by the Symphony of the Air under Stokowski's baton.

On Tuesday evening, Helps will have a featured role in two works scheduled for performance — Schubert's Piano Trio in E flat (Op. 100) and Milhaud's Piano Quintet No. 1 Bocherini's Quartetto in C minor (Op. 1, No. 1) will complete the program.

In the event of inclement weather, the program will be held in the Saybrook Dining Hall as was the second event two weeks ago. Concert time is 8:30 p. m.

YALE FACULTY MEMBERS AT NORFOLK

Two Yale faculty members will have prominent roles in the final concert of the Norfolk Music School series, to be held in the Music Shed at Norfolk on Wednesday afternoon at 3:30. They are conducter Donald Leach and baritone Benjamin De Loache, who will appear with the chorus and orchestra of the school in an all-choral program.

Wednesday's concert will commemorate the 300th anniversary of the birth of Henry Purcell and the 200th anniversary of the death of Handel, both of which dates are being observed this year. Two anthems by the former and the Dettingen Te Deum by the latter composer are included in the program.

The contemporary offering is to be a Magnificat by John Crawford, a recent graduate of the Yale Music School who is presently a teaching fellow at Harvard.

CONNECTICUT VALLEY MUSIC FESTIVAL

ALFRED ZEGA

It was erroneously stated here last Sunday that the finalists in the competition of the Connecticut Valley Music Festival would appear in the second program of the festival's current series last week. The three young artists — pianist Walter Brennan, contralto Louise Anna Pawlow, and pianist Barbara Hudobenko will perform for the judges in the third program at the Valley Regional Auditorium in Deep River on Thursday evening of this week. This is the first time that an audience will be present for the finals in this competition.

Incidentally, baritone Alfred Zega, manager of the festival's concerts, may be seen at the Oakdale Musical Theater this week where he will sing the role of Dawgmeat in the popular musical, "Li'l Abner."

POPS AT FAIRFIELD UNIVERSITY FIELD

One of America's great song stylists, Eartha Kitt, is to be the guest artist in the second program of the Connecticut Symphony's Pops series on Friday evening at Fairfield University Field. The singer's personal coach and conductor, Maurice Levine, will conduct the concert. A feature story about Levine, the West Haven boy who made good on Broadway, will be found in the Magazine section of today's Sunday Register.

Miss Kitt is scheduled for two appearances in Friday's concert. In her first group she will present a varied selection of art songs, spirituals, and folk songs of several nationalities. Her second group includes a number of favorites from opera and musical comedies.

The orchestral portion of the program lists such delectable Pops fare as Gould's "American Salute," Copland's Hoe Down from "Rodeo," Anderson's "Waltzing Cat," and Robert Russell Bennett's symphonic picture of "Porgy and Bess." Tickets are on sale here at Cutler's.

BERKSHIRE MUSIC FESTIVAL

Charles Munch and Pierre Monteux will share conducting honors in the major concerts scheduled for this coming weekend at the Berkshire Music Festival. Dr. Munch will conduct the programs on Friday evening and Sunday afternoon.

Friday's concert will be devoted in its entirety to a presentation of the "Requiem" by Berlioz, to be given in memory of the Boston Symphony's former conductor, Serge Koussevitzky. The Festival Chorus and the University of Maryland Chapel Choir will participate and the soloist is to be tenor John McCollum.

For Saturday evening's program Monteux has chosen the following program of romantic works: "Italian Symphony" and the Piano Concerto No. 1, by Mendelssohn; "Manfred" Overture and the Introduction and Allegro appassionato for Piano and Orchestra, by Schumann; Prelude and Love Death from Wagner's "Tristan and Isolde." Rudolph Serkin is to be the featured pianist of the occasion.

The highlight of next Sunday afternoon's concert will be the Mendelssohn Violin Concerto with Isaac Stern as soloist. Also listed are Schumann's Symphony No. 2 and the Symphony No. 4 by the contemporary composer, Alexander Tcherepnin. The latter work, composed in 1957, is dedicated to Dr. Munch.

JAZZ AT OAKDALE MUSICAL THEATER

The jazz series at the Oakdale Musical Theater continues this evening at 8 when three celebrated groups are scheduled to provide both vocal and instrumental delights for jazz fans. The groups are Dave Brubeck's Quartet, "Wild" Bill Davison's all-star Dixieland ensemble, and the accomplished songsters, the Hi-Lo's.

The Brubeck group and the Hi-Lo's are making their Oakdale debut in this evening's "one-night stand" though Davison and his boys will be returning in response to their previous successes in the Wallingford Tent.

Briefs The public is invited to a concert to be given by students and faculty members at the Neighborhood Music School on Friday evening at 8. The concert marks the end of the school's summer sessions . . . Baritone John Langstaff is to be the guest artist in this afternoon's Music Mountain concert by the Berkshire Quartet.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 60,581
JUL 27 1959

137

MUSIC CENTER EVENTS LISTED

Berlioz' 'Requiem' Friday At Tanglewood

LENOX—Composers of the Romantic Period will be featured in the Tanglewood programs of the coming week end, Friday and Saturday evenings, July 31 and Aug. 1 at 8.30 and Sunday afternoon, Aug. 2 at 2.30.

Koussevilsky Honor

Charles Munch will conduct the Boston Symphony Orchestra in the Friday evening concert which will be the Requiem of Hector Berlioz and which will be presented as a memorial to the late Dr. Serge Koussevitzky who was the orchestra's music director for 25 years and who founded the Berkshire Music Center at Tanglewood.

Complete programs for the week are as follows:

Wednesday, July 29, 8.30
Chamber Music: Alexander Schneider, violin and Leon Kirchner, piano. Sonata program—works by Mozart and Kirchner.

Friday, July 31, 8.30
Music Shed: Boston Symphony Orchestra, Perre Monteux, conducting.
Berlioz ..... Requiem
(Soloist: John McCollum, tenor)

Saturday, August 1, 8.30
Music Shed: Boston Symphony Orchestra, Pierre Monteux, Conducting.
Mendelssohn ..... Symphony No. 4, "Italian"
Mendelssohn .... Piano Concerto No. 1
(Soloist: Rudolf Serkin)
Schumann .. Manfred Overture, Op. 115
Schumann ... Introduction and Allegro appassionato, Op 92
(Soloist: Rudolf Serkin)
Wagner .... Prelude and Love Death from "Tristan and Isolde"

Sunday, August 2, 2.30
Music Shed: Boston Symphony Orchestra, Charles Munch conducting.
Tcherepnin .... Symphony No. 4 in E, Op. 91
Mendelssohn .... Violin Concerto in E minor, Op. 64
(Soloist: Isaac Stern)
Schumann .... Symphony No. 2 in C major, Op. 61

American (e)
WATERBURY, Conn.
Independent
Circ. 39,778
JUL 27 1959

Violinist And Pianist At Lenox

(Special To The American)

LENOX, MASS.— The Berkshire Festival's week-end presented Isaac Stern, violinist, and Rudolf Serkin, pianist, before large audiences under the baton of Pierre Monteux and Charles Munch who led the orchestra in their accustomed finished performances.

Stern performed the Brahms "Violin Concerto" Friday night in such a brilliant opening movement that the ovation stopped the concerto for a few moments.

Serkin, playing Brahms' "Piano Concerto in D minor, No. 11" yesterday afternoon in a concert under ideal conditions before a large audience in the shed and on the lawns, scored another of the successes he has had at Tanglewood in the years he has been appearing here. Dr. Munch also conducted Brahms' "Variations on a Theme of Haydn" and Aaron Copland conducted his own "Suite from The Tender Land." Saturday night's concert with Munch conducting featured the music of Brahms and drew the usual large Saturday evening audience that makes its way here when the weatherman cooperates for ideal listening.

The programs for this third week of the Festival will have Munch conducting the Berlioz "Requiem" at the Koussevitzky Memorial Concert on Friday evening with John McCollum, tenor, soloist. Concerts Saturday and Sunday will present music of Schumann and Mendelssohn with a bit of Wagner and Tcherepnin. Serkin will be heard at the piano Saturday night in Schumann's "Manfred Overture and Concert Piece, Op. 92" with Monteux conducting. The rest of the program will include Mendelssohn's "Italian Symphony and Piano Concerto No. 1" with Serkin as soloist and Wagner's "Prelude and Love Death from Tristan."

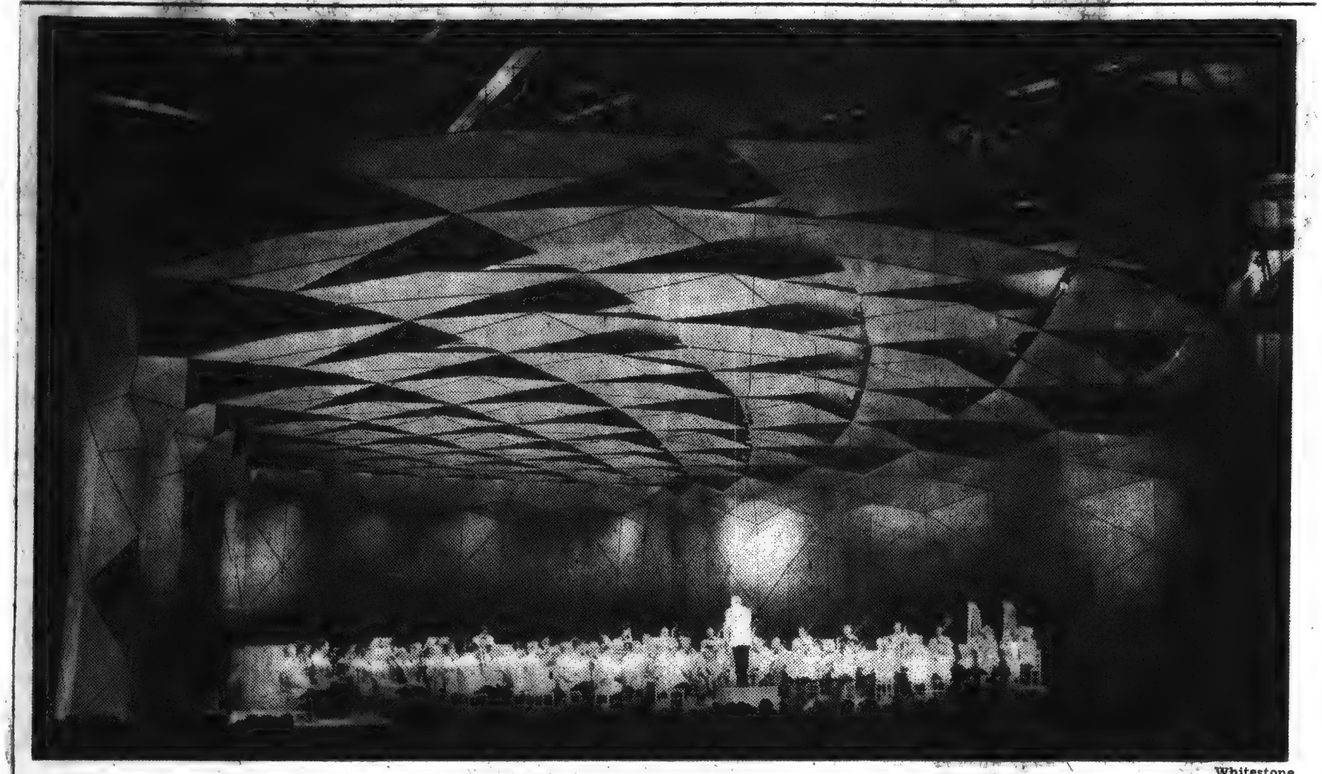
For Isaac Stern's return on Sunday afternoon the violinist will play the Mendelssohn "Violin Concerto." The program will include music of Tcherepnin and Schumann's "Symphony No. 2."

SM

138

The Berkshire Eagle

Pittsfield, Massachusetts, Tuesday, July 28, 1959.



Whitestone

NEW STAGE CANOPY in the Music Shed at Tanglewood, is attracting wide attention from all parts of the country by newspaper and magazine music critics, all of whom continue to laud the improved acoustics in the huge auditorium. Here Dr. Charles Munch conducts the Boston Symphony Orchestra in one of the weekend concerts. The first two weekend major concerts in the Shed have drawn more than 50,000 persons. Friday night the BSO will perform Berlioz' "Requiem," with the Berkshire Music Center chorus, John McCollum, tenor soloist and four additional brass bands.

Tanglewood Season In Final Two Weeks

Composers of the Romantic Period will be featured in the Tanglewood programs of the coming weekend on Friday and Saturday evenings, July 31 and August 1, at 8:30 and Sunday afternoon, August 2, at 2:30.

Charles Munch, Music Director, will conduct the Boston Symphony Orchestra in the Music Shed on Friday evening, July 31. His program will be devoted in its entirety to the Requiem of Hector Berlioz, which will be presented as a memorial to the late Dr. Serge Koussevitzky who was the Orchestra's Music Director for 25 years and who founded Berkshire Music Center at Tanglewood. The tenor soloist will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVarn, will be joined by the University of Maryland Chapel Choir. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae", "Tuba Mirum" and "Lacrymosa" of the great Requiem Mass.

Saturday's Berkshire Festival program will be conducted by Pierre Monteux, whose varied program will be conducted by Pierre Monteux, whose varied program will include Mendelssohn's "Italian Symphony No. 4 in A Major, Mendelssohn's Piano Concerto No. 1 in G minor with Rudolf Serkin as soloist, Schumann's "Manfred" Overture and the same composer's Introduction and Allegro appassionato for Piano and Orchestra, (again with Rudolf Serkin). The progrm will close with the prelude and Love Death from Wagner's "Tristan and Isolde."

On Sunday afternoon, August 2, Charles Munch will again conduct and the soloist will be Isaac Stern, performing Mendelssohn's Violin Concerto in E minor The program will open with the Fourth Symphony in E, Op. 91, by Alexander Tcherepnin. The symphony was composed in 1957 and is dedicated to Charles Munch. Dr. Munch will close the program with Schumann's Symphony No. 2 in C major.

This is the next to the last week of the Festival.

The Echo
New Lebanon, N.Y. 7/28/59

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 28 1959

In Tanglewood Concert

Whitestone

Leon Kirchner, composer and pianist, who will be heard in a sonata recital with Alexander Schneider, violinist, tomorrow evening at 8:30 in theater-concert hall at Tanglewood.

Leon Kirchner, composer and pianist, and Alexander Schneider, noted violinist will appear tomorrow in the theater-concert hall at Tanglewood in the fifth program of the Wednesday evening chamber music series. Their program will consist of Mozart's Sonata for Piano and Violin in B flat, K. 454; the Sonata Concertante for Piano and Violin by Mr. Kirchner composed in 1952); and Mozart's Sonata for Piano and Violin in E flat, K. 481.

Mr. Kirchner currently is a member of the faculty of the Berkshire Music Center, in the composition department. Mr. Schneider, a member of the Budapest String Quartet, also is director of the Pablo Casals Festival in Puerto Rico.

The final program in the Wednesday evening chamber music series will feature the Kroll Quartet, which also appeared this season on July 1. Net proceeds from all these concerts benefit the Tanglewood revolving scholarship fund of the Berkshire Music Center.

Eagle 7/29/59

BMC Orchestra Announces Final Thursday Program

TANGLEWOOD—The Berkshire Music Center Orchestra will present its final Thursday concert tomorrow at 8:30 p.m. in the Shed.

The program has also been announced for a seminar in contemporary Music Friday and for the final Wednesday lecture, to be held next week.

Tomorrow's concert by the BMC Orchestra will include the Bartok Concerto for orchestra, first movement to be conducted by Leonard Pearlman of Winnipeg, Manitoba. Sverre Bruland of Oslo, Norway, will direct the students in a performance of Rimsky-Korsakov's Scheherazade. Leon Kirchner of the Tanglewood composition faculty will conduct his own Toccata in his first appearance with this orchestra this season.

Brazilian To Conduct

After the intermission, Diago Pacheco of Sao Paulo, Brazil, will conduct the Overture to Der Meistersinger by Richard Wagner. Harold Farberman of the Boston Symphony Orchestra will then conduct his own composition, "Greek Scenes," with Corinne Curry (Mrs. Harold Farberman) as soprano soloist.

Concluding work of the evening will be directed by Eleazar de Carvalho, head of the department of instrumental music. He will lead his students through the Symphonie Fantastique by Hector Berlioz.

In its four concerts to date, the BMC Orchestra has played to audiences totaling nearly 5,000 people. These concerts are under the auspices of the Friends of the Berkshire Music Center.

Awards To Be Made

The orchestra will perform at the annual Tanglewood-on-Parade festivities Aug. 6. Because of this event, the regular concert of the final week will be on Saturday, Aug. 8, at 3 p.m. At that time, the awards for the music center season will be made.

At the seminar in contemporary music Friday, Lukas Foss of the Tanglewood composition faculty will replace Robert Craft, who will be unable to come to Tanglewood as previously announced. Mr. Foss' topic will be new music and performance problems. He will be assisted by the Fromm Players. Music will include that of Luigi Dallapiccola and Alban Berg.

The final Wednesday lecture Aug. 5 will feature Hugh Ross, head of the Department of Choral Music at the center. He will discuss various aspects of choral music.

These lectures are open to Friends of the Berkshire Music Center.

NEW YORK, N.Y.
POST
D 343,734 S 264,442

JUL 29 1959

Berlioz Requiem At Lenox Friday

Charles Munch will open the fifth week-end of the Berkshire Festival Friday with the "Requiem" of Hector Berlioz. Tenor John McCollum will be soloist. The work will be presented as a memorial to the late Dr. Serge Koussevitzky, who was music director of the Boston Symphony for 25 years and founder of the Berkshire Music Center at Tanglewood, home of the Festival. The Festival Chorus will be joined by the University of Maryland Chapel Choir.

Pierre Monteux will be on the podium in the Music Shed for Saturday's event which features pianist Rudoff Serkin in Mendelssohn's Piano Concerto No. 1 and Schumann's "Introduction" and Allegro appasionato, Op. 92. Mendelssohn's "Italian" Symphony. Schumann's "Manfred" Overture and Wagner's Prelude and Love Death from "Tristan und Isolde" complete the program.

Sunday's matinee finds Munch conducting Mendelssohn's Violin Concerto in E Minor with Isaac Stern as soloist. Tcherepnin's Fourth Symphony and Schumann's Second Symphony No. 2 in C Major complete the program.

Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,602

JUL 28 1959

Schein to Play In Hub Symphony Berkshire Concert

Irving Schein, son of Mrs. Mary Schein, 63 Washington St., will perform as a member of Boston Symphony Orchestra this weekend at Tanglewood in the Berkshires.

Schein, director of instrumental music in the Stoughton public schools, is a 1952 graduate of the New England Conservatory of Music, and will receive his Master of Music degree next month from Boston University.

The Boston Symphony Orchestra, under the direction of Charles Munch, will recreate "Berlioz Requiem" Friday night.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

JUL 29 1959

Chamber Music At Lenox Tonight

Leon Kirchner, composer and pianist, and Alexander Schneider, noted violinist, will appear tonight in the Theatre-Concert Hall at Tanglewood, Lenox, Massachusetts, in the fifth program of the Wednesday evening Chamber Music Series. Their program will consist of Mozart's Sonata for Piano and Violin in B flat, K. 454; the Sonata Concertante for Piano and Violin by Leon Kirchner (composed in 1952); and Mozart's Sonata for Piano and Violin in E flat, K. 481.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 29 1959

Wednesday, Friday Final Lectures At Tanglewood Listed

The final lectures presented on Wednesday and Friday afternoons at 5 in the Chamber Music Hall were announced today by the Berkshire Music Center, Tanglewood. These lectures are open to the Friends of the Berkshire Music Center.

Today's Lecture

Today Paul Jacobs of Paris will speak on the Varying Trends in 20th Century Piano Music. Mr. Jacobs is a member of the Fromm Fellowship Players, a group of young students at Tanglewood who are dedicated to the furtherance of contemporary music.

The final Wednesday lecture Aug. 5 will feature Hugh Ross, head of the Department of Choral Music at the Berkshire Music Center. He will discuss various aspects of choral music.

At the Seminar in Contemporary Music of Friday, Lukas Foss of the Tanglewood Composition faculty will take the place of Robert Craft, who is unable to come to Tanglewood as previously announced. The topic and music for this program will remain unchanged, and will include music of Luigi Dallapiccola and Alban Berg. Mr. Foss' topic will be New Music and Performance Problems. He will be assisted by the Fromm Players.

Aug. 7 Lecture

Ernst Krenek will discuss his own work at the concluding Seminar in Contemporary Music on Friday, Aug. 7. The Fromm Fellowship Players will play three works of Mr. Krenek to illustrate the lecture.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620
JUL 29 1959

AT LENOX

Leon Kirchner, composer and pianist, and Alexander Schneider, violinist, appear tonight in the Theater-Concert Hall at Tanglewood, Lenox. This is the fifth program of the Wednesday evening Chamber Music Series.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUL 29 1959

...mary.

Kirchner Plans Tanglewood Show With Schneider

Leon Kirchner, composer and pianist, and Alexander Schneider, noted violinist, will appear tonight in the Theatre-Concert Hall at Tanglewood in the fifth program of the Wednesday evening Chamber Music Series. Their program will consist of Mozart's Sonata for Piano and Violin in B flat, K. 454; the Sonata Concertante for Piano and Violin by Leon Kirchner (composed in 1952); and Mozart's Sonata for Piano and Violin in E flat, K. 481.

Mr. Kirchner is currently a member of the faculty of the Berkshire Music Center, in the composition department, and Mr. Schneider, a member of the Budapest String Quartet, is also director of the Pablo Casals Festival in Puerto Rico.

The final program in Wednesday evening's Chamber Music Series will feature the Kroll Quartet, which also appeared this season on July 1.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 29 1959

...chairman said.

Leon Kirchner, Schneider to Be At Tanglewood

LENOX — Leon Kirchner, composer and pianist, and Alexander Schneider, violinist, will appear tonight in the Theater-Concert Hall at Tanglewood in the fifth program of the Wednesday evening chamber music series. Their program will consist of Mozart's Sonata for Piano and Violin in B flat, K. 454; the Sonata Concertante for Piano and Violin by Leon Kirchner (composed in 1952); and Mozart's Sonata for Piano and Violin in E flat, K. 481.

Kirchner is a member of the faculty of the Berkshire Music Center, in the composition department. Schneider, a member of the Budapest String Quartet, is also director of the Pablo Casals Festival in Puerto Rico.

The final program in the Wednesday evening chamber music series will feature the Kroll Quartet, which also appeared this season on July 1. Net proceeds from all these concerts benefit the Tanglewood revolving scholarship fund of the Berkshire Music Center.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 29 1959

Chamber Music At Tanglewood Will Be Played Tonight

Leon Kirchner, composer and pianist, and Alexander Schneider, noted violinist, will appear tonight in the Theatre-Concert Hall at Tanglewood, Lenox, in the fifth program of the Wednesday evening Chamber Music Series. Their program will consist of Mozart's Sonata for Piano and Violin in B flat, K. 454; the Sonata Concertante for Piano and Violin by Leon Kirchner (composed in 1952); and Mozart's Sonata for Piano and Violin in E flat, K. 481.

Mr. Kichner is currently a member of the faculty of the Berkshire Music Center, in the Composition Department. Mr. Schneider, a member of the Budapest String Quartet, is also director of the Pablo Casals Festival in Puerto Rico.

The final program in the Wednesday evening Chamber Music Series will feature the Kroll Quartet, which also appeared this season on July 1st. Net proceeds from all these concerts benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Monitor 7/29/59

Portrait of Pierre Monteux, by Irwin D. Hoffman, on view in a display of Hoffman paintings at the Southern Vermont Art Center in Manchester. Mr. Monteux will conduct the Boston Symphony concerts at Tanglewood on Aug. 1 and 8.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 30 1959

Music Review

Tanglewood Chamber Concert

By JAY C. ROSENFELD

THE FIFTH chamber music program of the Tanglewood Wednesday evening series was played in the theater-concert hall last night by Alexander Schneider, violinist, and Leon Kirchner, pianist, who is also a guest this year on the composition faculty of the Berkshire Music center.

The two artists framed Kirchner's Sonata Concertante for violin and piano, written in 1952, between two sonatas of Mozart, one in B flat, the other in E flat.

* * *

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The impression is conveyed of tremendous avalanche-like thrusts stemming from irrepressible heroic and romantic compulsion. The harmonic structure obscures no revolutionary threats nor arcana yet the linear writing is extremely intricate and relentless. The impact of the performance, however, was so powerful that it was coherent even though it will require further acquaintance to make it transparent.

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BOTH MOZART sonatas were large-scale works. The first, (K. 454) opens with an allegro which is entered through a "proud largo" which Alfred Einstein thought serves as "a triumphal arch." Kirchner and Schneider kept every phrase of their Mozart fresh and zestful. There was no suspicion of mere respectful veneration but rather a spirit of love and self-immersion. Mozart alternates the more dominant role in his sonatas continually, and each artist stepped into the limelight or withdrew to the shadows, as the music demanded, with not only true modesty, but with a sense of fitness.

Alexander Schneider

The second Mozart sonata (K. 481) has a long adagio of which the second subject is one of the most touching phrases in Mozart's whole literature. Its poignancy was compounded by the artists' manner of letting it flow without additional adornment by either instrument. The whole sonata abounded in subtle and authoritative refinement.

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THIS WAS an evening of music making for the sake of the music, not for the glory of the performers. Neither of the artists apparently considered that day lost when a phrase was allowed to remain only in support of a more obviously important one. And if anyone still considers Mozart quaint, in the sense of tourists visiting backward and undeveloped countries, he might well have listened to what Kirchner and Schneider saw and hence expressed of the sonatas they chose last night. Their palette ran from robust virility to the most gentle grace, always seasoned with the most delightful taste. A lovely evening.

Music Of The Romantic Period To Be Featured At Tanglewood

...of the Romantic ...e featured in the ... programs of the ...end on Friday and ...nings, July 31 and ...30 and Sunday ...st 2, at 2:30.

...ich, Music Di... conduct the Boston ...Orchestra in the ...on Friday evening, ... program will be ... entirety to the ... Hector Berlioz, ... presented as a ... the late Dr. Serge ... who was the Or... Music Director for ... years and who ... Berkshire Music ... Tanglewood. The ... will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form two four brass choirs which are heard in the "Dies Irae," "Tuba Mirum" and "Lacrymosa" of the great Requiem Mass.

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JOHN McCOLLUM . . . will be the soloist with the Boston Symphony Orchestra, Festival Chorus in the Berlioz Requiem, Friday, July 31.

On Sunday afternoon, August 2, Charles Munch will again conduct, and the soloist will be Isaac Stern, performing Mendelssohn's Violin Concerto in E minor. The program will open the with Fourth Symphony in E, Op. 91, by Alexander Tcherepnin. The symphony was composed in 1957 and is dedicated to Charles Munch. Dr. Munch will close the program with Schumann's Symphony No. 2 in C major.

Robert Craft will be replaced by Lukas Foss in the seminar in Contemporary Music, Friday, July 31.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 29 1959

Wednesday, Friday Final Lectures At Tanglewood Listed

The final lectures presented on Wednesday and Friday afternoons at 3:15 in the Chamber Music Hall were announced today by the Berkshire Music Center, Tanglewood. These lectures are open to the Friends of the Berkshire Music Center.

Today's Lecture

Today Paul Jacobs of Paris spoke on the Varying Trends in 20th Century Piano Music. Mr. Jacobs is a member of the Fromm Fellowship Players, a group of young students at Tanglewood who are dedicated to the furtherance of contemporary music.

The final Wednesday lecture Aug. 5 will feature Hugh Ross, head of the Department of Choral Music at the Berkshire Music Center. He will discuss various aspects of choral music.

At the Seminar in Contemporary Music of Friday, Lukas Foss of the Tanglewood Composition faculty will take the place of Robert Craft, who is unable to come to Tanglewood as previously announced. The topic and music for this program will remain unchanged, and will include music of Luigi Dallapiccola and Alban Berg. Mr. Foss' topic will be New Music and Performance Problems. He will be assisted by the Fromm Players.

Aug. 7 Lecture

Ernst Krenek will discuss his own work at the concluding Seminar in Contemporary Music on Friday, Aug. 7. The Fromm Fellowship Players will play three works of Mr. Krenek to illustrate the lecture.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620
JUL 29 1959

AT LENOX

Leon Kirchner, composer and pianist, and Alexander Schneider, violinist, appear tonight in the Theater-Concert Hall at Tanglewood, Lenox. This is the fifth program of the Wednesday evening Chamber Music Series.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUL 29 1959

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Kirchner Plans Tanglewood Show With Schneider

Leon Kirchner, composer and pianist, and Alexander Schneider, noted violinist, will appear tonight in the Theatre-Concert Hall at Tanglewood in the fifth program of the Wednesday evening Chamber Music Series. Their program will consist of Mozart's Sonata for Piano and Violin in B flat, K. 454; the Sonata Concertante for Piano and Violin by Leon Kirchner (composed in 1952); and Mozart's Sonata for Piano and Violin in E flat, K. 481.

Mr. Kirchner is currently a member of the faculty of the Berkshire Music Center, in the composition department, and Mr. Schneider, a member of the Budapest String Quartet, is also director of the Pablo Casals Festival in Puerto Rico.

The final program in Wednesday evening's Chamber Music Series will feature the Kroll Quartet, which also appeared this season on July 1.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 29 1959

...rman said.

Leon Kirchner, Schneider to Be At Tanglewood

LENOX — Leon Kirchner, composer and pianist, and Alexander Schneider, violinist, will appear tonight in the Theater-Concert Hall at Tanglewood in the fifth program of the Wednesday evening chamber music series. Their program will consist of Mozart's Sonata for Piano and Violin in B flat, K. 454; the Sonata Concertante for Piano and Violin by Leon Kirchner (composed in 1952); and Mozart's Sonata for Piano and Violin in E flat, K. 481.

Kirchner is a member of the faculty of the Berkshire Music Center, in the composition department. Schneider, a member of the Budapest String Quartet, is also director of the Pablo Casals Festival in Puerto Rico.

The final program in the Wednesday evening chamber music series will feature the Kroll Quartet, which also appeared this season on July 1. Net proceeds from all these concerts benefit the Tanglewood revolving scholarship fund of the Berkshire Music Center.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 29 1959

Chamber Music At Tanglewood Will Be Played Tonight

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Monitor 9/29/59

Portrait of Pierre Monteux, by Irwin D. Hoffman, on view in a display of Hoffman paintings at the Southern Vermont Art Center in Manchester. Mr. Monteux will conduct the Boston Symphony concerts at Tanglewood on Aug. 1 and 8.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463
JUL 30 1959

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 30 1959

Music Review

Tanglewood Chamber Concert

By JAY C. ROSENFELD

THE FIFTH chamber music program of the Tanglewood Wednesday evening [illegible] played in the theater-concert hall last night by Alexander Schneider, violinist, and Leon Kirchner, pianist, who is also a guest this year on the composition faculty of the Berkshire Music center.

The two artists framed Kirchner's Sonata Concertante for violin and piano, written in 1952, between two sonatas of Mozart, one in B flat, the other in E flat.

* * *

THE KIRCHNER sonata is a formidable piece, written in three movements but played without pause. It is really a concerto for each instrument and the performance, as such, was brilliant. The rhapsodic, improvisatory nature of the work leads into vertiginous leaps and cascades, and the technical hurdles seem fiendish on an initial hearing even though the performance was of dazzling virtuosity.

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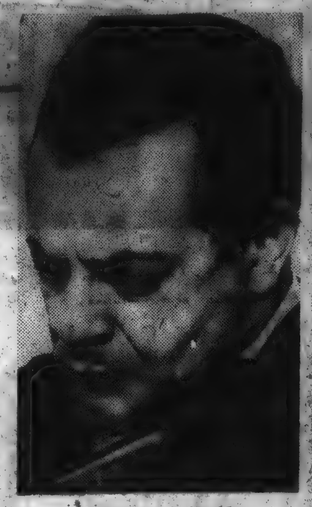

Alexander Schneider

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Charles Munch, Music Director, will conduct the Boston Symphony Orchestra in the Music Shed on Friday evening, July 31. His program will be devoted in its entirety to the Requiem of Hector Berlioz, which will be presented as a memorial to the late Dr. Serge Koussevitzky who was the Orchestra's Music Director for twenty-five years and who founded the Berkshire Music Center at Tanglewood. The tenor soloist will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae," "Tuba Mirum" and "Lacrymosa" of the great Requiem Mass.

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On Sunday afternoon, August 2, Charles Munch will again conduct, and the soloist will be Isaac Stern, performing Mendelssohn's Violin Concerto in E minor. The program will open the with Fourth Symphony in E, Op. 91, by Alexander Tcherepnin. The symphony was composed in 1957 and is dedicated to Charles Munch. Dr. Munch will close the program with Schumann's Symphony No. 2 in C major.

Robert Craft will be replaced by Lukas Foss in the seminar in Contemporary Music, Friday, July 31.

JOHN McCOLLUM . . . will be the soloist with the Boston Symphony Orchestra, Festival Chorus in the Berlioz Requiem, Friday, July 31.

140

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,684

JUL 30 1959

"It's Entertainment"

THEATER — FILMS — RADIO — TV — MUSIC

"The Pajama Game", the rollicking musical which gave such songs as "Hey There" to the Hit Parade, brings Martha Wright back to the Oakdale Theatre for one week beginning Monday. The carrot-topped, blue-eyed beauty, who sold the Oakdale tent out for every performance when she appeared in "South Pacific" has been too busy with her radio chores to make many personal appearances but she is doing some limited summer stock.

* * *

Co-starring with Miss Wright will be Don Cornell, one of the country's hottest recording stars. Tim Herbert, an emerging young comedian who has appeared at the Wallingford summer theatre before, will support the two stars. The musical was a hit from its first performance in New Haven. It racked up 1,601 showing on Broadway, making it the tenth longest running musical in theatrical history. Only two current shows, "The Threepenny Opera" and "My Fair Lady" are ahead of it in the long run sweepstakes.

Composers of the Romantic Period will be featured in the Tanglewood programs this weekend. Charles Munch will conduct the Boston Symphony in the Music Shed tomorrow evening. His program will be devoted in its entirety to the Requiem of Hector Berlioz, which will be presented as a memorial to the late Dr. Serge Koussevitsky who founded the Berkshire Music Center at Tanglewood.

* * * *

Saturday's program will be conducted by Pierre Monteux, whose varied program will include Mendelssohn's "Italian" Symphony No. 4 and his Piano Concerto No. 1 in G Minor with Rudolph Serkin as soloist. Also to be heard will be Schuman's "Manfred" Overture and the same composer's Introduction and Allegro appassionato for Piano and Orchestra, again with Mr. Serkin.

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On Sunday afternoon at Tanglewood Mr. Munch will be the conductor and violinist Isaac Stern will be the guest soloist in the Mendelssohn Violin Concerto in E minor. The program will open with the Fourth Symphony by Alexander Tcherepnin and will close with Schuman's Symphony No. 2 in C major.

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In addition to our own Oakdale, other summer theatre bills in the area spotlight "Loves Rides the Rails" starting Tuesday at Branford's Montowese Playhouse, "Biography" with Faye Emerson starting Monday at Ivoryton and "The Glass Menagerie" with Eli Wallach starting Monday at the Westport Country Playhouse.

* * * *

After a rather slow start the summer theatre business is coming back in fine shape, according to this past week's Variety, the theatrical weekly. Oakdale set a box office record with a $43,000 gross for Anna Marie Alberghetti in "Rose Marie". The same week Stratford's Shakespeare Theatre did almost $40,000 and the small Westport Country Playhouse took in over $17,000 for "Caesar and Cleopatra".

Schenectady Gazette 7/31/59

Schneider, Kirchner Join In Sonata Music at Lenox

By D. E. RITZ
Gazette Music Editor

Alexander Schneider, violinist; and Leon Kirchner, pianist and composer, presented a sonata program Wednesday evening at the Theatre-Concert Hall at Tanglewood, Lenox, Mass., in the series given annually as a benefit for the Tanglewood revolving scholarship fund of the Berkshire Music Center.

* * *

THE PROGRAM FEATURED Kirchner's own "Sonata Concertante for Piano and Violin" written in 1952. Also presented were two Mozart sonatas—the one in "B flat, K. 454," composed in 1784; and the one in "E flat major, K. 481) written in 1785.

Kirchner, serving this summer as an assistant to Aaron Copland in the composition department of the Berkshire Music Center, served as lecturer in the music department of the University of California (1947-48) and will begin a seminar at the University of Buffalo this autumn.

Born in Brooklyn in 1919, he has studied with Albert Elkus and Edward Strickland at the University of California in Berkeley and also had lessons with Ernest Bloch. He studied composition with Roger Sessions in New York in 1942. He received the New York Critics Circle Award in 1950 and the League of Composers (Rodgers and Hammerstein) commission for an orchestral work in 1950.

* * *

"THE SONATA Concertante" has been described by Alexander L. Ringer in the Musical Quarterly of January, 1957, as "representing a crystallized style all his (Kirchner's) own."

With no special aptitude for music of the modern idiom, we listened intently. We found the work serious and workmanlike, with a fine understanding of the techniques of both instruments. It was presented with equally fine artistry by the two performers and we particularly admired the effort which Schneider had expended in mastering the difficulties of the violin part. There was even one part we liked—an intermovement episode with solo muted violin against a dramatic concluding chord of the previous movement held by the piano. The episode was too brief and was immediately followed by more "instruments in turmoil" playing.

The work was given an enthusiastic reception by the audience.

* * *

THE TWO MOZART sonatas formed the musical portion of the evening with melodies such as only a Mozart could write.

The slow movements had particular beauty, and the lovely violin music and the singing tone of Schneider's violin were most enjoyable. Delightful sonata playing of the intimate type planned by the composer was given both sonatas by both Kirchner and Schneider.

The final program of the Wednesday evening series will be given next week by the Kroll string quartet featuring quartets by Beethoven, Hindemith and Brahms. Members of the Kroll quartet are William Kroll and Louis Graeler, violins; David Mankovitz, viola, and Avron Twerdowsky, 'cello.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

AUG1 1959

BERLIOZ WORK IS TRIBUTE FOR KOUSSEVITZKY

Charles Munch Conducts 'Requiem' Performance At Tanglewood

By WILLARD M. CLARK

LENOX—I cannot conceive a more beautiful musical tribute to the late Serge Koussevitzky, founder and director of the Berkshire Music Festival and long-time conductor of the Boston Symphony Orchestra, than the finely proportioned, sensitive performance of the Berlioz' "Requiem" conducted by Charles Munch.

Uses Festival Chorus

Using the festival chorus, augmented by the University of Maryland Chapel Choir and the usual augmented brasses, the performance had a splendid solidity and sensitivity hardly imaginable with such large vocal and instrumental resources. We are told the chorus numbers about 170 voices. What was especially impressive was the clear articulation of the chorus, the instant response to cues and the careful intonation. Whether singing alone or accompanied the voices retained a freshness and easy flow of tone which made for fine listening.

Mr. Munch provided, for the most part, a lyrical approach to the work, thus the contrasts when all resources were used was, to put it mildly, overwhelming.

The power of the additional brass choirs is used only in the dies irae, tuba mirum and lacrymosa. Elsewhere the music has a kind of ethereal sweetness and Mr. Munch was fortunate in having so able a tenor section and some excellent top sopranos.

The day of judgment was to Berlioz a spectacle, a heterogeneous assemblage of the blessed and the damned. Berlioz once wrote when contemplating an oratorio on this subject that the brass should be saved for the end. "But give me contrasts—religious choruses mixed with dancing carols." All this we find in the music of the "Requiem."

McCollum Tenor

John McCollum, tenor, the only soloist, sang the "Sanctus" in a poised and confident manner, with only a trace of labored top notes. The choral responses were beautifully articulated and the hosanna, a choral fuge, was sung with admirable clarity.

All participants in this performance were admirable and Hugh Ross who trained the chorus, merits particular mention. It was one of the finest festival choruses of many years.

Saturday night, Piere Monteux returns to the podium with Rudolf Serkin as soloist in Mendelssohn's "Concerto No 1 in G Minor." Mr. Serkin will also be heard in a concert piece for piano and orchestra by Schumann.

The program will open with Mendelssohn's "Italian symphony" and will include Schumann's "Overture to Byron's 'Manfred" and Wagner's prelude and liebestod from "Tristan and Isolde."

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,988

JUL 31 1959

Tanglewood To Give Berlioz' Requiem

Composers of the Romantic Period will be featured in the Tanglewood programs at the Berkshire Festival at Lenox, Mass., on the week end of Friday and Saturday evenings, July 31 and August 1 at 8:30 and Sunday afternoon, August 2, at 2:30.

Charles Munch, Music Director, will conduct the Boston Symphony Orchestra in the Music Shed on Friday evening, July 31. His program will be devoted in its entirety to the Requiem of Hector Berlioz, which will be presented as a memorial to the late Dr Serge Koussevitsky, who was the orchestra's Music Director for 25 years and who founded the Berkshire Music Center at Tanglewood. The tenor soloist will be John McCollum, and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, of which Fague Springmann is the conductor.

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Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,953

JUL 30 1959

Romantic Period Music Featured At Tanglewood

TANGLEWOOD — Composers of the Romantic Period will be featured in the Tanglewood programs of the coming weekend on Friday and Saturday evenings, July 31 and August 1 at 8:30 and Sunday afternoon, August 2 at 2:30.

Charles Munch, music director, will conduct the Boston Symphony Orchestra in the Music Shed on Friday evening. His program will be devoted in its entirety to the Requiem of Hector Berlioz, which will be presented as a memorial to the late Dr. Sage Koussevitzky who was the Orchestra's Music Director for 25 years and who founded the Berkshire Music Center at Tanglewood.

Tenor soloist will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae", "Tuba Mirum" and "Lacrymosa" of the great Requiem Mass.

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Alexander Schneider, noted violinist, and Leon Kirchner, composer and pianist, will appear at the Chamber Music Concert on Wednesday evening, July 29 at 8:30 in the Theatre - Concert Hall.

Berkshire
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Circ. 2

AUG 1 19

Berkshire Week

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Circ. 28,

JUL 31 19

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Tanglewood soloist
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Tomorrow

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
AUG 1 1959

Berkshire Week in Review

Boom in Resort Trade

MUTTERINGS OF THUNDER just before the Koussevitzky Memorial Concert last night held the Tanglewood crowd to a modest 7,400, but barring a weekend cloudburst, attendance at the Berkshire Festival and other activities throughout the county was expected to hit a new high for the summer today and tomorrow. The Berkshire Hills Conference this morning reported "excellent" business, with most listed resorts and motels chock-full.

It remains a very shapes up as expected this weekend, it will be [illegible] of the unprecedented [illegible] business this year. So far the Berkshire tourist trade has soared 15 to 20 per cent over last year's record high.

Indications of the 1959 summer season are the experiences of resort owners and innkeepers last weekend. Such strategically located hostelries as the Curtis Hotel, the Wendell-Sherwood Hotel, Eastover, Festival House, Music Inn and Avaloch reported overflow crowds; and restaurants throughout the area did a brisk business.

Contributing heavily to the success of the season so far has been a cooperative stretch of weather, with few rainstorms and temperatures in the 80s and 90s. The unusually sunny midsummer skies have been in marked contrast with the climate at Massachusetts' other big resort region, Cape Cod, where until a few days ago rains had put a severe crimp in the tourist trade.

Glowing as were all the routine reports, there was one development that longtime observers of the county's resort activity found most heartening of all: This year many more innkeepers were receiving advanced bookings for the post-Tanglewood season. If the customary mid-August dropoff could be eliminated, and a few more visitors attracted in early summer, Berkshire bonifaces would have it made.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL [illegible] 1959

Tanglewood Tonight

4 Brass Bands Added to BSO For Berlioz' 'Requiem' in Shed

TANGLEWOOD—The most ambitious work of the Boston Symphony Orchestra during the 1959 Berkshire Festival will be presented tonight at 8:30 in the Music Shed when Dr. Charles Munch will conduct Berlioz' "Requiem" in its entirety.

Dr. Munch will direct the full 105-piece orchestra, plus 26 additional musicians who are being brought here to form four brass bands, the full Festival chorus of 200 voices, prepared by Hugh Ross and Lorna Cooke DeVaron, and the University of Maryland Chapel Choir, Fague Springman, conductor. John McCollum, a frequent Tanglewood soloist, will be the tenor soloist in tonight's program.

The four brass choirs will be heard from four sections in the huge shed in the "Dies Irae," "Tuba Mirum," and "Lacrymosa," of the great Requiem Mass.

The BSO concluded its Symphony Hall season in April with the Berlioz "Requiem" performance when a 150-voice chorus from the New England Conservatory of Music appeared with the orchestra. At the Boston performance, Dr. Munch placed the four brass choirs in the second balconies of the auditorium. The work was later recorded by RCA-Victor, taking two days to complete the task, before Dr. Munch left for France to spend his pre-Tanglewood vacation. The recording is expected to be available in the fall.

Because of the many features at this weekend's concerts at Tanglewood, attendance is expected to pass the first two major concert weekends when about 27,500 turned out for each series.

Monteux and Serkin

Pierre Monteux will return to the podium tomorrow night at 8:30 with Rudolf Serkin as piano soloist and Sunday afternoon Dr. Munch will conduct the BSO with Isaac Stern as violin soloist.

Tomorrow night, Mr. Monteux will present a varied program, including Mendelssohn's "Italian" Symphony No. 4 in A major, Mendelssohn's Piano Concerto No. 1 in G minor with Mr. Serkin as soloist, Schumann's "Manfred" Overture and the same composer's Introduction and Allegro appassionata to for piano and orchestra, again with Mr. Serkin as soloist. The program will close with the Prelude and Love Death from Wagner's "Tristan and Isolde."

Sunday afternoon Dr. Munch will open the program at 2:30 with Alexander Tcherepnin's Fourth Symphony, which was composed in 1957 and dedicated to the BSO conductor. This will be followed by Mendelssohn's Violin Concerto in E minor, with Isaac Stern soloist. The program will close with Schumann's Symphony No. 2 in C major.

JOHN MCCOLLUM
Tenor Soloist

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
JUL 30 1959

Munch to Present Romantic Program

Boston Symphony to Offer Varied Week End

Friday Evening Concert To Consist Of Entire "Requiem" Of Berlioz, With John McCollom As Tenor Soloist.—Rudolph Serkin And Isaac Stern Also Featured.

Composers of the Romantic Period will be featured in the Tanglewood programs of the coming week-end on Friday and Saturday evenings, July 31 and August 1 at 8:30 and Sunday afternoon, August 2 at 2:30.

Charles Munch, music director, will conduct the Boston Symphony Orchestra in the Music Shed on Friday evening, July 31. His program will be devoted in its entirety to the Requiem of Hector Berlioz, which will be presented as a memorial to the late Dr. Serge Koussevitzky who was the orchestra's music director for 25 years and who founded the Berkshire Music Center at Tanglewood.

The tenor soloist will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae", "Tuba Mirum" and "Lacrymosa" of the great Requiem Mass.

Saturday's Berkshire Festival program will be conducted by Pierre Monteux, whose varied program will include Mendelssohn's "Italian" symphony No. 4 in A major, Mendelssohn's Piano Concerto No, 1 in G minor with Rudolf Serkin as soloist, Schumann's "Manfred" Overture and the same composer's Introduction and Allegro appassionato for Piano and Orchestra (again with Rudolf Serkin). The program will close with the Prelude and Love Death from Wagner's "Tristan and Isolde."

On Sunday afternoon, August 2, Mr. Munch will again conduct, and the soloist will be Isaac Stern, performing Mendelssohn's Violin Concerto in E minor. The program will open with the Fourth Symphony in E, Op. 91, by Alexander Tcherepnin. The symphony was composed in 1957 and is dedicated to Mr. Munch. Dr. Munch will close the program with Schumann's Symphony No. 2 in C major.

A change has been announced in the seminar in contemporary music scheduled for Friday, July 31 at 3:15 in the Chamber Music Hall. Robert Craft, who is prevented from coming to Tanglewood by a recent accident will be replaced by Lukas Foss.

American (e)
BOSTON, Mass.
Independent
Circ. 179,169
JUL 30 1959

Lukas Foss at Tanglewood Seminar

At the Seminar in Contemporary Music tomorrow at 3:15 p. m. in the Chamber of Music Hall at the Berkshire Music Center, Lukas Foss, of the Tanglewood Composition faculty, will take the place of Robert Craft, who is unable to come to Tanglewood as announced.

The topic and music for this program will remain unchanged, and will include music of Luigi Dallapiccola and Alban Berg. Mr. Foss' topic will be New Music and Performance problems. He will be assisted by the Fromm Players.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 31 1959

Ballet, BeBop and Brahms

Berkshire Resorts Offer Summer Festival of Fun

Art Centers, Garden Displays, Fine Eating Places, Swimming, Fishing Among Choices For Visitors

Recreation that is passive or active, intellectual or physical, sophisticated or simple—is to be had in wide variety in the Berkshires.

At Jacobs Pillow

At the newly decorated and enlarged Ted Shawn Theater at Jacobs Pillow, the Ballet Rambert is presenting "Coppelia," at 4 p. m. and 9 p. m. today and Saturday. The reason for the excellent critical acclaim given this English troupe is evident in the current offering. After the Saturday performance, the ballet will return to England. On Sunday at 8.30, the dance appreciation course will feature Doris Hering discussing "What's ahead for modern dance"; Tuesday through Saturday at 9 and Thursday, Friday and Saturday at 4, the dance will feature Tania Karina, Oleg Sabline and Company; Myra Kinch and Company with Ted Shawn, and Carola Goya and Mateo.

Tanglewood, at Lenox, offers a seminar in contemporary music today at 3.15 in the Chamber Music Hall, and the Boston Symphony Orchestra, Charles Munch conducting, will give a Koussevitzky Memorial Concert tonight at 8.30. Saturday at 10, the popular "public rehearsal" of the Boston Symphony may be witnessed by those who prefer this informality to the full scale concert in the evening. The music will be the same: Pierre Monteux will conduct a program of Mendelssohn, Schumann and Wagner, with Rudolf Serkin as soloist. Sunday in the Chamber Music Hall at 10, BMC Chamber Music (Friends) and at 2.30 in the Shed, Boston Symphony under Charles Munch will play Tcherepnin and Schumann, with Isaac Stern playing Mendelssohn's Violin Concerto. Wednesday at 8.30, in the Theater, Beethoven, Hindemith and Brahms chamber music by the Kroll Quartet. Thursday at 8.30 in the Shed, Arthur Fiedler will conduct the Boston Pops in a Gershwin program.

Berkshire Music Barn

Berkshire Music Barn in Lenox will present Geoffrey Holder Saturday at 3.30; Modern Jazz Quartet, Sunday at 8.30, and Lambert, Hendricks and Ross Trio, Tuesday at 8.30.

Other live entertainment for the sedentary includes:

"Man and Superman" at the Berkshire Playhouse, in Stockbridge, at 8.40 tonight and 9 Saturday. Sunday at 5, a concert reading of "Don Juan in Hell." Starting Monday and continuing through the week at 8.40, "Compulsion."

"Carousel" at the Colonie Musical Theater, Latham, N. Y., at 8.40 tonight and Monday, at 5.30 and 9 on Saturday and 8 on Sunday. Starting Tuesday, and for the week at 8.40, "Wish You Were Here."

"A Streetcar Named Desire" at Adams Memorial Theater, Williamstown, at 8.40 tonight and at 5 and 9 Saturday. Starting Tuesday, and each night of the week at 8.40, "Who Was That Lady I Saw You With"?

"Bells Are Ringing" at Storrowtown Music Fair, West Springfield, at 8.30 tonight and for the rest of the week, except Saturday, when performances will be at 6 and 9.30.

"Too True to Be Good" at Sharon Playhouse, Sharon, Conn., at 8.40 tonight and tomorrow. Starting Monday, and nightly at 8.40, for the week, "The Hollow."

"Diary of Anne Frank" at Malden Bridge Playhouse, Malden, Bridge, N. Y., 8.45 tonight, and Saturday, and at 7 Sunday. Starting Wednesday, and nightly at 8.45, "Time Remembered."

Fine Eating Places

A reservation generally is necessary to be sure of being seated at the following top-rated eating places. There are many other offering equally excellent cuisine and service, but here are a few:

The Log Cabin, Route 141, Holyoke; Alwin and Olga, Federal St., Greenfield; the Lord Jeffrey, center of Amherst; Egremont Tavern, South Egremont; Sun-Inside, Route 23, Monterey; Wiggins Old Tavern, King St., Northampton, Yankee Pedlar, Junction of Routes 5 and 202, Holyoke, and the Student Prince, Fort St., Springfield.

Turning from the sitting forms to more active recreation, naturalists and just plain tourists are likely to enjoy a trip through the marble gorge in North Adams. This rock formation is laced with walks and bridges which enable the visitor to view the strata which was formed during the Cambrian and Ardovician periods of the Paleozoic era, when there was no plant or animal life above the sea.

Saturday from 1 to 6 p. m. the Shaker Museum, Old Chatham, N. Y., will hold its fourth annual festival. There will be Shaker dancing and singing and exhibits of antiques, blacksmithing, woodworking, spinning and weaving.

Fishermen without tackle or license may still catch trout at the Berkshire Trout Farm on Route 41, Sheffield, where the management provides everything you need, except luck.

Campsites in Berkshires

Campsites open to the public are located at Pittsfield State Forest, on Berry Pond, Pittsfield; Savoy Mountain and Mohawk Trail State Forests, Route 2, east of North Adams; October Mountain State Forest, east of Lenox Dale, (the only Berkshire area offering state-owned tents and trailer sites), and Beartown Mountain camping area, reached by following signs posted in Great Barrington, Stockbridge, Tyringham and Monterey.

To end a busy week with a quiet Sunday, in good weather oil paintings may be seen at Art by the Roadside, 1½ miles north of Lanesboro on Route 7. The Berkshire Museum, in the center of Pittsfield, is currently featuring the New England Sculptors Association exhibit; paintings by Harry Lane; Little International Show, and the photography of Otto Litzel.

142 NEW YORK, N.Y.
TIMES
D. 800,319 S. 1,221,337
AUG 1 1959

Music: Berlioz Requiem

Munch Conducts Work at Tanglewood Fete

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 31—Charles Munch conducts the Requiem by Berlioz as if it were one of the towering masterpieces of all art, and he comes close to persuading one that his affections are well founded.

The performance that he directed at Tanglewood tonight was filled with reverence and passion. In its cohesion, in its control of huge forces and in its intensity, this interpretation stated Berlioz' case with overwhelming authority. In the sweep of the occasion, one's reservations about the music were brushed aside.

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Berlioz' imagination was always seized by grand, dramatic subjects, and surely no theme is mightier than the Last Judgment. If any composer was destined to grapple with it, Berlioz was the man. He himself was perhaps fonder of this work than any other he wrote, and it is a formidable achievement.

Berlioz does not scale the sublime heights that Mozart and Verdi reached in their settings of the Requiem. There are places where the impact of the enormous instrumental and choral apparatus depends more on size than inspiration; there are phrases that are commonplace. But there is also a throbbing, heartfelt sincerity in this work.

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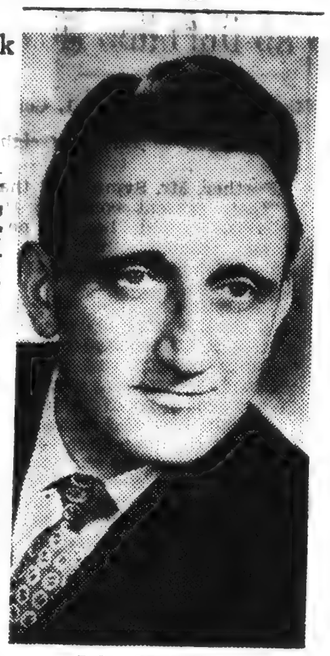
In our day, which, at least in music, has opted largely for spareness and neatness, Berlioz's invoking of hundreds of performers, including four brass choirs to augment the orchestra, seems both grandiloquent and naïve. But it would be erroneous to condescend to the men who dared to create in a tremendous frame. Berlioz was one who could fill it affectingly more often than not.

Mr. Munch is the interpreter par excellence of Berlioz. His conception of the "Symphonie Fantastique" when he first came to this country stamped him as a musician with a special affinity for the Frenchman. His handling of the Requiem, performed here some years ago, reinforced this view. And tonight's reading was even more impressive.

Mr. Munch has a tendency to let himself go at times, to speed up or slow down in ways that can be disturbing. But tonight he was in full command of himself and the score. He established its architecture with masterly precision, and he found the opportunity for all manner of felicities of phrasing and shading.



John McCollum

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The Boston Symphony Orchestra played with freshness and spirit. Despite the humidity, the tone had a glorious richness; the strings deserved special commendation for accuracy and color. The additional brass choirs played with stirring sonority.

The Festival Chorus merits a tribute all its own. Composed of men and women who are working in the Berkshire Music Center and enlarged for this performance by the University of Maryland Chapel Choir, Fague Springmann conductor, it was splendidly trained in a short time by Hugh Ross and Lorna Cooke de Varon. It did its share with thrilling effectiveness.

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John McCollum was the tenor soloist, and he sang with smoothness and amplitude. The tenor's only chance is in the Sanctus, and what he has to sing is as flattering to the voice as an operatic aria.

And why not? For Berlioz, as for Verdi, the Requiem was a profoundly dramatic subject. His music is charged with drama. Mr. Munch, who appreciates its magnitude, conveyed it with unforgettable fervor and tenderness.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
AUG 1 1959

Many Elements Of Greatness In Concert At Tanglewood

Last night's concert in the music shed at Tanglewood brought this year's most ambitious undertaking, namely Berlioz' Requiem. In spite of hot and humid weather and threats of rain a large audience measured at an even 7,400 was turned out.

Blending the tremendous performing forces required for this massive work into a cohesive and meaningful whole requires a master-conductor. Such a conductor we had last night in Charles Munch. But, while his performance was a brilliant technical feat, there was an earth bound quality to most of last night's performance. Munch's achievement was gigantic, but not Olympian. There was a certain detachment, and at times the pacing seemed tentative. He gave us much of himself, but it is not quite as unreasonable as wanting blood in a bull ring to want more in a work such as this. The performance was often beautiful an frequently exciting; it was rarely inspiring.

The high point of the performance was the Sanctus, with tenor John McCollum on hand for the only section requiring a vocal soloist. The Sanctus has pages which contain some of Berlioz' very best writing, with the tenor singing like a precentor and the chorus repeating his lines after him, all over a subdued orchestra. Let it be said that Mr. McCollum was glorious last night. This music is fiendishly difficult to sing, and is written very high for a male voice; undaunted, he evidenced no strain as he floated his tones out over the large audience. Even his highest notes had a fine, virile ring. And for all its heroic quality his singing was expressive and tender, with every word emerging clearly. Last night one was tempted to think that no one has ever sung this music better.

The chorus, too, sang magnificiently. They had body, cohesiveness, and nearly perfect enunciation. The Festival Chorus was prepared by Hugh Ross and Lorna Cooke de Varon and was augmented by Fague Springmann's University of Maryland Chapel Choir. There were times when the chorus was drowned out by the four brass bands—but then, who has ever heard a sound more noble and exciting than a huge chorus, singing at top volume, being drowned out by four brass bands?

The bands themselves gave us some wonderful moments—their tone was massive, but always clear and without blasting. The Dies Irae seems like a real Day of Wrath with sounds such as these!

The regular men of the Boston Symphony Orchestra were in top form, which as all its fans know means very fine playing indeed. Chalk this up as a performance with many elements of greatness, others of near greatness.—M.d.B. B.—L. C. E.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 104,765
AUG 1 1959

7,400 Hear Requiem At Berkshire

TANGLEWOOD, Lenox, Mass.—Berlioz's magnificent Requiem was the attraction at the Berkshire Music Festival Friday evening, drawing more than 7,400 persons to hear the performance by Charles Munch, the Boston Symphony Orchestra, and the festival Chorus.

The lowering skies and threats of imminent storm that hung over the hills all day failed to discourage the festival patrons, and indeed by nightfall had grown into a kind of emotional setting for the Requiem. For although the music would triumph over almost any setting, however incongruous, it is even better heard in the mists than the moonlight.

Impact By Weight

It turned out to be a performance more distinguished for its impact by way of weight and volume of sound, than for musicality or technical poise. Certainly Berlioz conceived the Requiem as a great canvas, on which numbers of singers and numbers of instrumentalists and much high decibel value should convey both the sense of sorrow and of reverence overwhelmingly. Nor is there any doubt but that Mr. Munch conveyed much of the showiness of the composition in a rafter-rattling fashion. Those who like to be buffeted in a sea of sound swam for their lives. Insofar as sheer force is moving and exciting, the reading and the performance aroused the audience on this occasion.

Still, vehemence of sound and sentiment should not preclude musiciality to the degree it did Friday night, nor should it necessarily end up in so much pulling and hauling among the performers. Hugh Ross and Lorna De Varon had prepared the chorus of some 10 members, and they have enviable records in the choral field. Nevertheless, the singing was quit raw in tone, deficient in musical grace and polish, and not very expressive either in music or spirituality. Too often the drive for the big effect pulled the singers from poise and eloquence.

At the same time, the extraordinary variety of musical means and expression in the Berlioz Requiem is in great part its most compelling feature. The lyricism is as previous as the high drama. While the chorus sang with more security and finish in the quieter, more poetic sections of this Mass, the detailing was not much richer, nor the emotion more communicative than their work in the more brilliant areas.

Chorus Overrides

In short, the choral performance generally gave the impression of being somewhat beyond the secure and rich attainment of the singers. In addition, there were too many times when the chorus overrode the orchestra performance. The orchestra itself supplied the really moving music of the evening. The additional brass choir was not entirely together in its entrances of the tempi, but one is so accustomed to some fumbling here in all performances of the Requiem, that this may be overlooked by custom. It was a pleasure whenever the orchestra had the opportunity to take over from the singers.

Then an element of loveliness entered by way of sound and a seizing eloquence by way of expressiveness. It is indeed nice that young singers can have the opportunity to take part in this Berlioz masterpiece but it does not always work out to the best interests of the music. A movement to recapture the grandeur and fervor of the Requiem with a smaller chorus, where sheer numbers do not almost inevitably prophesy confusion, would be welcome.

Also welcome at the Berkshire Music Festival would be audiences that don't burst into applause any time the music stops. It is driving Mr. Munch to the verge of apoplexy.

—T.H.P.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734
AUG 1 1959

Music: Epic Performance Of Berlioz' Requiem

By RAYMOND MORIN
Telegram Music Critic

LENOX — The third weekend of Music Shed concerts at Tanglewood got off to an epic start last night with a sensational performance of Berlioz' Requiem by the Boston Symphony Orchestra and festival chorus conducted by Charles Munch, with John McCollum as tenor soloist.

It was a memorial to the late Serge Koussevitzky, who was the orchestra's music director for 25 years and founded the Berkshire Music Center at Tanglewood.

The chorus of about 200 mixed voices was prepared by Hugh Ross and Lorna Cooke Devaron. Included was the University of Maryland Chapel Choir, Fague Springmann, conductor.

Twenty additional brass players joined the regular orchestra to form two brass choirs for the "Tuba Mirum" and "Lacrymosa." While these are customarily stationed in the rear of the auditorium for this performance they performed from the extreme sides of the huge stage.

Mass For the Dead

The requiem, which Berlioz called Messe des Morts, or Mass for the Dead, is one of his most monumental works. You might call it apocalyptic. He composed it in memory of soldiers who had perished in the service of France. It was first performed in 1837. It did not then sate Berlioz' ravenous appetite for immensity of sound, a legion orchestra and chorus—and a deafening climax in the "Tuba Mirum," thunderous fresco of the Last Judgement. Even last night's voluminous version probably wouldn't have satisfied him.

It thereby becomes one of the biggest musical shows on earth. The quality of its musical inspiration may be open to question. Disregarding that possiblity, last night's performance was a moving, profound, and reverent creation of art.

Nowhere was it touched with megalomania. Equal engrossment prevailed in those passages of the opening "Kyrie" as in the shattering blare of the "Lacrymosa."

The fullest exposure of expert choral training, prior to the performance, was in the unaccompanied "Quarens Me." Tones were richly hued and beautifully proportioned, especially in sopranos and basses. The complicated counterpoint was controlled with fine government.

Munch Not Happy

Munch was not particularly happy with his audience of 7,400.

The applause after the "Kyrie" was the first to disturb him. He held out his arms to prevent it, which did no good, so he just shook his head in resignation. He was less tolerant with the outburst that followed the "Tuba Mirum." It was just a smattering this time, but he quickly discouraged it by hastily beginning the "Quid Sum Miser" even before the male chorus had time to rise.

Munch's approach to the score was obviously devotional. One sensed that his role was that of participancy as well as director. It requires the clearest thought and total shunning of melodramatics to protect the work's stature as worship, however stentorean or clangorous.

One might have detected a trace of intentional showmanship when he cued the auxiliary brass choirs. But his was a remarkable demonstration of control over the complexities involving manifold instrumental and choral lines.

Slendid Soloist

While a trifle operatic in approach, McCollum was still a splendid solist for the "Sanctus." His lyric and well-groomed tenor voice had undertones of piety and his contribution added a great deal to the marvelous success of the entire performance.

Devoted mainly to music of the Romantic composers, the festival continues tonight with Pierre Monteux conducting the Boston Symphony. The orchestral portion of the program will be Mendelssohn's Fourth or "Italian" Symphony, Schumann's Overture to Byron's "Manfred," and the prelude and "Love Death" from Wagner's "Tristan and Isolde."

Rudolph Serkin will be piano soloist in Mendelssohn's Concerto No. 1 in G Minor, and Schumann's introduction and allegro appassionato, concert piece for piano and orchestra, Opus 92.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242
AUG 1 1959

Music

Howes to Head Organ Institute Faculty

By Alfred Burke

LOWELL—Arthur Howes, distinguished director of the Organ Institute of Andover will return to the famous center next week to head a faculty of noted teachers for the current season.

Mr. Howes, who is also the founder of the institute will make one appearance as recitalist. His program will be on Friday evening, August 14.

On Friday evenings, August 7 and 21, E. Power Biggs, renowned organist, and the first artist to appear in this series, will present recitals whose text will embrace works from the standard repertoire of organ literature.

Mr. Howes and Mrs. Biggs will serve as faculty members, both in the regular classes and master sessions. Homer G. Mowe who has been a member of the institute's faculty in the department of voice, returns to direct organists and choir masters in fundamentals as well as voice technique.

Tomorrow at the Berkshire festival, Dr. Charles Munch will conduct the Boston Symphony orchestra in a program that will include the Symphony No. 4 (Tcherepnin); Violin Concerto (Mendelssohn), with Isaac Stern as soloist and the Symphony No. 2 (Schumann).

Next Thursday evening the annual Tanglewood on Parade will be held with Arthur Fiedler conducting the Boston Pops orchestra in an all Gershwin program. For those interested in chamber music the Kroll quartet will present a concert Wednesday evening at 8:30 o'clock. The program will include the Beethoven Quartet No. 3; Hindemith's Quartet Op. 22 and the Quartet No. 2 by Brahms.

A delightful innovation will mark activities at the North Shore Music theater when a young people's concert, "The Art and Fun of Orchestration" unfolds next Thursday afternoon at 1:30. In charge will be Robert Mandell, music director at the theater. He was assistant to Leonard Bernstein in the notable young people's concerts of the New York Philharmonic on TV's Omnibus.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

Serkin, Monteux Attract 12,441 Persons to Festival

By WILLARD M. CLARK

LENOX—The magic of Rudolf Serkin's pianism and the universal popularity of Pierre Monteux and the Boston Symphony drew 12,441 persons to Tanglewood Saturday night, the largest crowd yet to be present this season.

Loved by Audience

They were treated to a program so full of lilting rhythms and gay melodies that, for awhile, it seemed as if one were transported to a bygone era, when people thought of music in terms of melodies and artists in terms of bravura. So, there was plenty of both Saturday night and the audience loved it.

Things started off gaily with a lilting, vivacious performance of Mendelssohn's "Italian" symphony. The young composer's impressions of a trip to Italy were as vivid musically as any written word and much more interesting than some travel impressions we have read.

Mr. Serkin came out to play, with orchestra, Mendelssohn's "Concerto No. 1, in G Minor." It also was as gay and full of brio. The performance was on the sweet side, with Mr. Serkin doing a deal of arm raising after each passage, but rippling through the work with amazing facility and a sort of charm one seldom encounters these days. It was all very elegant and the performance earned all concerned a round of bravos.

Allows Wide Range

Of Mr. Serkin's performance of Schumann's Introduction and Allegro Appassionato, a concert piece for piano and orchestra, we shall have to rely on what we heard at the Saturday morning rehearsal. This is a work of considerable interest, relatively short, yet allowing the pianist a wide range of imagination and plenty of opportunity to show off.

However, there s a thoughtful and passionate line running through the work which is very beautiful. Again, Mr. Serkin provided pianism of rare quality and the orchestra a collaboration finely balanced and rewarding.

It is quite possible that Byron's "Manfred" was never understood fully by the several composers who undertook to musicalize it, for none had enough English to interpret the lines. However, its brooding pessimism; its spirit of contemplation as well as the extravagance of its fervor all could comprehend and to Schumann this restless, wandering hero became an affinity as soon as he read of him. Thus, in its musical form, this overture is a powerful painting, both tragic and pathetic.

Orchestra Superb

The orchestra gave a superb account of the work, whose passionate utterance took one far from the elegant delights of a Mendelssohn soiree.

The program closed with a magnificant performance of the Prelude and Liebestod from "Tristan and Isolde."

As we write, the faint sounds of some of the most beautiful music ever penned can be heard. Soon it will die away into nothingness and another memorable concert of the Tanglewood season will have ended.

Sunday afternoon Charles Munch will conduct the orchestra and Isaac Stern will be the soloist, playing Mendelssohn's "Concerto for Violin and Orchestra in E Minor." The concert will open with "Symphony No. 4 in E" By Tcherepnin and close with Schumann's Second Symphony.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002

AUG 2 1959

Berlioz' Requiem Conducted By Munch at Tanglewood

By Jules Wolffers

LENOX, Mass., Aug. 1.—The mere mention of Berlioz' Grande Messe des Morts, Opus 5, brings to mind power, volume, size and immense proportions. But it was not these qualities that impressed one after hearing Charles Munch conduct the Boston Symphony Orchestra and the Festival Chorus last evening to open the fifth week of the Berkshire Festival in the Tanglewood shed. Rather it was the grace and economy of the conductor's interpretation of the Requiem that made the performance an unforgettable experience.

Although the composer made provision in his directions for the possibility of huge performing forces, the work is heard at its best with a minimum rather than a maximum number of players and singers. Mr. Munch used his regular orchestra, augmenting only the brass for the four choirs, which he placed two to a side on the extremes of the front stage right and left. The Festival Chorus was augmented by the University of Maryland Chapel Choir but even so, numbered less than half of the 400 singers Berlioz suggested as sufficient.

Yet there was all the volume one could possibly desire for the "Tuba mirum" and "Rex tremendae." The flexibility gained by smaller numbers more than made up any possible loss of volume except, of course, for those who expect this music to beat them into a stupor of submission.

All factors considered, Mr. Munch exercised remarkable control and coherence. Once or twice, chorus and orchestra lost touch with each other and the choral tone was occasionally raw, particularly in the earlier part of the work. But once the need for shouting was past, the chorus sang with excellent timbre to bring recognition to those who had trained them—Hugh Ross and Lorna Cooke de Varon at Tanglewood, and Fague Springmann, director of the University of Maryland contingent.

One regretted that the conductor found it necessary to include an intermission after the "Lacrymosa." The quietness of the final four sections makes a beautiful contrast to the awesome opening part, and in any event it is questionable to split up such a well-organized structure.

The high point of the performance came in the "Hostias" where John McCollum sang the tenor solo with amplitude, passion, feeling and high artistry for splendid results. Here the chorus surpassed itself in the responses and the instrumental accompaniment was a model of support and balance.

The concert formed an eminently suitable and appropriate memorial for Serge Koussevitzky to whose memory the performance was dedicated.

There were repeated platform calls at the end and hundreds in the audience stayed long after the stage was dark to discuss and gloat over the results of this splendid and notable performance.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

AUG 1 1959

Music Review

Berlioz Requiem at Tanglewood

By JAY C. ROSENFELD

THE "REQUIEM" of Hector Berlioz was the fare last night in the great Shed at Tanglewood for the first program of the fifth weekend of the Berkshire Festival. Charles Munch led the Boston Symphony Orchestra, augmented, as Berlioz asked, by an additional score or more of brass players, and the Festival chorus augmented by the University of Maryland Chapel choir, Fague Springman, conductor.

Because of Berlioz' demands for vast numbers of performers, one is likely to think of the "Grande Messe des Morts" as a Hollywoodish conception, a colossal or flamboyant exhibition. As a matter of fact, except for the three sections where the extra brass instruments are indicated, the "Requiem" is essentially a work whose magnitude, not only in numbers, but in structure, is realized by simplicity and basic economy.

* * *

IT IS a remarkable fact that so many composers, when about to embark on their magnum opus, a work which they approached with the greatest awe, reverted to a classic primitiveness. Wagner in the overture to "Parsifal," Beethoven in the principal theme of the Finale (choral) of his ninth symphony, and here Berlioz in this "Requiem," all make a monodic declaration. This single-voiced statement equals in impact the ponderous and stupendous effects the massed instruments and voices later produce.

Berlioz introduces the initial Introit with an ascending quiet scale played in unison by only the violas and second violins. The whole work, although the means may be compounded, never steps beyond a crystal clarity revealing the greatness of harmonic severity and open ingenuousness. He achieves a similar effect later in the Offertorium, when he gives the opening statement to the first violins alone.

It is not until the "Dies irae" that the four added brass choirs are heard. They were distributed last night to the four corners of the newly expanded stage of the Shed. At a previous performance, they had been placed in the corners of the auditorium itself but the greatly widened capacity of the platform and the ominous weather probably had influenced the new and effective disposition of the tremendously resonant units.

* * *

BERLIOZ was making no experiment when he wrote for such numbers. Not only was he but one of several in his day who was using that method to express what each one hoped would be exceptionally impressive, but his own sense of tonal values prompted him to indicate instrumentation that would result in the effects he clearly foresaw. And they are effective. The magnitude of his forces produces a feeling of grandeur quite apart from mere bulk, and it becomes one of the moments when the phenomenon that is music, is present in all its miracles.

As effective as it is, it is not at all surprising that Berlioz writes, for extreme contrast, sections of quiet plaints performed by much reduced forces between the most grandiloquent divisions. Thus after the Dies Irae he writes a "Quid sum miser" before another of the great impressive portions, the Rex tremendae, and, following that, a gentle chorus without accompaniment at all, "Quaerens me." The reasons for such antipodal colors are obvious, but that does not mar the validity of the larger conception. Indeed the procedure is enhanced by their very disparity.

* * *

TO SAY that Munch led all these forces would be a trifle less than accurate. He was in command. With unusually undemonstrative confidence he gave the lofty work a dignity and majesty in which extravagance would have been unsuitable. There is a single opportunity for a tenor soloist in the "Sanctus," and John McCollum acquitted himself with a distinction well in accord with the spirit of the music and the character of the performance. His easy power was more than artistically adequate, and his contribution was a highly valuable one.

As the final hushed and most distant chord was sounded in the lower registers of the orchestra, Munch kept his arms aloft immobile long after the last vibration had ceased; the viols kept their bows on quiet strings, the wind players their lips on the unsounding embouchures, and no one on stage or in the audience desired or dared disturb the reverent atmosphere that had been created.

SPRINGFIELD, MASS., AUGUST 2, 1959

Serkin, Monteux Attract 12,441 Persons to Festival

By WILLARD M. CLARK

LENOX—The magic of Rudolf Serkin's pianism and the universal popularity of Pierre Monteux and the Boston Symphony players drew 12,441 persons to Tanglewood Saturday night, the largest crowd yet to be present this season.

Loved by Audience

They were treated to a program so full of lilting rhythms and gay melodies that, for awhile, it seemed as if one were transported to a bygone era, when people thought of music in terms of melodies and artists in terms of bravura. So, there was plenty of both Saturday night and the audience loved it.

Things started off gaily with a lilting, vivacious performance of Mendelssohn's "Italian" symphony. The young composer's impressions of a trip to Italy were as vivid musically as any written word and much more interesting than some travel impressions we have read.

Mr. Serkin came out to play, with orchestra, Mendelssohn's "Concerto No. 1, in G Minor." It also was as gay and full of brio. The performance was on the sweet side, with Mr. Serkin doing a deal of arm raising after each passage, but rippling through the work with amazing facility and a sort of charm one seldom encounters these days. It was all very elegant and the performance earned all concerned a round of bravos.

Allows Wide Range

Of Mr. Serkin's performance of Schumann's Introduction and Allegro Appassionato, a concert piece for piano and orchestra, we shall have to rely on what we heard at the Saturday morning rehearsal. This is a work of considerable interest, relatively short, yet allowing the pianist a wide range of imagination and plenty of opportunity to show off.

However, there s a thoughtful and passionate line running through the work which is very beautiful. Again, Mr. Serkin provided pianism of rare quality and the orchestra a collaboration finely balanced and rewarding.

It is quite possible that Byron's "Manfred" was never understood fully by the several composers who undertook to musicalize it, for none had enough English to interpret the lines. However, its brooding pessimism; its spirit of contemplation as well as the extravagance of its fervor all could comprehend and to Schumann this restless, wandering hero became an affinity as soon as he read of him. Thus, in its musical form, this overture is a powerful painting, both tragic and pathetic.

Orchestra Superb

The orchestra gave a superb account of the work, whose passionate utterance took one far from the elegant delights of a Mendelssohn soiree.

The program closed with a magnificant performance of the Prelude and Liebestod from "Tristan and Isolde."

As we write, the faint sounds of some of the most beautiful music ever penned can be heard. Soon it will die away into nothingness and another memorable concert of the Tanglewood season will have ended.

Sunday afternoon Charles Munch will conduct the orchestra and Isaac Stern will be the soloist, playing Mendelssohn's "Concerto for Violin and Orchestra in E Minor." The concert will open with "Symphony No. 4 in E" By Tcherepnin and close with Schumann's Second Symphony.

144 NEW YORK, N.Y.
TIMES
D. 600,318 S. 1,221,337
AUG 2 1959

PIERRE MONTEUX—The veteran French conductor will lead Saturday night's concert at the Berkshire Festival.

CHARLES MUNCH—The Boston Symphony conductor will close festival with Beethoven Ninth next Sunday.

Clemens Kalischer and Gus Mance

MUSIC AND ACOUSTICS—A view of the new orchestral shell over the stage in The Shed at the Berkshire Festival. It is made of triangular plywood panels and was designed by Eero Saarinen. The summer series ends next Sunday.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

AUG 3 1959

Tanglewood Festival Draws 34,743, Largest Crowds Yet

The Berkshire Music Festival attracted the largest crowds of the current season over the weekend, with 29,541 persons attending the programs at Tanglewood Friday and Saturday nights and yesterday afternoon. Another 5,202 were on hand for the open rehearsal of the Boston Symphony Orchestra Saturday morning.

Saturday Concert

The veteran conductor Pierre Monteux was on the podium for the Saturday concert. That opened with Mendelssohn's "Italian Symphony" and "Piano Concerto No. 1." The second half of the program was devoted to the "Manfred" Overture and "Concert Piece," Op. 92, by Schumann, and the Prelude and Love Death from "Tristan and Isolde," by Wagner. Rudolph Serkin was the piano soloist.

Yesterday afternoon, with Music Director Charles Munch conducting, the Boston Symphony played the "Symphony No. 4 in E," by Alexander Tcherepnin; the "Violin Concerto," by Mendelssohn, and the "Symphony No. 2," by Schumann. The Tcherepnin Symphony was written for and dedicated to Mr. Munch in 1957. It was performed by the orchestra in Boston last December.

Violin soloist yesterday was Isaac Stern, who commuted back and forth between Lenox and Philadelphia by air to meet his concert obligations. He attended the Saturday rehearsal with the Boston Symphony, returned to Philadelphia that evening for a concert at Robin Hood Dell and came back to Tanglewood Sunday morning.

In Final Week

The festival now goes into its final week. In addition to the regular Wednesday night chamber music concert and the three weekend programs in the big shed there will be the annual Tanglewood on Parade program Thursday evening. That will feature performances by various groups in the Berkshire Music Center, the Boston Symphony's music school and the Boston Pops Orchestra under the direction of Arthur Fiedler.

The final weekend concert series will be devoted to the music of Beethoven.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

AUG 3 1959

'Requiem' of Berlioz Presented at Tanglewood

By Jules Wolffers

Lenox, Mass.

When Charles Munch first conducted the Berlioz Grande Messe des Morts, Opus 5, at the Invalides in Paris on June 16, 1937, he used 600 players and singers to commemorate the 100th anniversary of the work's first performance. Somewhat less than half that performing force was used last Friday night when Dr. Munch opened the fifth week of the current Berkshire Festival with a performance of the Requiem, dedicated to the memory of Serge Koussevitzky.

The Requiem has always been associated with vastness and huge sound. Undoubtedly the effect of the four added brass choirs in the "Dies irae" and the "Rex tremendae" is impressive. But if Dr. Munch has taught us anything, it is that the work does not need the ultimate in sound for effective presentation and, in fact, is more to be treasured for its qualities of tenderness and warmth than for its large proportions.

* * *

The conductor placed the brass choirs two to a side at the extremes of the front stage. The Festival Chorus was augmented by the University of Maryland Chapel Choir to bring the singers close to the numbers specified by the composer in his score. Together with the regular orchestra these performing forces were quite sufficient to give all the sound one could possibly desire.

Dr. Munch exercised remarkable control and achieved close cohesion throughout the entire work. Only once or twice did he need to marshal singers and players more closely together. For the rest, his directions concentrated on the aspects of subtlety and delicacy which lie just underneath the surface.

This was a noble and memorable performance, made so by the tenderness of the quieter sections. The high point of the evening came in the "Hostias" where John McCollum sang the tenor solo with the utmost distinction, beautifully seconded by the chorus in the responses.

After some roughness in the opening parts the chorus produced a generally smooth blend and good timbre. Hugh Ross and Lorna Cooke de Varon prepared the singers, and recognition should be given also to Fague Springmann, director of the University of Maryland forces.

* * *

Pierre Monteux was in particularly fine form for his guest appearance on the Saturday night program. Blending relaxation, ease, and control in just the right measure, the conductor allowed the Mendelssohn "Italian" Symphony to flow along, neither hampered by overtautness nor let loose with overindulgence. There was swiftness without racing, tenderness without sentimentality, excitement without freneticism, producing one of the finest projections of the score we have ever heard.

Rudolf Serkin was at his musicianly best as soloist in the Mendelssohn Concerto No. 1, in G minor, for Piano and Orchestra and in the rarely performed Schumann Concert Piece, the Introduction and Allegro appassionata, Op. 92. While the soloist did indulge himself in his propensity to sacrifice notes for speed from time to time, his interpretations showed all the finesse and understanding so abundantly available to him when he chooses to try for these qualities instead of acrobatics of power.

After intermission this reviewer gave the new acoustic canopy a thorough testing during the Schumann Overture to Byron's "Manfred," Opus 115, as well as the composer's piano-orchestra piece. While the piano tone is not always heard too clearly on the surrounding lawns, the orchestra as a whole sounds much better and clearer than it did previously. One had to move almost to the extremes of the grounds to lose the sound and the listeners within 50 yards circumference of the Shed hear the music with almost concert hall clarity and balance.

John McCollum, tenor soloist in the Boston Symphony's performance of Berlioz' Requiem, presented at Tanglewood Friday night.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

AUG 3 1959

Music Review

Tanglewood Weekend Concerts

By JAY C. ROSENFELD

THE PENULTIMATE weekend of the Tanglewood season came to a close yesterday afternoon with a program containing the only contemporary work of the entire weekend. All the other works in the three concerts were by composers born within a decade of each other at the beginning of the 19th century.

The Boston Symphony Orchestra had performed the great Berlioz "Requiem" Friday evening in memory of Serge Koussevitzky, who had been conductor of the orchestra for 25 years and who had also been the great force in the development of Tanglewood, and on Saturday evening had ventured as far as the Wagner Prelude and "Liebestod" from "Tristan and Isolde."

* * *

THE EXCEPTION and only contemporary work of the week was a symphony by Alexander Tcherepnin, his fourth, Op. 91, in E, dedicated to Charles Munch and conducted by him yesterday at the beginning of the afternoon's program. Tcherepnin, illustrious son of an also musically illustrious father, and father himself of a son evidently continuing in the same vocation on a similar level, is not easy to classify. There is novelty and ingenuity in his work and yet it is not consistently of this era. The outset of the first movement sounded to one who was hearing it for the first time as if it more properly belonged to one of the inner movements of a symphony. Indeed, he rearranged the three movements of his symphony from the more usual order to end with an andante with the central movement an allegro.

* * *

OTHERWISE THE programs were mainly Mendelssohn and Schumann. Pierre Monteux, who was guest conductor Saturday night, opened his program with as swift a performance of the "Italian" symphony of Mendelssohn as we can remember. Yet it did not tax the virtuosity of the Boston orchestra who easily dashed it off with brilliance. It was obviously a premeditated pace as Monteux beat it one-to-the-bar, although he allowed the body of the movement to relax and relent a trifle as he proceeded.

The lovely third movement is one of the most graceful moods in all music, and its performance by the Boston strings is always a pleasure greatly anticipated. The restrained sonority of the little bassoon and horn phrase in the trio by the Boston soloists is worth, speaking personally, the price of admission alone.

* * *

THE SYMPHONY on yesterday's program was the Schumann second, Op. 61, in C major. Munch gives this excellent shape and contour, and no symphony gives the fine orchestra greater scope. The two inner movements are gems of unsurpassed radiance. The pixie-like scherzo and lovely adagio have one factor in common which is not always apparent, and that is their perfect adaptability to the instruments to which they are assigned. The fiddlers scarcely have to move their hands to grasp in a single cluster the swift idiom Schumann wrote for them in the scherzo, and the same applies to the slower movement where the theme lies felicitously for the strings and expressively for the reeds.

Pierre Monteux

The soloist yesterday afternoon was Isaac Stern making his third and final appearance of the season, playing the Mendelssohn violin concerto. This time he had the freshest air a Berkshire summer can provide, and which compensated in a measure for the extremely humid conditions under which he played on his two previous appearances. We thought, too, that he did his best playing of the season yesterday. He played real Mendelssohn, elegant and courtly, with style and character. One needs no longer mention Stern's command of the instrument, and while that is consistently a marvel, it still needs to be channeled in musical directions. He unquestionably did so yesterday to the unbounded satisfaction and enthusiasm of the immense crowd.

* * *

MONTEUX'S program Saturday evening will not go down in our records as the most interesting of the year. It may hold the record as the longest. After the "Italian" symphony, he had the collaboration of ebullient pianist Rudolph Serkin, first, in the Mendelssohn concerto No. 1, in G minor, Op. 25, and then, after intermission, in a Schumann rarity, the concert piece, introduction and allegro appassionato, Op. 92, for piano and orchestra.

For our taste Serkin need only play a single octave scale or a C major triad, but we have rarely seen so much excitement over such bombast and fustian as he fumed over Saturday. Schumann gave the clarinet and the horn some rewarding solos in the introduction, but we believe music will be as well off if this work is given back to the archaeologists.

Monteux began the second half of his program with the Schumann overture to Manfred. This was Schumann at his loftiest. Byron has popped up ever so often in this Tanglewood season. He has been the inspiration for a half dozen pieces. Schumann has caught the passionate grandeur of Byron's drama and anyone familiar with the poem or with the Castle of Chillon on the edge of Lake Geneva sees the sorceries reinvoked with graphic animation. The Boston orchestra invests this kind of composition with vivid color and exciting spirit, as, indeed, it does all types of music.

Monteux closed his long program with Wagner. Psychiatrists may make of it what they will, but our copy to the editor mispelled overture as "overtire."

Tanglewood

Parade Sold Out for Thursday, General Admission Available

TANGLEWOOD — All reserved seats and boxes in the Music Shed have been sold for Tanglewood on Parade Thursday night but an "unlimited number" of general admission tickets are available at the box office, Boston Symphony Orchestra officials announced this morning.

Arthur Fiedler, the famed conductor of the Boston Pops Orchestra, who is now on the West Coast will arrive in Lenox Thursday morning to rehearse the orchestra for the evening program which will feature "A Gershwin Festival." Earl Wild will be the piano soloist.

The fanfare and welcome will start at 5:45, followed at 6 with simultaneous concerts by the Berkshire Music Center students. The orchestra will perform in the Shed, the Tanglewood choir in the theater-concert hall and the composers, made up of Fromm Fellowship Players, will give a demonstration in the chamber music hall.

The lawn party will start at 7 when picnickers will cover the spacious lawns of Tanglewood while the Tanglewood Choir will give a concert from the porch of the main house.

The Pops concert will open in the Music Shed at 8:15.

Persons who have purchased reserved and box seats are invited to a performance of outdoor music of Mozart in the Hemlock Garden at 4. There also will be a demonstration by the Tanglewood Study Group in the barn at 4.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

AUG 3 1959

29,541 Throng Tanglewood During Record Weekend; Munch Powerful

Musical magnificence at Tanglewood this weekend encompassed many ingredients and drew a record total crowd of 29,541 persons to the Friday, Saturday, and Sunday concerts.

The largest attendance of the season at the Berkshire Music Festival marked the Saturday night performance when 12,441 persons traveled to Tanglewood. On Sunday afternoon, 9,700 persons attended and Friday night, 7,400.

An intense performance of the Requiem by Berlioz was conducted by Charles Munch Friday night. The dramatic theme of the work, the Day of Judgment, was stated worshipfully, ardently in memory of Serge Koussevitzky, former conductor of the Boston Symphony and founder of the festival.

One hundred and seventy voices from the Festival Chorus and the Univ. of Maryland Chapel Choir trained by Hugh Ross and Lorna Cooke de Varon; John McCollum, tenor soloist; and additional brass choirs combined with the orchestra into a controlled force which spelled out Berlioz' music with precision and passion.

Munch's interpretation was powerful: his orchestra played with ardor, his chorus sang clearly and effectivery.

Saturday night's performance shone with sheer brilliance as three composers of the Romantic Period, Mendelssohn, Schumann, and Wagner, were heard. Pierre Monteux as guest conductor led the orchestra through melodies which sparkled, generated poetic fancy. Ovations resounded following each work.

Rudolf Serkin complemented the program as a piano soloist whose showmanship is enhanced by an ability to play very fast, yet shade meticulously. A virtuoso in the fullest sense his technique and interpretive sense made for rhythms and crescendos which shimmered.

His performance of Mendlssohn's Concerto No. 1 in G Minor for Piano and Orchestra, Op. 25, charmed the audience which accorded him and Mr. Monteux a tremendous ovation. Its gay, joyous rhythms fairly pirouetted from the keyboard as Mr. Serkin played gracefully, delicately. The exquisite melodies of the concerto were flavored with its youthfulness as Mr. Serkin emphasized its romantic air. His phrasing in the Andante movement was particularly good.

He underlined the exciting tempos and thoughtful melodies of Schumann's seldom performed Introduction and appassionato, Concert Piece for Piano and Orchestra, Op. 92, and was backed by a spirited orchestra.

Mr. Monteux delivered a fluid opening performance of Mendelssohn's Italian Symphony No. 4 in A major, characterizing its polished from and radiance. The strings were especially seet in singing the colorful melodies. Schumann's Overture to Byron's "Manfred" was moody, full-toned.

A sumptuous performance of Wagner's Prelude to "Liebestod" from "Tristan and Isolde" ended the concert on a note of bravado. The interweaving of the orchestra to explosive heights made for listening.

On Sunday afternoon, Mr. Munch again conducted the Boston Symphony in a concert with Isaac Stern as violin soloist. Mr. Stern's performance of Mendelssohn's Concerto for Violin and Orchestra in E minor, Op. 64, showed that he was tired. He fitted his Tanglewood performance into a busy schedule between the Berkshires and Philadelphia. However, the orchestra played with spirit.

Mr. Munch's direction of Tcherepnin's Symphony No. 4 in E, Op. 91, was cohesive and his interpretation of Schumann's Symphony No. 2 in C major, Op. 61 full of beauty.

By I.R.M.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

AUG 3 1959

ISAAC STERN DRAWS 9700 TO FESTIVAL

Violinist Flies From Philadelphia for Tanglewood Concert

By WILLARD M. CLARK

LENOX — A perfect Berkshire day plus the lure of Mendelssohn's "Violin Concerto," played by Isaac Stern, and the popularity of Charles Munch and the Boston Symphony Orchestra drew 9700 people to the Berkshire Music Festival at Tanglewood Sunday afternoon. The three week end concerts drew a total of 29,541 persons to Tanglewood, a record week end thus far. Incidentally, the Saturday morning rehearsal which featured both Stern and Serkin drew 5202 people.

Busy Schedule

Mr. Stern is a very busy violinist this summer and he seemed tired Sunday afternoon, although he played with the precision and purity of tone which are characteristic of his performances. Charles Munch kept the concerto going at a brisk pace so there was no cloying sweetness. In fact, the opening movement was about as robust as we have ever heard it. The audience listened with a flattering intentness. Mr. Stern had flown here from Philadelphia to rehearse Saturday morning, then flew back to Philadelphia to play at Robin Hood Dell that evening and back to Tanglewood Sunday morning for the afternoon performance. An artist can stretch himself too far and should beware of too much at one time. Stern was tired and showed it in the Mendelssohn.

The program opened with the "Symphony No. 4 in E," by Alexander Tcherepnin, a work written for and dedicated to Charles Munch in 1957. It was performed in Boston last December.

This is an emphatic, affirmative piece of music marked by the solidity of a profound musicianship in many passages. It does not always fall pleasantly on the ear, but many of its passages, particularly those in which skillful use is made of the brasses, are impressive. Mr. Munch provided a spacious, energetic reaidng and the players made full use of the many opportunities for tonal display.

Schumann's "Second Symphony" seemed close to the heart of Mr. Munch as he unfolded its beauties. The work shows the joy of one who has come forth victorious from an illness, for such circumstances had preceded Schumann's writing of the symphony. It has its brooding moments, but mainly it seems to be an affirmation of joy. Mr. Munch seemed to be in a hurry and the work was often taken at excessive speed, but when things were calm, the music emerged in its full beauty.

Final Week End

Next week end concludes the festival and the closing work will be the traditional Beethoven "Ninth Symphony," when the brotherhood of man will be majestically uttered. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Isaac Stern, tenor and Donald Gramm, bass.

The chamber music concert by the Kroll String Quartet will consist of quartets by Beethoven, Hindemith and Brahms. The Friday concert will feature Beethoven's "Fourth Symphony" and the "Fourth Piano Concerto," with Rudolf Serkin as pianist. Serkin also will be the pianist in the choral fantasy with piano.

The Saturday program, also all Beethoven, will include the Fifth and Sixth Symphonies and the "Fidelio" overture. Pierre Monteux will conduct.

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NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
AUG 3 1959

Music: Festival Report

Good Weather Adds Its Luster at Tanglewood

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 2 — Let's face it, Oh ye who agitate for adventurous programs: the weather counts for at least as much as the music.

Last night and this afternoon the gods were kind. The air was dry and brisk last night, and today the sky was a refulgent blue and the clear air glorified the Berkshire Hills. Did it matter that the programs at Tanglewood were not particularly stimulating? Not at all.

The biggest crowd of the summer, 12,441 turned out last night. The official count today was 9,700, but judging by the throngs that covered the lawns, one should ask for a recount.

Even the rehearsal yesterday morning drew an audience of 5,202. There is a charge of $1 for adults and 25 cents for children. Rudolf Serkin and Isaac Stern were both on tap; nevertheless, that is a formidable turnout for a practice session. The Boston Symphony's pension fund was enriched by $4,500.

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The most interesting program of the fifth week of the Berkshire Festival was on Friday night, when Charles Munch conducted a memorable performance of the Berlioz Requiem. This concert, which was dedicated to the memory of Serge Koussevitsky, the man who did most to make Tanglewood a fixture on America's artistic landscape, attracted only 7,400, but the weather was not first-rate.

This week-end the Boston Symphony has been on a Mendelssohn-Schumann kick. Wagner (the Prelude and Liebestod from "Tristan") muscled in on last night's program. Alexander Tcherepnin (Symphony No. 4 in E) broke in on the romantics' happy hunting ground today.

Pierre Monteux, looking as frisky as a lamb despite his 84 years, conducted exhilaratingly last night. He began the evening with a radiant, lighthearted performance of Mendelssohn's "Italian" Symphony. With Mr. Serkin as the soloist, Mendelssohn's G minor Piano Concerto got a glowing interpretation. One remembers particularly the magical freshness of the slow movement. Only artists of such innocence of spirit could collaborate on so ingratiating and luminous an interpretation.

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Mr. Monteux and the Boston Symphony brought the proper panache to Schumann's "Manfred" overture. Mr. Serkin then elected to offer the Introduction and Allegro, Op. 92, which is anything but vintage Schumann. He did what he could for the piece, and so did the Bostonians under Mr. Monteux, but it refused to come to life. The Wagner music was performed with resplendent spaciousness.

Isaac Stern

Today Mr. Munch began with the Tcherepnin symphony, which was composed at the conductor's behest and first performed under his direction in Boston last December. Though it seeks to keep things moving with an abundance of motor energy, in conformity with modern trends, the symphony's basic content is conservative. It is a pleasantly made work; one can respect it without admiring it. Mr. Munch led it with snap and vitality.

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Mr. Stern played the Mendelssohn Violin Concerto with refinement of texture and soaring musicianship. Nevertheless, there were moments when he seemed to be pressing hard. Does one think so because one knows that the violinist was here yesterday morning for a rehearsal, in Philadelphia last night for a performance at Robin Hood Dell and back today for a concert? Mr. Stern has always been a bear for work, and he is the best judge of his resources. But there were intimations of weariness today.

The program ended with Schumann's Symphony No. 2. To one who chose to hear the final work while wandering on the lawn it was instructive to note how fine the acoustics were, thanks to the new stage shell, called the Talbot Canopy, which has been installed this year. It was also diverting to watch thousands of men, women and children taking their midsummer's ease as they listened to the symphony.

Music and nature—they make an attractive pair. Who wants provocative programs when the sun is warm? How can a festival resist easy success?

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

AUG 3 1959

Attendance Continues To Rise At Berkshire Festival Events

TANGLEWOOD—Fair weather helped to swell the attendance at the weekend concerts by the Boston Symphony Orchestra for the third successive week. The biggest crowd of the season showed up Saturday night to hear Rudolf Serkin, the pianist, with Pierre Monteux conducting the BSO. Total paid attendance Saturday was 12,441.

Yesterday afternoon Dr. Charles Munch returned to the podium with the BSO and Isaac Stern as violin soloist, drawing 9,700 to the Music Shed and grounds surrounding the huge auditorium. Friday night's crowd of 7,400 was kept down because of a threatening thunderstorm at concert time, but the overall attendance for the weekend exceeded all others this season.

The Saturday morning rehearsal for the benefit of the orchestra's pension fund drew a new record crowd of 5,202. Including the Wednesday night chamber concert, when 1,552 attended, the paid attendance for the week's events totaled 36,295.

With Tanglewood on Parade sold out for Thursday night—although general admission tickets are available—the final weekend at Tanglewood, with the help of the weatherman, may exceed all previous attendance records for the Festival.

An all-Beethoven concert Friday night will open the weekend series in the Music Shed, with Dr. Munch conducting the BSO. Mr. Monteux will conduct Saturday night, and Dr. Munch will close the 1959 season on Sunday afternoon, when the orchestra will give its traditional performance of Beethoven's Ninth Symphony.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 55,542
AUG 3 1959

Boston Symphony Plays New Work

By DICK WEBER
Knickerbocker News Staff Writer

Into the Tanglewood album of old familiars, Charles Munch yesterday afternoon introduced the new sounds and romantic melodies of Alexander N. Tcherepnin, a Russian-born composer and pianist who has been teaching in the United States.

Tcherepnin's Symphony No. 4 in E, Op. 91, was written in 1957 for Mr. Munch, director of the Boston Symphony Orchestra, and was first performed by this orchestra last Dec. 5.

As Mr. Munch led the Boston group once again in the playing of this new work, the crowd, which stretched Coney Island-like to the far edges of the green beach outside the music shed, rewarded it with almost dutiful applause.

★ ★ ★

THE RESPONSE was probably laconic because the crowd was waiting for a more obvious feature of the day, the appearance of violinist Isaac Stern, who played the solo part in Mendelssohn's exquisite Concerto in E Minor for Violin, Op. 64.

Tcherepnin's symphony, should not be dismissed casually. It is the work of a mature composer who has emerged from a strong family background of writing and conducting for ballet.

His father, Nicolai Tcherepnin, wrote ballets and conducted for Sergei Diaghilev. The son has written a ballet, "The Frescoes of Ajanta," which was produced by Anna Pavlova in 1923, and an opera, as well as compositions for chamber orchestras.

★ ★ ★

THIS BACKGROUND, apparently, is the source of the rhythmic intensity and melodic richness so obvious in the symphony yesterday.

Teherepnin has not fractured the language of music, as some modern composers have done. But he has added some innovations of his own, including a nine-step scale (Taken from E, it reads, E, F, G, G-sharp, A, B, C, C-sharp, D-sharp).

The Mendelssohn concerto gives the average listener some impression of how tremendously difficult it must be to acquire a skill on the violin even faintly akin to that possessed by Mr. Stern. A first movement full of displayful passage work, an impassioned andante ending with a cadenza jammed with trills and arpeggios, and a final movement which is a sparkling scherzo virtually worked Mr. Stern's bow to the bone.

To the crowd, his playing was sheer genius. It kept him trotting back on stage through 10 minutes of applause. Some think it was a sneaky way to get him to play an encore, but Mr. Stern outwitted them all. He came back the last time without his violin.

Schumann's Second Symphony was undoubtedly beautifully rendered, but the reviewer made a tactical error. He decided to experiment at this time wtih listening from the lawn, and gave up his seat inside. From outdoors, fully half the symphony was inaudible.

onteux on Berkshire Podium

'Requiem' of Berlioz Presented at Tanglewood

By Jules Wolffers

Lenox, Mass.

When Charles Munch first conducted the Berlioz Grande Messe des Morts, Opus 5, at the Invalides in Paris on June 16, 1937, he used 600 players and singers to commemorate the 100th anniversary of the work's first performance. Somewhat less than half that performing force was used last Friday night when Dr. Munch opened the fifth week of the current Berkshire Festival with a performance of the Requiem, dedicated to the memory of Serge Koussevitzky.

The Requiem has always been associated with vastness and huge sound. Undoubtedly the effect of the four added brass choirs in the "Dies irae" and the "Rex tremendae" is impressive. But if Dr. Munch has taught us anything, it is that the work does not need the ultimate in sound for effective presentation and, in fact, is more to be treasured for its qualities of tenderness and warmth than for its large proportions.

The conductor placed the brass choirs two to a side at the extremes of the front stage. The Festival Chorus was augmented by the University of Maryland Chapel Choir to bring the singers close to the numbers specified by the composer in his score. Together with the regular orchestra these performing forces were quite sufficient to give all the sound one could possibly desire.

Dr. Munch exercised remarkable control and achieved close cohesion throughout the entire work. Only once or twice did he need to marshal singers and players more closely together. For the rest, his directions concentrated on the aspects of subtlety and delicacy which lie just underneath the surface.

This was a noble and memorable performance, made so by the tenderness of the quieter sections. The high point of the evening came in the "Hostias" where John McCollum sang the tenor solo with the utmost distinction, beautifully seconded by the chorus in the responses.

After some roughness in the opening parts the chorus produced a generally smooth blend and good timbre. Hugh Ross and Lorna Cooke de Varon prepared the singers, and recognition should be given also to Fague Springmann, director of the University of Maryland forces.

Pierre Monteux was in particularly fine form for his guest appearance on the Saturday night program. Blending relaxation, ease, and control in just the right measure, the conductor allowed the Mendelssohn "Italian" Symphony to flow along, neither hampered by overtautness nor let loose with overindulgence. There was swiftness without racing, tenderness without sentimentality, excitement without freneticism, producing one of the finest projections of the score we have ever heard.

Rudolf Serkin was at his musicianly best as soloist in the Mendelssohn Concerto No. 1, in G minor, for Piano and Orchestra and in the rarely performed Schumann Concert Piece, the Introduction and Allegro appassionata, Op. 92. While the soloist did indulge himself in his propensity to sacrifice notes for speed from time to time, his interpretations showed all the finesse and understanding so abundantly available to him when he chooses to try for these qualities instead of acrobatics of power.

After intermission this reviewer gave the new acoustic canopy a thorough testing during the Schumann Overture to Byron's "Manfred," Opus 115, as well as the composer's piano-

John McCollum, tenor soloist in the Boston Symphony's performance of Berlioz' Requiem, presented at Tanglewood Friday night.

orchestra piece. While the piano tone is not always heard too clearly on the surrounding lawns, the orchestra as a whole sounds much better and clearer than it did previously. One had to move almost to the extremes of the grounds to lose the sound and the listeners within 50 yards circumference of the Shed hear the music with almost concert hall clarity and balance.

Telegram (m)
WORCESTER, Mass.
Republican
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AUG 1959

Music: Music Shed Concerts Finish Third Series

By RAYMOND MORIN
Telegram Music Critic

LENOX — A romantic-contemporary program closed the third weekend series of Music Shed concerts here yesterday afternoon with Charles Munch conducting the Boston Symphony Orchestra. Isaac Stern made his third and final appearance in this Berkshire Music Festival, playing the Mendelssohn Violin Concerto. His previous performances were the Tchaikovsky and Brahms concertos.

Yesterday's attendance was 9,- bringing the weekend total 29,541.

Of news and musical interest was yesterday's performance of Tcherepnin's Symphony No. 4 in E Major, Opus 91. It was composed in 1957 for Munch and dedicated to him. The Boston Symphony gave its premiere in Symphony Hall, Boston, last December.

Stunning Piece

The Tcherepnin Symphony is a stunning piece of contemporary music.

It explores many facets of modern idioms with logic and sometimes startling but engaging instrumental results.

The work starts off with a syncopated Prokofieff-type beat in staccato. Broad sweeps of the bow, swift tempo, and much cattering in woodwinds create unique effects. It's strictly modern with melodies that make unique impressions, probably because they are based on a nine-tone scale.

The first movement boils almost incessantly with repeated rhythmic figures.

Instead of the customary "andante" for the second movement, the symphony goes on to a more rapid pace. The movement is initiated with a whimsical dance motive in piccolo and flute, which spreads to other sections somewhat in the style of the opening movement. It involves fast and elaborate interjections from the concert master, and fascinatingly eerie sounds from choice instrumental combinations.

Its main resemblance to the waltz style that is claimed by the composer is the existence of a vague three-quarter beat.

A bucolic mood pervades the third movement, set off by an inoffensive melody in cellos with violas in the background. There follow some murky climaxes, insisted upon by repetetive figures in double bass. The work ends on a mysterious note with high-pitch dissonances prevailing.

Stern's Performance

Stern played the Mendelssohn concerto with the accent on technical flash and poetic insight. This attitude was manifest from the soulful melody in the solo instrument, supported by the string orchestra.

From this point on it was by no means a "one-man show." The orchestra's marvelous strings matched Stern's passages, brilliance for brilliance. The soloist made a "coup-d'etat" of the first movement cadenza, without defacing its musical merit for purposes of virtuosity.

The "andante" was sensitively played. The impassioned middle section developed into a mood of grave agitation, leading expediently into the brilliant finale.

In the final movement raced a blazing trail of brilliance and technical adroitness, marred briefly by slight disagreements of tempo between soloist and orchestra.

By and large, Munch and the orchestra were at all times zealous and efficient in giving Stern his wants — very few arguments about style, tempo, or dynamic balances.

Schumann Symphony

Schumann's Symphony in C Major, No. 2, Opus 61, received a respectful and vitalized performance—perhaps too vitalized in the second movement, which sped along impatiently.

The first movement was well-supplied with the serious grandeu that's so typical. In spite of excessive speed of the "scherzo," it was absolutely articulate, heavily accented, and displayed beautiful work by the woodwinds in the trio section.

Saturday Concert

Rudolf Serkin was piano soloist at the Saturday night concert, attended by 12,441.

The program: Mendelssohn's Fourth or "Italian" Symphony; Mendelssohn's Piano Concerto No. 1 in G Minor; Schumann's "Manfred" Overture; Schumann's Introduction and Allegro Appassionato, concert piece for piano and orchestra, Opus 92; and the prelude and "Love Death" from Wagner's "Tristan and Isolde."

As you can see, Serkin's assignment was two "bon-bons"— the Schumann was most sugary and the Mendelssohn concerto was slightly less saccharine.

It can't be overlooked that an obligation exists to please as many festival patrons as possible. After all, they are paying the tab.

At the rehearsal Saturday morning, the Schumann poesie received a variety of reactions — some from members of the Boston Symphony Orchestra.

There were 5,202 persons at the rehearsal, and they were most cordial to Serkin, and possibly to the music he played. One orchestra player was disgusted. "In Europe," he said, "people would walk out on the Schumann. They would expect to hear it only at a student recital."

Another player said: "I've never admired Serkin as much as today."

Bottom of Barrel

Schumann's Introduction and Allegro Appassionato is a pallid piece of music. It is dangerously close to being sickeningly tender, seemingly scraped from the bottom of the emotional barrel.

The Introduction is more interested in the woodwinds than the solo instrument. The piano has broken chord figures ad finitum. Serkin, being Serkin, made them seem as interesting as possible. When he came to the more elaborate stuff in the Appassionato section, he made that look as difficult as possible.

But it didn't quite come off— the technical fuss or the schmaltz.

The Mendelssohn concerto was a happier excursion into the obvious. Since it hasn't much else than the making of a good graduation vehicle, the Serkin performance was unusually brilliant.

Textbook Exercise

The first and final movements were taken at breakneck speed, which didn't rush either soloist or pianist. Serkin played the scales, chords, arpeggios, and octaves like thoroughly mastered material from the advanced text book.

There wasn't much else to do with the slow movement but let it sentimentalize, which was done to the hilt. And with this pastoral reverie was truly beautiful tone from the piano and all kinds of sympathetic response from orchestra.

The rhythm of the finale was a bit ragged, presumably due to the speed, but the pianist did his best to give hoop-la to the movement, in which he was eminently successful except for occasional wrong notes.

Monteux

Vibrant is the word for Monteux's interpretation of the "Italian" Symphony. The opening theme rang out with full tone and rhythmic vitality. It would take an orchestra like the Boston to fulfill Monteux' expectations adquately. The movement was filled with youthful exuberance and tremendous elan — all of which Monteux extracted with the greatest economy of gesture.

There was a haunting quality in the second movement — particularly in its governing theme. Nor was in dawdled over, as sometimes happens. Changes of volume were pronounced and instantaneous. The third movement was completely graceful but didn't neglect its undercurrents of restlessness. The brass trio was accurate and given in round, rich tones.

The "Saltarello" movement was taken a bit slower than expected by comparison with the first, thereby acquiring a clarity and precision that enhanced it as a strictly modelled dance form.

Next Weekend

"Tanglewood on Parade" is next Thursday. During the late afternoon, exhibitions will be given by students of the Berkshire Music Center. In the evening Fiedler will conduct the Boston Pops in an all-Gershwin program with Earl Wild as piano soloist.

The final weekend of regular shed concerts begins Friday night. It's an all-Beethovan series. Friday night's program includes Symphony No. 4; Choral Fantasia with Piano (Rudolf Serkin, soloist); and Concerto No. 4, also with Serkin.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

AUG 6 1959

TANGLEWOOD
July 31, August 1
by A. C. S.

Had Berlioz himself been on the podium at Tanglewood Friday evening, it is doubtful whether the performance of his *Grande Messe des Morts* would have sounded better. Given in memory of Serge Koussevitzky, the concert proved once again the tremendous affinity Charles Munch has with this music. The greatly enlarged orchestral forces and the Festival Chorus, which was augmented by the University of Maryland Chapel Choir, were perfectly controlled and beautifully molded by the conductor. John McCollum, in his brief but demanding tenor solo, was also in top form. Special mention should be made of the near perfect diction of the large chorus. In all, it was a powerful, mature, and dedicated performance, better experienced than talked about.

Pierre Monteux was in charge of the orchestra Saturday evening. Mendelssohn's *"Italian" Symphony* got things started, excitingly paced, especially the finale where the triple tonguing of the winds really sparkled.

Rudolf Serkin made his first appearance of the evening in the Mendelssohn *Piano Concerto No. 1*. He made more of the first movement than seemed warranted, but the remainder was refreshing. The artist later returned to play a rarely heard opus, the *Concert Piece for Piano and Orchestra* by Schumann. Although both soloist and conductor strove to make something of the work, their efforts proved to be in vain.

Schumann's *"Manfred" Overture* and Wagner's *Prelude and Liebestod from Tristan* completed the program.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462

AUG 3 1959

29,541 Attend Fifth Weekend At Tanglewood

By JOHN F. KYES

LENOX — The fifth weekend of the Berkshire Festival drew to Tanglewood 29,541 for three concerts. Monteux and Serkin were a strong attraction on Saturday, when 12,441 crowded the music shed and lawn.

Friday evening was dedicated to the memory of Serge Koussevitzky, with an epic performance of the Berlioz "Requiem." Charles Munch conducted, the tenor was John McCollum, and the Festival Chorus was prepared by Hugh Ross and Lorna Cooke de Varon. The regular brass section of the Boston Symphony Orchestra was greatly increased as demanded by this massive score.

Sunday afternoon brought the Tcherepnin Fourth Symphony, composed for and dedicated to Munch, and first performed last December in Boston. Isaac Stern was soloist in the ever-popular Mendelssohn Violin Concerto, and the weekend emphasis on Schumann as one of several romaticists was continued by the playing of his Symphony No. 2 in C major.

All of Saturday's music was well played. Some had valid worth and some was shallow, but all of it fascinated the huge audience. Pierre Monteux, with his famous economy of gesture, drew the richest of tone from the orchestra in the final number, the Pelude and Love Death from "Tristan and Isolde." He gave the Mendelssohn Fourth (Italian) Symphony a casual, gay, fast start. The reins were left almost frighteningly loose in the opening movement. The second movement, sober but not sad, brought beautifully clean precision in the strings. The leisurely, song-filled third movement had fine work for the French horns.

Still more impressive was the musical depth programmed in the Schumann Overture to Byron's "Manfred." This was restless music, but uplifting and extremely dynamic. The full resources of the orchestra sang, and in the middle of this work were unbelievably gorgeous chunks of cello and viola tone.

The wizardry of Rudolf Serkin was devoted to two works which would have sounded better if one had no memories of the previous week's Brahms. The Mendelssohn Concerto No. 1 in G minor, for Piano and Orchestra, seemed for the most part brittle and nervous music, meant for show rather than depth. Monteux and Serkin were less united in purpose in the opening "Molto con fuoco" than in the final "Presto: Molto allegro e vivace." The "Andante" with its hymnlike main theme abounded in poetic piano passages.

Memorable in the later program was the Schuman Concert Piece, Op. 92, whose introduction began with a perfect accord between the piano and the big orchestra. The sense of ineffable peace established here was soon broken by exclamations and passionate crescendos, which maintained a sense of importance in pite of undoubted striving for effect. Serkin was magnificent in his interpretations as well as his inimitable acting-out of the music.

American (e)
WATERBURY, Conn.
Independent
Circ. 39,778

AUG 3 1959

Large Crowds At Concerts In Lenox

(Special To The American)

LENOX, MASS. — The finest week end of music so far this summer drew 29,541 people to the Berkshire Symphonic Festival for three programs which had fine merit and excellence of performance. Rudolf Serkin, performing the music of Mendelssohn and Schumann before 12,441 at Saturday night's concert, gave such a brilliant and moving performance at the piano that even he out did his previous brilliant performances at Tanglewood.

Isaac Stern, violinist, playing Mendelssohn for 9,700 at the Sunday afternoon concert gave a fine performance and was called back again and again.

The week end began with an impressive performance of Berlioz' "Grande Messe des Morts, Op. 5" in memory of Serge Koussevitzky, for many years conductor of the Boston Symphony Orchestra and instrumental in establishing Tanglewood. Charles Munch, conducting the orchestra in music for which he seems to have a special affinity, led his musicians through a fresh and rich performance. The Festival Chorus, prepared by Hugh Ross and Lorna Cooke de Varon, was augmented by the University of Maryland Chapel Choir.

It was Serkin's inspired performance Saturday night before the largest single audience of the summer that was the high spot of the season to date. It was a splendid performance. We have probably said the same thing about Serkin's playing during the past several years. Serkin gets better with age. He was much less nervous than on some other occasions and his performance of the Mendelssohn "Concerto No. 1, in G. minor, for Piano and Orchestra, Op. 25" followed by Schumann's "Introduction and Allegro, appassionato, Concert Piece for Piano and Orchestra, Op. 92" left no doubt that there was a master giving one of his best performances.

Pierre Monteux, conducting Saturday night's performance led the Boston Symphony Orchestra through one of its finest performances. The program itself was one of the best too, including Mendelssohn's "Symphony No. 4, in A major (Italian), Op. 90" and concluding with Wagner's "Prelude and Liebestod from Tristan and Isolde." The men of the orchestra gave Serkin such an ovation that it was clear they too loved the fine lyrical qualities coupled with the vigorous, spirited performance of their soloist.

Sunday afternoon's concert with Charles Munch conducting included Tcherepnin's "Symphony No. 4, in E, Op. 91," written for Munch and first performed by the Boston in 1958. Based on a liturgical theme the selection merited considerable interest and was well applauded. Stern, playing the Mendelssohn "Concerto for Violin and Orchestra, in E minor, Op. 64," played with ease to a rapt audience that called him back four times to the stage when he had finished At both Saturday night and Sunday afternoon prformances there were numerous shouts of "bravos" and they were well deserved. The concluding selection was Schumann's "Symphony No. 2, in C. major, Op. 61." Weather for Saturday and Sunday was ideal and the audiences took full advantage of the facilities at Tanglewood.

From 6 to 11 p. m. on Thursday night it will be the annual Tanglewood-on-Parade for the benefit of the Berkshire Music Center. This year it will be a Gershwin Festival with music of "An American In Paris" "Porgy and Bess," "Rhapsody In Blue" and other Gershwin numbers. For the final week end of the Berkshire Festival season, beginning Friday night there will be the music of Beethoven with Serkin Friday night and the Fifth and Sixth Symphonies Saturday night and Beethoven's "Ninth Symphony" with soloists and Festival Chorus Sunday afternoon.

S.M.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734
AUG 3 1959

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By RAYMOND MORIN
Telegram Music Critic

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Gazette (e)
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Independent
Circ. 100,462
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Isaac Stern, violinist, playing Mendelssohn for 9,700 at the Sunday afternoon concert gave a fine performance and was called back again and again.

The week end began with an impressive performance of Berlioz' "Grande Messe des Morts, Op. 5" in memory of Serge Koussevitzky, for many years conductor of the Boston Symphony Orchestra and instrumental in establishing Tanglewood. Charles Munch conducting the orchestra in music for which he seems to have a special affinity, led his musicians through a fresh and rich performance. The Festival Chorus, prepared by Hugh Ross and Lorna Cooke de Varon, was augmented by the University of Maryland Chapel Choir.

It was Serkin's inspired performance Saturday night before the largest single audience of the summer that was the high spot of the season to date. It was a splendid performance. We have probably said the same thing about Serkin's playing during the past several years. Serkin gets better with age. He was much less nervous than on some other occasions and his performance of the Mendelssohn "Concerto No. 1, in G. minor, for Piano and Orchestra, Op. 25" followed by Schumann's "Introduction and Allegro Appassionato, Concert Piece for Piano and Orchestra, Op. 92" left no doubt that there was a master giving one of his best performances.

Pierre Monteux, conducting Saturday night's performance led the Boston Symphony Orchestra through one of its finest performances. The program itself was one of the best too, including Mendelssohn's "Symphony No. 4, in A major (Italian), Op. 90" and concluding with Wagner's "Prelude and Liebestod from Tristan and Isolde." The men of the orchestra gave Serkin such an ovation that it was clear they too loved the fine lyrical qualities coupled with the vigorous, spirited performance of their soloist.

Sunday afternoon's concert with Charles Munch conducting included Tcherepnin's "Symphony No. 4, in E, Op. 91," written for Munch and first performed by the Boston in 1958. Based on a liturgical theme the selection merited considerable interest and was well applauded. Stern, playing the Mendelssohn "Concerto for Violin and Orchestra, in E minor, Op. 64," played with ease to a rapt audience that called him back four times to the stage when he had finished. At both Saturday night and Sunday afternoon prformances there were numerous shouts of "bravos" and they were well deserved. The concluding selection was Schumann's "Symphony No. 2, in C. major, Op. 61." Weather for Saturday and Sunday was ideal and the audiences took full advantage of the facilities at Tanglewood.

From 8 to 11 p. m. on Thursday night it will be the annual Tanglewood-on-Parade for the benefit of the Berkshire Music Center. This year it will be a Gershwin Festival with music of "An American In Paris" "Porgy and Bess," "Rhapsody In Blue" and other Gershwin numbers. For the final week end of the Berkshire Festival season, beginning Friday night there will be the music of Beethoven with Serkin Friday night and the Fifth and Sixth Symphonies Saturday night and Beethoven's "Ninth Symphony" with soloists and Festival Chorus Sunday afternoon.

S.M.

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PHILADELPHIA, PA.
JEWISH EXPONENT
W. 38,732

AUG 7 1959

Music

J. KATTS

Visit to the Berkshires

Lennox, Mass. — In one week here at the Berkshire Music Festival on the grounds of Tanglewood I have heard more interesting music than in almost the whole of the past summer and winter season.

Admittedly, this is a rather extravagant thing to say. But it is nevertheless quite true. Any man's appetite for Brahms, Beethoven and Tchaikovsky can be sated within a reasonably short while; enough, in any case, to demand a respite. Perhaps this is why Tanglewood exists—a place for the program-weary souls of big-city backgrounds to come and clean their ears.

FOR ONE, I was delighted to find myself finally listening to a good bit of that contemporary music about which everyone reads or talks, but never hears. There was a lecture-recital by the young French pianist, Paul Jacobs, which included extraordinary performances of several of the Debussy "Etudes," Stravinsky's "Ragtime," Anton Webern's "Variations," and a work by the newest German pathfinder, Karl-Heinz Stockhausen.

Another lecture-concert brought forth a set of brilliant songs by Italy's Luigi Dallapiccola to words by Goethe. They are astonishingly beautiful and were performed to perfection.

Following a rather inane discussion of the problems of playing and understanding contemporary music by composer-conductor-pianist Lukas Foss, a well-rehearsed ensemble gave a reading of the "Adagio" movement of Alban Berg's "Kammerkonzert" for winds, piano and violin solo.

Though both of these men—Berg and Dallapiccola—are now established as two of the foremost creative minds of this century, I can't recall hearing even once in the past decade a work by either in Philadelphia.

A SONATA-RECITAL by violinist Alexander Schneider, accompanied by composer Leon Kirchner, presented two rarely-heard Mozart works plus Kirchner's own "Duo Sonata," a fine-grained, extremely expressive score.

"Sascha" Schneider, of course, played beautifully in the Mozart works; but more surprisingly, with an extraordinary flair in the Kirchner piece. It's odd that this man who plays contemporary music so well has never been identified with it more closely in the public's eyes. Kirchner, a sort of "coming thing" in American music, played all of the accompaniments with a great deal of elan.

AT THESE CONCERTS, I tumbled over Philadelphians right and left. It was almost like walking through Rittenhouse Square at lunch hour. Many had come for the weekend concert given by Rudolph Serkin with the Boston Orchestra under Pierre Monteaux. In addition to one of the Mendelssohn concertos which he did earlier at the Dell, he played a "Concertpiece" by Robert Schumann. This work is rarely done; I may be wrong, but I believe Serkin is about the only man to have played it in this country.

The treat of the entire week, however, was a very moving performance of Hector Berlioz' mammoth "Requiem Mass" in the big shed under the direction of Charles Munch. This, too, is another one of those pieces everyone talks about but never hears. To some extent, the hugeness of the concept and its required forces stands as an explanation. Beyond this, there is no excuse for its not being played, save that the work needs a champion of the stature of Munch.

I RARELY CRY or experience goosebumps at concerts. This one was an exception for me, as it surely was for some 8,000 other souls. The audience was so moved that it sat in silence for several minutes before exploding into applause at the end. A rather famous composer, known not to be overly fond of Berlioz, was even touched enough to shout "Magnificent!" over and over again.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

AUG 6 1959

TANGLEWOOD
AUGUST 2 (SUNDAY)
by E. G. B.

Alexander Tcherepnin composed his *Fourth Symphony* for Charles Munch, who conducted a performance of it last Sunday at Tanglewood, with the Boston Orchestra. It is on the whole a happy, spirited, and interesting work. Pizzicato strings and generous use of the woodwinds convey light, bright rhythms, which late in the second movement are fortified by the brasses for an intensification of effect. The last movement, which is liturgical in origin, utilizes Tcherepnin's characteristic nine tone scale. The counterpoint and harmonies he evolves from this are at times astringent, but not nearly as frightening as one might pre-suppose.

Isaac [illegible] in the Mendelssohn [illegible] *Concerto* was at the top of his form. Although it is a display piece for the soloist, the technical difficulties could be happily forgotten in a performance of tender, loving absorption. The artist's imagination and understanding were ever present in the whole gamut of tone color and refinement of shading.

A more routine rendering of Schumann's *Second Symphony* closed the program. Although the Scherzo movement was on the whole too heavy, and the Adagio dragged, the performance was smooth and the climatic ending led to resounding applause.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

AUG 9 1959

Second Thoughts on Music

Fine Performances Mix With Strange Programs

Pierre Monteux Remains in Top Form; Munch Conducts Fitting Memorial; Festival Chorus Outstanding; Stern Tired

By WILLARD M. CLARK

LENOX — This has been a week of fine performances and strange programming. For instance, Rudolf Serkin wasted his magic on the Mendelssohn "Concerto No. 1 in G minor" and Schumann's Introduction and Allegro appassionata, a Concert Piece for Piano and Orchestra. Both works could have remained in oblivion and not been missed. However, it may be said that Serkin, as usual, managed to make both works sound better than they really are.

In Top Form

Pierre Monteux was on the podium and provided, among other things a delightful lighthearted, bouyant performance of Mendelssohn's Italian symphony and a glowing performance of the Prelude and "Liebestod" from "Tristan and Isolde." The 84-years-young French conductor has been in top form this season.

The climax of this season, as far as this listener is concerned was the performance of the Berlioz "Requiem" conducted by Charles Munch. I doubt if I ever heard a finer performance of this work and it was a fitting memorial to Serge Koussevitsky. The Festival Choir was augmented by the Maryland University Chapel Choir. The Festival Chorus has been trained by Lorna Cooke de Varon, and a wonderful job she did. Hugh Ross assisted in training the Chapel Choir. I remember no finer chorus in many years.

Better than any conductor we know, Charles Munch understands the Berlioz "Requiem." When we first heard him conduct it, the effect throughout was hair-raising. A second time, he had calmed it down, but this last performance was the deepest felt of all. The contrasts between use of the full resources at his command and use of more limited resources were uncanny. Berlioz had written that "If I were threatened with the destruction of the whole of my works, save one, I would crave mercy for the Requiem." Mr. Munch's performance was a masterly planning of contrasts and a shrewd mixing of orchestral colors. John McCollum, one of the best of American tenors, sang the "Sanctus" with confidence and generally fine tone. As for the choir, it sang as if inspired and articulated with unusual clarity.

Profound Musicianship

Sunday afternoon's concert, directed by Charles Munch brought us a performance of Tcherepnin's "Symphony No. 4 in E." This is a work which often falls unpleasantly on the ear, but bears the mark of profound musicianship and a flair for the theatrical, particularly in the use of brasses.

Isaac Stern, violinist, appearing for the third time, played the Mendelssohn "Violin Concerto in E minor." He played the work with his usual beauty of tone and stunning musicianship, but it was obvious that he was tired. He had flown from Philadelphia for a rehearsal on Saturday, then back to play at Robin Hood Dell Saturday night and then returned here for the Sunday afternoon performance.

It was one of those perfect Berkshire afternoons and Schumann's joyous second symphony never sounded more beautiful. Everything fitted together to emphasize its joy, and Mr. Munch was in his best spirits.

Chamber Music Concert

Alexander Schneider, violinist and Leon Kirchner, composer-pianist, joined forces for the Wednesday night chamber music concert. Mr. Schneider is a musician and performer of superior attainments and Mr. Kirchner is a far better pianist than many composers we have heard play. Mr. Schneider offered two Mozart sonatas, those in B flat, K. 454 and E flat major, K. 481. Both violinist and pianist brought a fine musicianship and elegance to the performances. In between the Mozart sonatas was a "Sonata Concertante for Piano and Violin," written in 1952 by Leon Kirchner. It is a show piece with ample opportunities for solo display by both participants. It is a terrific test for the violinist, but Mr. Schneider was equal to all its demands.

This afternoon the final concert of the Festival will be given in the Music Shed. The traditional close for the Berkshire Festival is Beethoven's "Ninth Symphony." Why, we do not know, unless it is deemed fitting that an audience leave with the brotherhood of man theme ringing in its ears. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass.

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JEWISH EXPONENT
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Sunday Republican
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Independent
Circ. 114,240

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Music Of The Romantic Period At Tanglewood

Composers of the Romantic Period will be featured in the Tanglewood programs of the coming weekend on Friday and Saturday evenings, July 31 and August 1, at 8:30 and Sunday afternoon, August 2 at 2:30.

Charles Munch, Music Director, will conduct the Boston Symphony Orchestra in the Music Shed on Friday evening, July 31. His program will be devoted in its entirety to the Requiem of Hector Berlioz, which will be presented as a memorial to the late Dr. Serge Koussevitzky who was the Orchestra's Music Director for twenty-five years and who founded the Berkshire Music Center at Tanglewood. The tenor soloist will be John McCollum and the Festival Chorus, prepared by Hugh Ross and Lorna Cooke DeVaron, will be joined by the University of Maryland Chapel Choir, Fague Springmann, conductor. Additional brass players will join the regular orchestra to form the four brass choirs which are heard in the "Dies Irae," "Tuba Mirum" and "Lacrymosa" of the great Requiem Mass.

Saturday's Berkshire Festival program will be conducted by Pierre Monteux, whose varied program will include Mendelssohn's "Italian" Symphony No. 4 in A major, Mendelssohn's Piano Concerto No. 1 in G minor with Rudolf Serkin as soloist, Schumann's "Manfred" Overture and the same composer's Introduction and Allegro appassionato for Piano and Orchestra (again with Rudolf Serkin). The program will close with the Prelude and Love Death from Wagner's' "Tristan and Isolde."

Complete programs for the week are as follows:

Sunday, July 26, 2:30, Music Shed
Boston Symphony Orchestra
Charles Munch conducting
Brahms—Variations on a Theme by Haydn, Op. 56a.
Copland — Orchestral Suite from the Opera, "The Tender Land."
Brahms—Piano Concerto No. 2 in B flat major, Op. 83.
(Soloist: Rudolf Serkin)

Wednesday, July 29, 8:30, Chamber Music.
Alexander Schneider, Violin.
Leon Kirchner, Piano.
Sonata program—works by Mozart and Kirchner.

Friday, July 29, 8:30, Music Shed
Boston Symphony Orchestra
Charles Munch conducting
Berlioz—Requiem.
(Soloist: John McCollum, tenor)

Saturday, Aug. 1, 8:30, Music Shed
Boston Symphony Orchestra
Pierre Monteux conducting
Mendelssohn — Symphony No. 4, "Italian."
Mendelssohn—Piano Concerto No. 1.
(Soloist: Rudolf Serkin)
Schumann—Manfred Overture, Op. 115.
Schumann—Introduction and Allegro appassionato, Op. 92.
(Soloist: Rudolf Serkin)
Wagner—Prelude and Love Death from "Tristan and Isolde."

Sunday, Aug. 2, 2:30, Music Shed
Boston Symphony Orchestra
Charles Munch conducting
Tcherepnin—Symphony No. 4 in E, Op. 91.
Mendelssohn—Violin Concerto in E minor, Op. 64.
(Soloist: Isaac Stern)
Schumann—Symphony No. 2 in C major, Op. 61.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 22 1959

Manos

STUDENTS in the Berkshire Music Center orchestra will be directed by Dr. Charles Munch, head of the BSO school at Tanglewood, at tomorrow night's concert in the Music Shed. The program is open to Friends of the Music Center. Dr. Munch will conduct the student orchestra in a performance of "Pelleas and Melisande" by Faure. Here he rehearses with the group at Tanglewood. The concert will open at 8:30 with Brahms' "Tragic Overture," conducted by Diago Pacheco.

Tanglewood Parade

Fiedler and the Boston Pops To Stage Gershwin Festival

TANGLEWOOD — The high-light of this season's Tanglewood-on-Parade on Thursday, Aug. 6, will be a Gershwin Festival concert in the Music Shed, performed by the Boston Pops Orchestra, under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music here.

Piano Soloist

Earl Wild, will be the piano soloist with Mr. Fiedler and the orchestra in two Gershwin selections, the Piano Concerto in F and "Rhapsody in Blue." The program will open with an American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The "Rhapsody in Blue" will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the barn for all ticket holders. At 5:45 p.m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood-on-Parade will go on sale at the Tanglewood box office tomorrow.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 22 1959

Tanglewood-Parade Aug. 6 Features Gershwin Festival

The highlight of this season's Tanglewood-on-Parade on Thursday, Aug. 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

Wild Pianist

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the orchestra in two Gershwin selections, the Piano Concerto in F and Rhapsody in Blue. The program will open with An American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

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Grand Fanfare

At 5:45 p.m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood-on-Parade will go on sale at the Tanglewood Box Office tomorrow.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 23 1959

Gershwin Fete Set for 'Parade' At Tanglewood

LENOX—The highlight of this season's Tanglewood-on-Parade on Thursday, Aug. 6, will be a Gershwin festival concert in the Tanglewood Music Shed performed by the Boston Pops Orchestra under the direction of Arthur Fiedler.

Annual Benefit

The concert, which will take place at 8:15 p. m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood.

The noted p.ani.t, Earl Wild, will be soloist with Fiedler and the orchestra in two Gershwin selections, the "Piano Concerto in F" and "Rhapsody in Blue." The program will open with "An American in Paris," followed by the piano concerto. During the second half of the concert the pops orchestra will perform a "Symphonic Picture for Orchestra" from "Porgy and Bess," arranged by Robert Russell Bennett. The "Rhapsody in Blue" will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p. m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders.

Student Events

At 5:45 p. m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the composition department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood-on-Parade will go on sale at the Tanglewood box office today.

CATSKILL, NY.
MAIL
D. 4 475
JUL 24 1959

Tanglewood To Offer Gershwin Festival

The highlight of this season's Tanglewood-on-Parade on Thursday, Aug. 6, will be a Gershwin Festival concert performed by the Boston Pops Orchestra under the direction of Arthur Fiedler.

The gala event, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass. The noted pianist, Earl Wild, will be the soloist in Piano Concerto in F. and Rhapsody in Blue. The program will open with An American in Paris, and will close with "Strike Up the Band."

Events at Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented. Tickets went on sale July 23.

NEW YORK, N.Y.
DAILY NEWS
D. 2,058,521 S. 3,455,033
JUL 23 1959

Gershwin Concert

A Gershwin Festival concert has been scheduled for Aug. 6 at the Berkshire Festival, Tanglewood, Lenox, Mass.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
JUL 22 1959

Gershwin Festival At Tanglewood

The highlight of this season's Tanglewood-on-Parade on Thursday, Aug. 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the Orchestra in two Gershwin selections, the Piano Concerto in F and Rhapsody in Blue. The program will open with An American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p.m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood-on-Parade will go on sale at the Tanglewood Box Office on Thursday.

NEW YORK, N.Y.
POST
D. 343,734 S. 264,442
JUL 24 1959

Gershwin Festival Concert At Tanglewood Aug. 6

A Gershwin Concert will highlight the Berkshire Festival's annual "Tanglewood-on-Parade" program Thursday, Aug. 6, in Lenox, Mass. Arthur Fiedler will conduct the Boston Pops Orchestra in the benefit for the Berkshire Music Center, the Boston Symphony's summer school at Tanglewood.

Pianist Earl Wild will be soloist in the Piano Concerto in F and the Rhapsody in Blue. The program will also include "An American in Paris," "Strike Up the Band" and the Robert Russell Bennett arrangement of "Porgy and Bess."

Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders and a demonstration in the Barn by the Study Group, open to all ticket holders. Tickets are now on sale at the Tanglewood box office.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
JUL 23 1959

Gershwin Night At Tanglewood

Special to the Herald Tribune

LENOX, Mass., July 22.—A Gershwin program played by the Boston Pops Orchestra under Arthur Fiedler's direction will be the principal feature of the annual "Tanglewood on Parade" benefit at Tanglewood on Thursday Aug. 6.

The concert begins at 8:15 p. m. with "An American in Paris," and will also include the "Rhapsody in Blue" and "Concerto in F," with Earl Wild as piano soloist; "Strike up the Band," and the "Symphonic Picture" arranged by Robert Russell Bennett from "Porgy and Bess."

This benefit for the Berkshire Music Center begins at 4 p. m. with a garden concert for box and reserved seat holders and a public demonstration by the Tanglewood Study Group. Concerts by three of the Center's departments will follow at 5:45, and a choral program will be sung during a supper interval before the main concert.

154

SCHENECTADY, N.Y.
GAZETTE
D. 48,209

JUL 24 1959

Boston Pops to Present Gala Gershwin Concert

ARTHUR FIEDLER
Directs Tanglewood Program

A Gershwin Festival concert by the Boston Pops Orchestra under the direction of Arthur Fiedler will highlight this season's Tanglewood-on-Parade on Thursday, Aug. 6.

* * *

THE GALA concert at 8:15 p.m. will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

Earl Wild, pianist, will be soloist with Fiedler and the orchestra in Gershwin's "Piano Concerto in F" and "Rhapsody in Blue." The program will open with "An American in Paris," followed by the piano concerto.

During the second half of the concert, the Pops will perform a "Symphonic Picture for Orchestra" from "Porgy and Bess," arranged by Robert Russell Bennett. The "Rhapsody in Blue" will be followed by the closing number, "Strike Up the Band."

* * *

EVENTS of the Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders.

A grand fanfare will open the evening's program at 5:45 p.m. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department.

During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for the Tanglewood-on-Parade are on sale at the Tanglewood box office.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUL 26 1959

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809

JUL 23 1959

SMART SET . . . . . By ROSE WALSH

Festival at Tanglewood

"Bring a picnic or make use of the box suppers for sale on the grounds" suggests a note from the Berkshire Festival group writing about the Aug. 6 highlight event, "Tanglewood on Parade" for the benefit of the Berkshire Music Center. It will take the form of a Gershwin Festival, Arthur Fiedler conducting the Boston Pops Orchestra in the Tanglewood Music Shed. Tickets go on sale today at Tanglewood box office.

PARTY NIGHT at Wentworth-by-the-Sea, N. H., is enjoyed by (l. to r.): Mrs. E. M. Conroy, Wellesley Hills; Mr. Conroy, Mrs. F. W. Eckert, Chicago; E. P. Gilgun, Woburn, and Mr. Eckert, host at pre-dinner cocktail hour.

(Dick Preston Photo)

The program will open at 4 o'clock with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 a grand fanfare will begin the evening's presentation. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Dept. During the supper hour, a choral concert will be presented on the porch of the Main House.

At 8:15 the gala concert will climax the Festival benefitting the Music Center which is the Boston Symphony's summer school of music at Lenox. Noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the Orchestra in two Gershwin selections, the Piano Concerto in F and Rhapsody in Blue. During the second half, the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett.

* * *

THEATER PARTYING next Monday evening at the Carousel Theater, Framingham, where Anna Maria Alberghetti is starring in the charming musicale, "Rose Marie," the Framingham Catholic Women's Club will present the talented singer with a "Miss America" award. Miss Helen Collins, club president, will do the honors.

Helping with committee duties are Mrs. [illegible] Murphy, chairman; Mrs. Joseph Wos[illegible]wicz, ticket chairman; Mrs. Joseph Towle, Miss Elizabeth Harney, Mrs. Edward Clasby, Miss Marilyn [illegible]an, Mrs. Albert Aucoin, Mrs. John Sheehan and Miss [illegible] Harvey.

* * *

A SEPTEMBER WEDDING date has been chosen by Smith College alumna Miss Ann Elizabeth Edwards of Wellesley Hills and Edward Knight Shanahan of New York, as announced by the parents of the future bride, Mr. and Mrs. Herbert E. Edwards of Wellesley Hills.

An alumna of Beaver Country Day School, Miss Edwards received her A.B. from Smith in June. She made her debut in the 1955-56 season at the Boston Debutante Cotillion and is a member of the Junior League and Vincent Club.

Mr. Shanahan, son of Mr. and Mrs. Albert [illegible] Shanahan of Dedham, attended Roxbury Latin School, [illegible] University and was graduated last month cum laude from Harvard College. He is with the Bank of New York.

* * *

AN AUGUST 16TH WEDDING is planned for Miss Linda Barrie [illegible] and Gerald Stone whose engagement has been announced by her parents, Mr. and Mrs. Louis C. Lerner of Concord and Lexington.

The bride elect graduated from [illegible] School in Weston and from the College of Liberal Arts of Boston University. Her fiance, son of Mr. and Mrs. Sidney S. Stone of Newton, is a graduate of Choate Hall and Massachusetts Institute of Technology. He is a captain in the Air Force Reserve.

'Tanglewood On Parade,' Gershwin

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

JUL 25 1959

Tanglewood Gala To Have Pops Playing Gershwin

The highlight of this season's Tanglewood-on-Parade on Thursday, Aug 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert at 8:15 p. m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox.

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the orchestra in Gershwin's Piano Concerto in F and Rhapsody in Blue. The program will open wtih An American in Paris. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The closing number will be "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p. m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p. m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416

JUL 25 1959

On 'Parade'

EARL WILD

Earl Wild, pianist, will be the soloist at the annual "Tanglewood On Parade" concert for the benefit of the Berkshire Music Scholarship Fund, Thursday, Aug. 6. Arthur Fiedler will conduct the Boston Pops Orchestra through an all-Gershwin program—and, as usual, encores will be the order of the evening.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

JUL 26 1959

Tanglewood On Parade

The highlight of this season's Tanglewood-on-Parade, Thursday, Aug. 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's Summer school of music at Tanglewood, Lenox, Mass.

Noted pianist Earl Wild will be soloists with Fiedler and the orchestra in Gershwin's Piano Concerto in F and "Rhapsody in Blue." The program will open with "An American in Paris." The Pops Orchestra will also perform Symphonic Picture for Orchestra from "Porgy and Bess," arranged by Robert Russell Bennett. The closing number will be "Strike Up the Band."

Herald 7/24

Gershwin Festival Set At Tanglewood

The highlight of this season's Tangelwood-on-Parade on Thursday, August 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, LeLnox, Massachusetts.

Arthur Fiedler Conducts Boston 'Pops'; Earl Wild Guest Soloist On Aug. 6 in Shed

LENOX — Noted pianist Earl Wild will be guest soloist when Arthur Fiedler and the Boston "Pops" Orchestra salutes George Gershwin at the annual "Tanglewood On Parade" concert Thursday, Aug. 6.

Season's Climax

The gala concert, which will take place at 8.15, will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox.

Pianist Wild will be soloist with Mr. Fiedler and the orchestra in two Gershwin selections, the "Piano Concerto in F" and "Rhapsody in Blue." The program will open with "An American in Paris," followed by the "Piano Concerto." During the second half of the concert the "Pops" Orchestra will perform a "Symphonic Picture for Orchestra" from "Porgy and Bess" arranged by Robert Russell Bennett. The "Rhapsody in Blue" will be followed by the concert's closing number, "Strike Up the Band."

Events of "Tanglewood On Parade" will open at 4 p. m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5.45 p. m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood On Parade will go on sale at the Tanglewood box office on Thursday, the 23d.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 46,674

JUL 26 1959

Gershwin Concert At Tanglewood

The highlight of this season's Tanglewood-on-Parade Aug. 6 will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p. m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the orchestra in two Gershwin selections, the "Piano Concerto in F" and "Rhapsody in Blue." The program will open with "An American in Paris," followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess," arranged by Robert Russell Bennett. "Rhapsody in Blue" will be followed by the concert's closing number, "Strike Up the Band.

Events of Tanglewood-on-Parade will open at 4 p. m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p. m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
JUL 30 1959

GERSHWIN FESTIVAL IS SET FOR AUGUST 6

Tanglewood-On-Parade Will Feature Boston Pops Orchestra

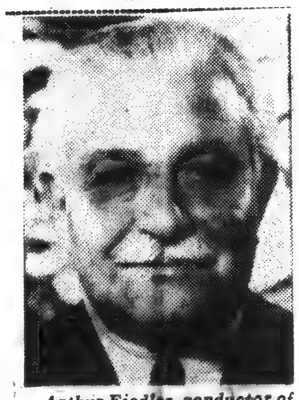
The highlight of this season's Tanglewood-on-Parade on Thursday, August 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p. m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood in Lenox.

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the orchestra in two Gershwin selections, the Piano Concerto in F and Rhapsoday in Blue. The program will open with An American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4:00 p. m., with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p. m., a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood-on-Parade are on sale at the Tanglewood Box Office.

ALBANY, N.Y.
TIMES-UNION
D 63,420 S. 117,417
JUL 26 1959



Arthur Fiedler, conductor of the Boston Pops Orchestra, is featured in the annual "Tanglewood-on-Parade," Thursday, Aug. 6, in the new shed, at 8:15 P. M.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 29 1959

Boris-Milton

ARTHUR FIEDLER will conduct the Boston Pops Orchestra in an all Gershwin program at the annual Tanglewood-on-Parade benefit for the Berkshire Music Center on Thursday, Aug. 6. The activities at Tanglewood will commence with the traditional fanfare at 6 p.m., and will feature demonstrations by all departments of the Berkshire Music Center. Mr. Fiedler and the Pops Orchestra will begin their concert in the Shed at 8:15 p.m.

New Lebanon Echo 7/30/59

ARTHUR FIEDLER will conduct the Boston Pops Orchestra in an all Gershwin program at the annual Tanglewood-on-Parade benefit for the Berkshire Music Center on Thursday, August 6. The activities at Tanglewood will commence with the traditional Fanfare at 6:00 p. m. and will feature demonstrations by all departments of the Berkshire Music Center. Mr. Fiedler and the Pops Orchestra will begin their concert in the Shed at 8:15 p. m.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,878
JUL 30 1959

Tanglewood Music Shed Spotlights Gershwin Aug. 6

The highlight of this season's Tanglewood-on-Parade on Thursday, August 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the Orchestra in two Gershwin selections the Piano Concerto in F and Rhapsody in Blue. The program will open with an American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p.m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood-on-Parade are on sale at the Tanglewood Box Office.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290
JUL 30 1959

Gershwin Concert At Tanglewood Benefit

The Boston Pops Orchestra, under the direction of Arthur Fiedler, will offer a Gershwin Festival concert on Thursday, August 6, highlighting Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center.

Beginning at 8:15 p.m, the program will offer "An American in Paris," Rhapsody in Blue," "Piano Concerto in F," "Strike up the Band" and a Robert Russel Bennett arrangement of "Porgy and Bess." Events of Tanglewood-on-Parade will commence at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir, the Composition Department, and during the supper hour a choral concert will be presented on the porch of the Main House.

This coming weekend, August 1 and 2, the Boston Symphony Orchestra will feature the works of Mendelssohn and Schuman Pierre Monteux will conduct Saturday night, August 1, for the performances of Schumann's Symphony No. 4, Wagner's "Tristan" Prelude, and Mendelssohn's "Italian" Symphony and Piano Concerto No. 1, Rudolf Serkin, soloist. Issac Stern is virtuoso for the Mendelssohn Violin Concerto on Sunday afternoon. Also on the Sunday program will be Schumann's Symphony No. 2 and Roussel's Fle 1ish Rhapsody. Friday night, July 31, Berlioz's "Requiem" will be presented in the Music Shed.

The music of Johannes Brahms was featured at the past Tanglewood concert weekend. Performed by the Boston Symphony on July 240-26 were such Brahms works as the Violin Concerto, Choral Preludes, Academic Festival Overture Symphony No. 1, Hayn Variations and Piano Concerto No. 1 Works by Strauss, Copland and Piston were also head at the Berkshire Festival's fourth concert weekend.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463
JUL 30 1959

Thursday, August 6

Gershwin To Be Feature Of Tanglewood-On-Parade

The highlight of this season's Tanglewood-on-Parade on Thursday, August 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer School of music at Tanglewood, Lenox, Mass.

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the Orchestra in two Gershwin selections, the Piano Concerto in F and Rhapsody in Blue. The program will open with an American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p.m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood-on-Parade will go on sale at the Tanglewood Box Office on Thursday, July 23.

ARTHUR FIEDLER . . . will conduct the Boston Pops Orchestra in an all Gershwin program at the annual Tanglewood-on-Parade benefit concert for the Berkshire Music Center on Thursday, August 6, beginning at 6:00 p.m.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 46,674
JUL 26 1959

Gershwin Concert At Tanglewood

The highlight of this season's Tanglewood-on-Parade Aug. 6 will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p. m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the orchestra in two Gershwin selections, the "Piano Concerto in F" and "Rhapsody in Blue." The program will open with "An American in Paris," followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess," arranged by Robert Russell Bennett. "Rhapsody in Blue" will be followed by the concert's closing number, "Strike Up the Band.

Events of Tanglewood-on-Parade will open at 4 p. m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p. m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
JUL 30 1959

GERSHWIN FESTIVAL IS SET FOR AUGUST 6

Tanglewood-On-Parade Will Feature Boston Pops Orchestra

The highlight of this season's Tanglewood-on-Parade on Thursday, August 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Simphony Orchestra's summer school of music at Tanglewood in Lenox.

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the orchestra in two Gershwin selections, the Piano Concerto in F and Rhapsoday in Blue. The program will open with An American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

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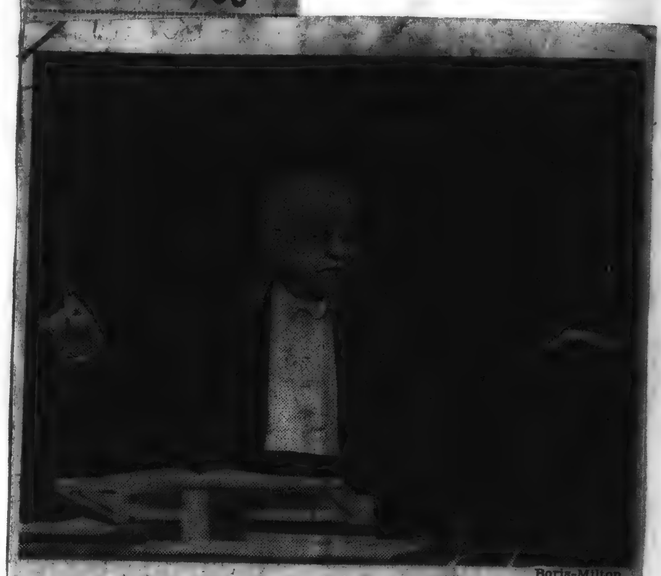
Tickets for Tanglewood-on-Parade are on sale at the Tanglewood Box Office.

ALBANY, N.Y.
TIMES-UNION
D. 83,420 S. 117,417
JUL 26 1959

Arthur Fiedler, conductor of the Boston Pops Orchestra, is featured in the annual "Tanglewood-on-Parade" Thursday, Aug. 6, in the new shed, at 8:15 P. M.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 29 1959



Boris-Milton

ARTHUR FIEDLER will conduct the Boston Pops Orchestra in an all Gershwin program at the annual Tanglewood-on-Parade benefit for the Berkshire Music Center on Thursday, Aug. 6. The activities at Tanglewood will commence with the traditional fanfare at 6 p.m., and will feature demonstrations by all departments of the Berkshire Music Center. Mr. Fiedler and the Pops Orchestra will begin their concert in the Shed at 8:15 p.m.

ARTHUR FIEDLER will conduct the Boston Pops Orchestra in an all Gershwin program at the annual Tanglewood-on-Parade benefit for the Berkshire Music Center on Thursday, Aug. 6. The activities at Tanglewood will commence with the traditional Fanfare at 6:00 p.m. and will feature demonstrations by all departments of the Berkshire Music Center. Mr. Fiedler and the Pops Orchestra will begin their concert in the Shed at 8:15 p. m.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,878
JUL 30 1959

Tanglewood Music Shed Spotlights Gershwin Aug. 6

The highlight of this season's Tanglewood-on-Parade on Thursday, August 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the Orchestra in two Gershwin selections the Piano Concerto in F and Rhapsody in Blue. The program will open with an American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops Orchetra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p.m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood-on-Parade are on sale at the Tanglewood Box Office.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290
JUL 30 1959

Gershwin Concert At Tanglewood Benefit

The Boston Pops Orchestra, under the direction of Arthur Fiedler, will offer a Gershwin Festival concert on Thursday, August 6, highlighting Tanglewood on-Parade, the annual benefit for the Berkshire Music Center.

Beginning at 8:15 p.m, the program will offer "An American in Paris," Rhapsody in Blue," "Piano Concerto in F," "Strike up the Band" and a Robert Russel Bennett arrangement of "Porgy and Bess." Events of Tanglewood-on-Parade will commence at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir, the Composition Department, and during the supper hour a choral concert will be presented on the porch of the Main House.

This coming weekend, August 1 and 2, the Boston Symphony Orchestra will feature the works of Mendelssohn and Schuman Pierre Monteux will conduct Saturday night, August 1, for the performances of Schumann's Symphony No. 4, Wagner's "Tristan" Prelude, and Mendelssohn's "Italian" Symphony and Piano Concerto No. 1, Rudolf Serkin, soloist. Issac Stern is virtuoso for the Mendelssohn Violin Concerto on Sunday afternoon. Also on the Sunday program will be Schumann's Symphony No. 2 and Roussel's "Le Festin" Rhapsody. Friday night, July 31, Berlioz's "Requiem" will be presented in the Music Shed.

The music of Johannes Brahms was featured at the past Tanglewood concert weekend. Performed by the Boston Symphony on July 240-26 were such Brahms works as the Violin Concerto, Choral Preludes, Academic Festival Overture Symphony No. 1, Hayn Variations and Piano Concerto No. 1. Works by Strauss, Copland and Piston were also head at the Berkshire Festival's fourth concert weekend.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,468
JUL 30 1959

Thursday, August 6

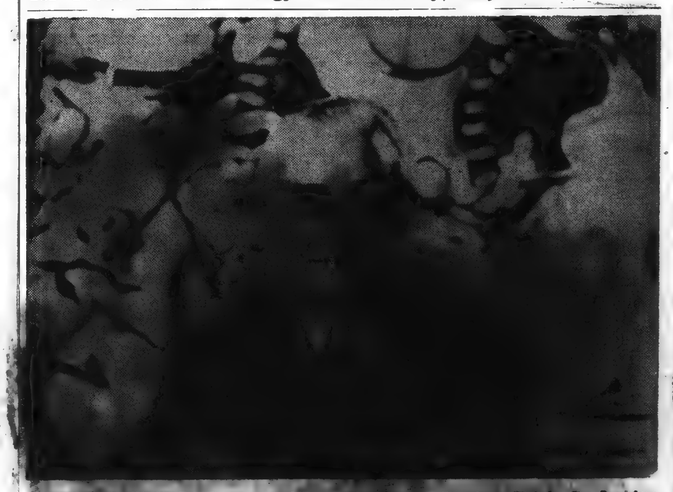
Gershwin To Be Feature Of Tanglewood-On-Parade

The highlight of this season's Tanglewood-on-Parade on Thursday, August 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer School of music at Tanglewood, Lenox, Mass.

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the Orchestra in two Gershwin selections, the Piano Concerto in F and Rhapsody in Blue. The program will open with an American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p.m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood-on-Parade will go on sale at the Tanglewood Box Office on Thursday, July 23.



ARTHUR FIEDLER . . . will conduct the Boston Pops Orchestra in an all Gershwin program at the annual Tanglewood-on-Parade benefit concert for the Berkshire Music Center on Thursday, August 6, beginning at 8:00 p.m.

156 Monitor 8/1/59

Tanglewood on Parade

Gershwin Program Planned Under Fiedler's Direction

The high light of this season's Tanglewood-on-Parade on Thursday, Aug. 6, will be a Gershwin Festival concert in the Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The concert, which will take place at 8:15, will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

The pianist Earl Wild will be soloist with Mr. Fiedler and the orchestra in two Gershwin selections, the Piano Concerto in F and Rhapsody in Blue. The program will open with "An American in Paris," followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess," arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir, and the Composition Department.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
AUG 1 1958

Gershwin Program Planned Under Fiedler's Direction

The high light of this season's Tanglewood-on-Parade on Thursday, Aug. 6, will be a Gershwin Festival concert in the Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The concert, which will take place at 8:15, will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

The pianist Earl Wild will be soloist with Mr. Fiedler and the orchestra in two Gershwin selections, the Piano Concerto in F and Rhapsody in Blue. The program will open with "An American in Paris," followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess," arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir, and the Composition Department.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,988
JUL 31 1959

Tanglewood-On-Parade To Be Held August 6

Program Will Feature Music of Gershwin

The highlight of this season's Tanglewood-on-Parade on Thursday, August 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood in Lenox, Mass.

The noted pianist, Earl Wild, will be soloist with Mr Fiedler and the orchestra in two Gershwin selections, the Piano Concerto in F and The Rhapsody in Blue. The program will open with An American in Paris, followed by the piano concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture of Orchestra from "Porgy and Bess' arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p.m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood-on-Parade are on sale at the Tanglewood Box Office.

Boston Pops Orch. To Play At Lenox

The highlight of this season's Tanglewood-on-Parade on Thursday, August 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony orchestra"s summer school of music at Tanglewood, Lenox, Massachusetts.

ARTHUR FIEDLER will conduct the Boston Pops Orchestra in an all Gershwin program at the annual Tanglewood-on-Parade benefit for the Berkshire Music Center on Thursday, August 6.

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the orchestra in two Gershwin selections, the Piano Concerto in F and Rhapsody in Blue. The program will open with An American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p.m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Tickets for Tanglewood-on-Parade are on sale at the Tanglewood Box Office.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
JUL 31 1959

Gershwin Week in N. England Next Week

Next week is Gershwin Week in New England: throughout the six New England states the music of George Gershwin, famed American composer who died in 1938, will be played and sung — under the stars, on the radio and over television programs, in a salute to the young composer who created the first truly native music of his time.

At Tanglewood in the Berkshires, on Thursday, Aug. 6, the Boston Symphony Orchestra will offer an All-Gershwin program for the special "Tanglewood-on-Parade" celebration featuring Earl Wild playing "Rhapsody in Blue" and Adele Addison and Robert McFerrin singing the songs of "Porgy and Bess."

High point of the celebration will be the New England premiere at the Astor Theatre in Boston next Thursday of the new Samuel Goldwyn production in Todd-AO and color of the classic folk tale "Porgy and Bess" with George Gershwin's music set to the lyrics of Dubose Heywood.

Events at Tanglewood

Pharmacology.
Amherst Enterpris 7/31

Tanglewood at Lenox, Mass., summer home of the Boston Symphony Orchestra, in its Berkshire Music Festival, will mark "Tanglewood on Parade" next Thursday, Aug. 6, with various events from 6 to 11 p. m. There will be a gala concert by the orchestra and by the Boston Pops, Arthur Fiedler conducting a Gershwin Festival. A lawn party at supper time also is scheduled, as well as a program by Tanglewood Choir, and one by Fromm Fellowship Players.

This week end Berkshire Festival programs will feature a concert tonight (Friday) in the shed where Dr. Charles Munch will conduct the Berlioz "Requiem" in the Koussevitsky Memorial concert.. Tomorrow night, Pierre Monteux will conduct with Rudolf Serkin, distinguished pianist, as guest soloist with the orchestra. The Sunday afternoon concert will be led by Dr. Munch, director of the Boston Symphony and director of the Berkshire Festival.

Closing events in the shed will be the week end of Aug. 7 to 9. Final program will be the Beethoven "Ninth" with the Festival Chorus and notable soloists.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886
AUG 2 1959

TANGLEWOOD-ON-PARADE

Boston Pops Orchestra To Offer Gershwin Music

PITTSFIELD—Highlight of this week's entertainment schedule in the Berkshire Hills is the annual Tanglewood on Parade program Thursday evening at Tanglewood in Lenox. This is the one performance of the season when Tanglewood's classical hair is pushed somewhat askew by Arthur Fiedler and the Boston Pops Orchestra. It also is the occasion of an unusual and colorful musical picnic.

★ ★ ★

The evening's events will start at 6 with performances by students from various departments of the Berkshire Music Center. Picnic suppers on the lush and spacious Tanglewood lawns are a popular feature between the student performances and the Boston Pops Orchestra's concert at 8:15.

Mr. Fiedler and the Boston Pops Orchestra will present a Gershwin Festival—including An American in Paris, Concerto in F, For Piano and Orchestra, Porgy and Bess and Rhapsody in Blue, for Piano and orchestra. Soloists will be Earl Wild. Fiedler will present the traditional Pops encores.

Next weekend will be the final series of performances in the 1959 Tanglewood season. Dr. Charles Munch will conduct the Boston Symphony Orchestra in Friday evening's program which will include Beethoven's Symphony No. 4, Choral Fantasy with Piano, and Piano Concerto No. 4, with Rudolf Serkin as soloist. Pierre Monteux will be at the podium for the Saturday evening concert, and Dr. Munch will return next Sunday when the final program of the season will include Beethoven's Ninth Symphony.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161
AUG 1 1959

Fiedler to Direct Gershwin Program At Tanglewood

Lenox, Mass.—An all-Gershwin program will be played Thursday at 8:15 p. m. at Tanglewood by the Boston Pops Orchestra directed by Arthur Fiedler.

The concert will climax the annual day-long program for the benefit of the Berkshire Music Center, the Boston Symphony Orchestras Summer school of music at Tanglewood. The program is called Tanglewood-on-Parade.

Earl Wild, the guest soloist, will play two numbers with the orchestra: "Piano Concerto in F" and "Rhapsody in Blue."

The program will open with "American in Paris" and will be followed by the piano concerto. Second half will include Symphonic Picture for Orchestra from "Porgy and Bess" as arranged by Robert Russell Bennett, "Rhapsody in Blue" and "Strike Up the Band."

The evening concert will be preceded with a concert in the garden for box and reserved seat holders and a demonstration by the Tanglewood Study Group for all ticket holders in in Music Barn. There will be concerts at 5:45 p. m. by the student orchestra, the Tanglewood Choir and the composition department. A choral concert will be presented on the porch of the main house during the supper hour.

American (e)
BOSTON, Mass.
Independent
Circ. 179,169
AUG 3 1959

'Porgy and Bess' Headlines Gala Gershwin Week in N. E.

This is Gershwin week in New England. In a salute to the famous young American composer who created the first truly native music of his time and who died in 1938, the music of George Gershwin will be played and sung under the stars, on the radio and over television programs.

At Tanglewood in the Berkshires, the Boston Symphony Orchestra will offer an all-Gershwin program on Thursday for the special Tanglewood-on-Parade celebration. Earl Wild will play "Rhapsody in Blue" and Adele Addison and Robert McFerrin will sing the songs of "Porgy and Bess."

High point of Gershwin Week will be the New England premiere of the new Samuel Goldwyn production in Todd-AO and color of "Porgy and Bess" Thursday night at the Astor Theater. The opening has been sold out as a benefit for the New England Baptist Hospital League headed by Mrs. Joel E. Harrell.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

AUG 3 1959

Many Door Prizes To Be Awarded At Parade

TANGLEWOOD Door prizes to be given at the annual benefit for the Berkshire Music Center, Tanglewood on Parade, on Thursday were announced today by the benefit committee at Tanglewood.

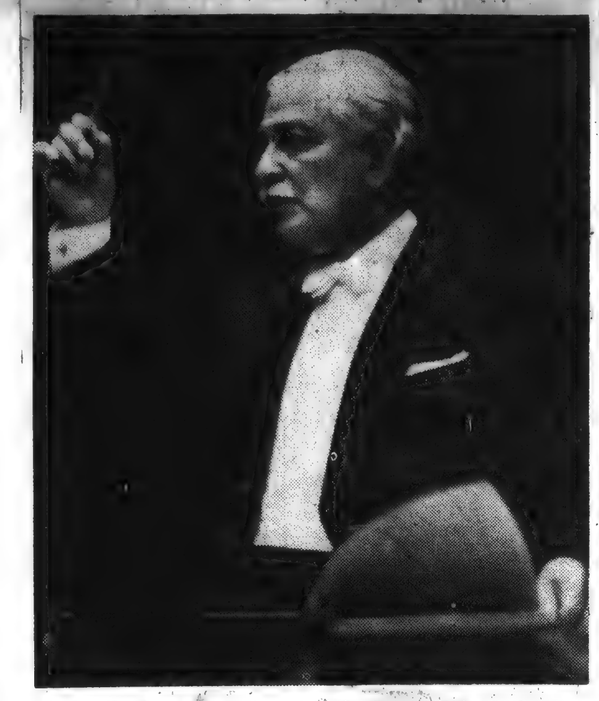
The prizes, which will be drawn at the intermission of the Tanglewood on Parade concert, and presented by William J. Cox, chairman of the Friends of the Berkshire Music Center, will include: an RCA Victor phonograph; tickets for two for the 1960 Berkshire Festival season in the Music Shed; an oil painting by Harry Lane, "Stockbridge Bowl"; a child's rocking horse; a lady's full-length beige coat from the Berkshire Coat Factory; a Belfoca camera from Whitestone Photo of Lenox; "Weekend in the Berkshires" (a weekend for two at Festival House, Lenox, presented by Mr. and Mrs. Bruno Aron; a pastel portrait of the winner by Anthony Toney; an original piece of pottery by David Broudo; and a piece of jewelry by Yonny Segel); a General Electric table radio; "Evenings in the Berkshires" (tickets for two at: Adams Memorial Theater, Williamstown; Berkshire Playhouse, Stockbridge; dinners for two at the 1896 House, Williamstown; the Log Cabin Club, Lenox); RCA Victor records from the Tanglewood Music Store; and a copy of John N. Burk's new book, "Mozart and His Music."

Parade Committee

Reserved seats for Tanglewood-on-Parade, which runs from 6 p.m. to 11 and includes picnic supper on the lawns and student performances as well as the gala concert by the Boston Pops Orchestra conducted by Arthur Fiedler, are completely sold out. Unreserved seats and grounds admission at $2.50 each will be available at the Tanglewood box office on the day of the event.

The Tanglewood on Parade committee is headed by Mrs. Serge Koussevitzky, chairman, and Miss Margo Miller, secretary. Members of the committee include Harry Barschdorf, Mrs. Alexander Bloch, Miss Giovannina deBlasiis, Mrs. Joseph dePasquale, Mrs. George W. Edman, Mrs. Scoville Firuski, Miss Mary Lloyd Gross, Mrs. David Huxley, Mrs. David B. Karrick, Mrs. Shaun Kelly, Harry J. Kraut, Mrs. John G. W. Mahanna, Mrs. Cecil S. Mapes, Mrs. Donald F. McPherson, Mrs. Lawrence K. Miller, Mrs. Percy Musgrave Jr., Mrs. Thomas D. Perry Jr., Mrs. Jay C. Rosenfeld, Mrs. John L. Senior, Norman S. Shirk, Albert C. Sly, Miss Gertrude Robinson Smith, Mrs. Albert Sterner, and Mrs. Willem Willeke.

Boston Pops Conductor



Arthur Fiedler, who will conduct the Boston Pops Orchestra in an all-Gershwin program at the annual Tanglewood-on-Parade benefit for the Berkshire Music Center on Thursday night, Aug. 6. Activities at Tanglewood Thursday begin with the traditional fanfare at 6 p. m. and will feature demonstrations by all departments of the Berkshire Music Center. Mr. Fiedler and the Pops Orchestra begin their concert in the Shed at 8.15 p. m. Pianist Earl Wild will be guest soloist. (Photo of Mr. Fiedler by Boris and Milton.)

Spr. Republican 8/2/59

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

AUG 3 1959

Tanglewood

Parade Sold Out for Thursday, General Admission Available

TANGLEWOOD — All reserved seats and boxes in the Music Shed have been sold for Tanglewood on Parade Thursday night but an "unlimited number" of general admission tickets are available at the box office, Boston Symphony Orchestra officials announced this morning.

Arthur Fiedler, the famed conductor of the Boston Pops Orchestra, who is now on the West Coast will arrive in Lenox Thursday morning to rehearse the orchestra for the evening program which will feature "A Gershwin Festival." Earl Wild will be the piano soloist.

The fanfare and welcome will start at 5:45, followed at 6 with simultaneous concerts by the Berkshire Music Center students. The orchestra will perform in the Shed, the Tanglewood choir in the theater-concert hall and the composers, made up of Fromm Fellowship Players, will give a demonstration in the chamber music hall.

The lawn party will start at 7 when picnickers will cover the spacious lawns of Tanglewood while the Tanglewood Choir will give a concert from the porch of the main house.

The Pops concert will open in the Music Shed at 8:15.

Persons who have purchased reserved and box seats are invited to a performance of outdoor music of Mozart in the Hemlock Garden at 4. There also will be a demonstration by the Tanglewood Study Group in the barn at 4.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527

AUG 2 1959

GershwinFestival Concert Aug. 6 At Tanglewood

The highlight of this season's Tanglewood-on-Parade on Thursday, Aug. 6, will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the orchestra in two Gershwin selections, the Piano Concerto in F and Rhapsody in Blue. The program will open with An American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p.m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002

AUG 5 1959

'Tanglewood On Parade' Bill For Tomorrow

LENOX, Mass., Aug. 4.—Five departments of the Berkshire Music Center will provide the program for the annual "Tanglewood on Parade" benefit at Tanglewood Thursday afternoon and evening.

Thirteen students in the center's department of instrumental music will play a Mozart serenade in the Tanglewood garden at 4 p. m. for holders of reserved and box seats for the evening's main concert of Gershwin's music played by the Boston Pops Orchestra under Arthur Fiedler. The Tanglewood study group will also give a concert at 4 p. m.

At 5:45 p. m. Roger Voisin will conduct a fanfare on the lawn before the Music Shed, and Ralph Berkowitz, the center's dean, will give an address of welcome. The center's orchestra, department of choral music and department of composition will give simultaneous concerts at 6 p. m. More than a dozen door prizes will be drawn for during the intermission of the main concert, which begins at 8:15 p. m.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

AUG 4 1959

Student Programs Announced For Tanglewood on Parade

TANGLEWOOD — The Berkshire Music Center announces the complete programs for the student portion of Tanglewood on Parade Thursday. Ticket holders will be admitted to the grounds at 3:30. The opening performances begin at 4.

For those who hold reserved and box seats, there will be an outdoor concert in the Hemlock Gardens devoted to the music of Mozart. Thirteen students of the department of instrumental music will perform the Serenade ("Gran Partita") for Wind Instruments, K. 361. Also at 4, the Tanglewood Study Group will present a concert in the Barn. The program will include the "Symphony in D" by Toeshi, conducted by Jacob Avshalomov; a Gregorian hymn and a piece by Gilles Banchois, each entitled "A solis ortis cardine"; English catches by Purcell and others, conducted by Florence. Dunn; Milhaud's "Scaramouche" for two pianos; Henry Brant's "Angels and Devils" for 11 flutes, and Paul Hindemith's "Frau Musica," both conducted by Mr. Avshalomov.

The traditional fanfare and welcome will take place on the lawn before the Music Shed. Roger Voisin will conduct the fanfare and the dean of the Berkshire Music Center, Ralph Berkowitz, will give the address of welcome. Immediately following, there will be simultaneous concerts by all departments of the Music Center.

In the Music Shed the Berkshire Music Center Orchestra under its student conductors will give a concert opening with Mozart's overture to the "Magic Flute," conducted by Jerome Cohen of Boston. Eugene Ober of Arcadia, Calif., will direct the orchestra in the overture to "Egmont" by Beethoven. Eugenia Hyman of Elizabeth, N.J., will be the soloist in the first movement of the Beethoven Piano Concerto No. 5, which will be conducted by Thomas Griswold of Williamstown. The concluding works of the orchestra program will be led by two foreign students. Diogo Pacheco from Sao Paulo, Brazil, will take the podium for the overture to "Die Meistersinger" by Wagner. The final work by the student orchestra will be Symphony No. 5, Op. 100 by Prokofieff, conducted by Sverre Bruland of Oslo, Norway.

Choral Music

The department of choral music will present a varied concert of choral works in the theater-concert hall. This will include Pachelbel's "Magnificat"; "Let's Touch the Sky," by Louise Talma; "Of Man's Mortality" by Jacob Avshalomov of the Tanglewood Study Group faculty; Robert Ward's "Listen, Lord"; "Monk from Shu" by Kohn; "Spring" by Walsh; "La-Montaine's "Merry, Let Us Part"; and "Nanie" by Brahms.

In the chamber music hall the department of composition will present two works by members of this year's student composer group, and two by lecturers at the seminars in contemporary music. Music will be provided by the Fromm Fellowship Players. The program will open with the string trio by Vincent Frohne of LaPorte, Ind., followed by the fantasy for violin and piano by Karl Korte of Troy, N.Y. Ernst Krenek's "Pentagram," for wind quintet, and Leon Kirchner's string quartet No. 2 will complete the composer's portion of the simultaneous performances of the Berkshire Music Center.

Those patrons wishing to picnic near the Main House on the Tanglewood estate will enjoy a concert by the Tanglewood choir at 7. The choir will be assisted in the performance of Hovhaness' "Magnificat" by students in the orchestral department.

The Gershwin program by the Boston Pops Orchestra, conducted by Arthur Fiedler, will take place in the Music Shed at 8:15. At intermission there will be the drawing for door prizes.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

AUG 4 1959

Tanglewood on Parade Boxholders Are Announced

Boxholders were announced today for Tanglewood on Parade, annual benefit for the Berkshire Music Center, Thursday evening at Tanglewood.

The concert at 8:15 will feature "A Gershwin Festival" by the Boston Pops Orchestra, conducted by Arthur Fiedler. Preceding the concert, Berkshire Music Center students will perform at simultaneous concerts after a welcome and fanfare at 5:45.

Boxholders will be Mrs. Scoville Furuski of Lakeville, Conn., Howard Bessette of Sheffield, Mrs. J. M. Richardson Lyeth of New York, George E. Sokolsky of Otis, Mr. and Mrs. Shaun Kelly of Richmond, Mr. and Mrs. Bruce Sanborn of Lenox, Mr. and Mrs. Alfred G. Kay of Lenox, Mrs. William Felton Barrett of Great Barrington, Mr. and Mrs. Lyman Beecher Stowe of Stockbridge, Mrs. Serge Koussevitzky of Lenox, Mrs. Gertrude Robinson Smith of Stockbridge, Mr. and Mrs. David B. Karrick of Stockbridge and Mr. and Mrs. George K. Livermore of Lenox.

Also, Mr. and Mrs. Frederick Brandi of Great Barrington, Mr. and Mrs. Frank Welles McCabe of Rensselaer, N.Y., Mr. and Mrs. Joseph Holton Jones of Richmond, Mr. and Mrs. Simon England of Pittsfield, Mr. and Mrs. John Rock of Stockbridge, Mr. and Mrs. Stefan Lorant of Lenox, Mrs. J. Dean Hammond of Salisbury, Conn., Mr. and Mrs. Frederick Ford Jr. of Stockbridge, Mr. and Mrs. H. George Wilde of Stockbridge, Mrs. Donald F. McPherson of Pittsfield, Mr. and Mrs. Arthur W. Percival of Stockbridge, Mr. and Mrs. Alvin G. Fox of Pittsfield, Mr. and Mrs. John M. Deely of Lee, Mr. and Mrs. Frederick W. Beinecke of Great Barrington, Mr. and Mrs. Donald B. Miller of Richmond and Mr. and Mrs. W. Bradford West of Pittsfield.

More Are Listed

Others are Miss Anna R. Alexandre of Lenox, Mr. and Mrs. Edgar B. Stern of Lenox, Mr. and Mrs. C. Kenneth Fuller of Lenox, Mr. and Mrs. Elmer E. Dawson of Pittsfield, Peter Blau of Pittsfield, Robert K. Wheeler of Great Barrington, Mr. and Mrs. George E. Judd of Canonsville, N.Y., Mr. and Mrs. George W. Edman of Pittsfield, the Rev. and Mrs. Robert L. Curry of Lenox, John A. Largay of Waterbury, Conn., Lawrence Rourke of Wingdale, N.Y., Mr. and Mrs. David G. Palmer of Schenectady, N.Y., John H. Rice of Pittsfield, Mr. and Mrs. Richard E. Pierce Jr. of North Adams, Mrs. Lyman Beeman, Mrs. George E. Wilson, Miss Mildred Leinbach, John F. Downing of Pittsfield and Mr. and Mrs. Thomas D. Perry Jr. of Boston and Stockbridge.

All reserved seats and boxes have been sold, but general admission tickets are available.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
AUG 4 1959

Tanglewood On Parade Program Is Thursday

Saturday evening's concert at Tanglewood in the Berkshires by the Boston Symphony Orchestra conducted by Pierre Monteux, found a near record crowd of 12,500 people storming the gates, the box-office besieged throughout the first half of the program.

The program included Mendelssohn's Italian Symphony in A major, beautifully performed, His Piano Concerto, No. 1 in G minor, played with fine finesse and flair by Rudolph, Schumann's Overture to Byron's Manfred, his Concert Piece for Piano and Orchestra, also performed by Mr. Serkin and one Wagner work, the Prelude and "Liebestod" from "Tristan and Isolde," thrilling in its controlled intensity. The inimitable Mr. Monteux was given a cheering ovation by the enthusiastic listeners.

Sunday's blue skies saw 9700 gathered for a pleasant program of three works conducted by Charles Munch.

Tcherepnine's Symphony No. 4 is dedicated to, and was commissioned by, Dr. Munch, and is one of the more really enjoyable of the contemporary pieces. Facile orchestration, light in mood, much of the intricate rhythmic pattern and melodic development is heard in the wind and brass instruments, the strings taking a percussive role much of the time in the first two movements. The last, andante, liturgical in character, asked one to absorb too many progressive "seconds," and almost took away the charm of the preceding movements.

What makes a performance memorable is a breathless excitement transmitted by the artist, through whatever composer he happens to be interpreting, to his audience. This was not the case in Isaac Stern's playing of Mendelssohn's Concerto in E minor. While technically near perfection, for us it lacked the epitome of elegance, the "cantilene," the hushed quality inherent in this obligatory vehicle of violinists everywhere. The audience apparently approved his interpretation however, and recalled Mr. Stern and Dr. Munch many times both very graciously acknowledging the ovation.

Perhaps to remind us of Schumann's questionable inability to write symphonies, or even to recall Mendelssohn's Italian Symphony of Saturday evening (which can be heard in the fourth movement) Dr. Munch chose to give and produced a vigorous and searching reading of Schumann's Second Symphony in C major. "Searching" could well apply to the symphony itself, so bewildered and wandering in achieving any real development or fulfillment. The enthusiastic audience lingered long to express their appreciation.

Thursday will once again see Tanglewood on Parade, with Arthur Fiedler conducting a Gershwin Festival, piano soloist, Earl Wild assisting. Reserved and box seats purchasers may attend a Mozart concert in the hemlock garden at 4; for others the festivities begin at 5:45.

The last weekend of the Berkshire Festival will feature Beethoven, his 4th Symphony, the Fantasy in C minor for Piano, Chorus and Orchestra, and the Fourth Piano Concerto, with Rudolph Serkin again as soloist. On Saturday evening Mr. Monteux will open with the "Fidelio" Overture followed by the Fifth and Sixth Symphonies. Sunday Dr. Munch will close the season with the traditional performance of Beethoven's Ninth Symphony.—M. deB. B.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
AUG 6 1959

'Tanglewood On Parade' Program Slated Tonight

Arthur Fiedler, Boston Pops to Feature Gershwin Music; Entertainment Varied in Berkshires

The annual "Tanglewood on parade" program in Lenox tonight tops the Berkshire area entertainment schedule for the remainder of the week.

Gershwin Program

For those who think of the Berkshires as being first of all Tanglewood, Jacob's Pillow and the summer theaters, there is ample justification in the next few days.

"Tanglewood on parade" will feature Arthur Fiedler and the Boston Pops Orchestra tonight at 8.15 in a Gershwin program in the shed. Friday at 8.30 there will be an all-Beethoven program, with the Boston Symphony Orchestra under Charles Munch, and Rudolf Serkin as soloist. On Saturday, the Boston Symphony will continue its Beethoven cycle at 8.30, Pierre Monteux conducting. The final program of the season will have Charles Munch conducting the Boston Symphony in a Beethoven program, including the Ninth Symphony sung by Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm, assisted by the Festival Chorus. This final program will be at 2.30. On Saturday at 10, there will be the regular rehearsal of the evening program, open to the public. A seminar in Contemporary Music (Friends) will be held in the Chamber Music Hall Friday at 3.15 and there will be a concert in the Shed Saturday at 3 p. m., presented by the BMC Orchestra (Friends). On Sunday at 10 a. m. in the Theater there will be BMC Chamber Music (Friends).

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
AUG 6 1959

Gershwin Festival at Tanglewood Tonight

The highlight of this season's Tanglewood-on-Parade today will be a Gershwin Festival concert in the Tanglewood Music Shed, performed by the Boston Pops Orchestra under the direction of Arthur Fiedler. The gala concert, which will take place at 8:15 p.m., will climax the annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Massachusetts.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
AUG 6 1959

LIST DOOR PRIZES AT "PARADE" TONIGHT

Will Be Drawn And Distributed During Concert's Intermission

Door prizes to be given at the annual benefit for the Berkshire Music Center, Tanglewood on Parade, tonight were announced today by the benefit committee at Tanglewood in Lenox.

The prizes, which will be drawn at the intermission of the gala Tanglewood on Parade concert, and presented by William J. Cox, chairman of the Friends of the Berkshire Music Center, will include: an RCA Victor phonograph; tickets for two for the 1960 Berkshire Festival season in the Music Shed; an oil painting by Harry Lane, "Stockbridge Bowl"; a child's rocking horse; a lady's full-length beige coat from the Berkshire Coat Factory.

Also, a Belfoca camera from Whitestone Photo of Lenox; "Week End in the Berkshires" (a week-end for two at Festival House, Lenox, presented by Mr. and Mrs. Bruno Aron; a pastel portrait of the winner by Anthony Toney; an original piece of pottery by David Broudo; and a piece of jewelry by Yonny Stegel); a General Electric table radio; "Evenings in the Berkshires" (tickets for two at: Adams Memorial Theatre, Williamstown; Berkshire Playhouse, Stockbridge; dinners for two at the 1896 House, Williamstown; the Log Cabin Club, Lenox); RCA Victor records from the Tanglewood Music Store; and a copy of John N. Burk's new book, "Mozart and His Music."

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809
AUG 5 1959

SMART SET . . . . . By ROSE WALSH

Fiesta Dates Changed

New dates for the North Shore Babies' and Children's Hospital Auxiliary (originally scheduled to begin today on Salem Common) are August 19-20-21-22. Mrs. Charles F. Choate of Prides Crossing and Mrs. Samuel Hallowell, Beverly Farms, co-chairmen of the 4-day fete, announced the change so that the children of Salem and surrounding communities may have the use of the Common for their annual fund-raising lawn party.

The postponed Fiesta will benefit the work of the Hospital Auxiliary which is one of the most efficient organizations on the North Shore. Tickets all ready purchased will be honored on the new dates. Additional ones may be obtained from the committee headed by Mrs. Herbert S. Tuckerman, Prides Crossing, former president, and including Mrs. Hallowell, Mrs. Lawrence White of Ipswich; Mrs. George Thompson, Swampscott; Mrs. Leo Mawn, Marblehead; Mrs. W. Martin Phillips, West Newbury; Mrs. James H. Wykoff, Manchester; Mrs. Aristotle Vontzalides, Peabody; Mrs. Charles Curtis, Topsfield; Mrs. Francis P. Sears, Jr., Hamilton, and Mrs. J. Donald Jeffers, Wenham, Auxiliary president.

TO SPAN U. S.—Miss Irene Davis waves to well-wishers as she leaves by jet plane on trip that will take her to Los Angeles, Hollywood and San Francisco. A native of Boston, Miss Davis will visit with friends on the West Coast. Stewardess on flight is Joan Strong of Brookline.

MUSIC WILL FILL the air Thursday afternoon from 4 o'clock straight through the evening at Lenox where the brilliant "Tanglewood on Parade" program — the annual benefit for the Berkshire Music Center—opens with a concert of outdoor music of Mozart in the Hemlock Gardens. 13 students of the department of instrumental music will perform the Serenade for Wind Instruments, K. 361. At the same time, the Tanglewood Study Group will present a concert in the Barn including "Scaramouche" for two pianos; Henry Brant's "Angels and Devils" for 11 flutes, and Paul Hindemith's "Frau Musica," conducted by Jacob Avshalomov.

Later in the afternoon the department of choral music will present a varied concert of choral works in the Theatre-Concert Hall. In the Chamber Music Hall, the department of composition will present two works by members of this year's student composers and two by lecturers at the Seminars in Contemporary Music. Patrons wishing to picnic near the Main House on the Tanglewood estate will enjoy a concert by the Tanglewood Choir at 7 o'clock. Highlight of the great event—the Gershwin program by the Boston Pops Orchestra conducted by Arthur Fiedler, will take place in the Music Shed at 8:15. Door prizes, too numerous to list, will be drawn at intermission.

Mrs. Serge Koussevitsky, chairman of the Tanglewood on Parade committee, is being assisted by Miss Margo Miller, Harry Barschdorf, Mrs. Alexander Bloch, Miss Giovannina deBlasiis, Mrs. Joseph dePasquale, Mrs. George W. Edman, Mrs. Scoville Firuski, Miss Mary Lloyd Gross, Mrs. Thomas D. Perry, Jr., Mrs. Jay C. Rosenfeld and many others.

CAPE ANN'S ANNISQUAM Sea Fair on Saturday, sponsored by the Annisquam Village Church and the Village Hall Association, promises to be a real fun afternoon and evening, opening at 2 o'clock and continuing until 11 o'clock. "Headlights" a barbershop quartet from Marblehead directed by Thomas M. Ruggles will please the fair goers with a fine repertoire and in the evening a Dixie Land jazz combo will take over. Noted on the list of young set attractions are antique car rides doll carriage parade, pony rides a Punch and Judy show, toys and a variety of games.

Rev. John D. Elder, pastor of the Village Church will be chairman of the Slave Auction in the afternoon; Charles T. Heberle, Jr., Dr. Mahlon Hoagland, Paul B. Sargent and Dr. Earle R. Andrews will fill the auctioneer roles in the evening.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
AUG 6 1959

Rain Expected To End Tonight Before Tanglewood Parade

"Rain, ending early tonight," was the forecast this noon from the U.S. Weather Bureau at the Pittsfield Airport as the county started to swell with visitors here for the final weekend concerts by the Boston Symphony Orchestra at Tanglewood.

All reserved seats and boxes in the Music Shed have been sold for tonight's gala Tanglewood on Parade program which will benefit the Berkshire Music Center.

Arthur Fiedler, the conductor of the Boston Pops Orchestra arrived at Tanglewood this morning from the west coast and rehearsed the orchestra for tonight's "Gershwin Festival" in the Shed, starting at 8:15.

Gates Open at 4

The gates will be open at 4 for holders of reserved seats and box holders only and the general admission ticket holders will be admitted to the grounds at 5:45 when the fanfare and welcome is scheduled to start. Two end sections of the Shed are expected to be filled early in the evening by holders of unreserved tickets.

Each year thousands of persons picnic on the lawns between the main Tanglewood house and the Music Shed at 7, while the Tanglewood Choir entertains with a concert on the porch of the administration building. Despite the weather conditions this afternoon, hundreds are expected to hold picnics just the same, using blankets and ponchoes to cover the damp ground.

The weather bureau reported that tonight's clearing weather will be followed by warm and humid weather over the weekend for the final concerts of the BSO.

Beethoven Weekend

Tomorrow night at 8:30 Dr. Charles Munch will conduct the orchestra in an all-Beethoven program, including Beethoven's Fourth Symphony, the Fantasy in C minor for piano, chorus and orchestra and the Fourth Piano Concerto. Rudolf Serkin will be the soloist.

Saturday night at 8:30, Pierre Monteux will conduct the BSO, opening with the "Fidelio" Overture, followed by Beethoven's Fifth and Sixth Symphonies.

On Sunday afternoon at 2:30, Dr. Munch will close the 1959 Berkshire Festival season with a performance of Beethoven's Ninth Symphony. Soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor and Donald Gramm, bass. The Festival Chorus, trained by Hugh Ross and Alfred Nash Patterson, will be heard with the full orchestra and soloists.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

AUG 7 1959

9,500 Brave Rain to See '59 Tanglewood on Parade

More than 9,500 music lovers were present yesterday for the annual Berkshire Musical Festival showpiece, "Tanglewood on Parade," which was held in the rain.

Pops Concert

Fans crowded the grounds near Lenox for the 6½-hour program featuring performances by the Berkshire Music Center pupils and the appearance of the Boston Pops Orchestra with its famed conductor, Arthur Fiedler, which presented a program of music by George Gershwin in the evening.

The all-student portion of the program got underway at 4 o'clock with a presentation by the Tanglewood Study Group and a Mozart concert. These were followed by a welcoming address by Ralph Berkowitz, dean of the 300-student Berkshire Music Center. Following the talk, simultaneous programs were offered by the Music Center Orchestra, a student choral group, and chamber music ensemble which played original compositions by Music Center students. The Tanaglewood Choir then completed the student portion of the program, which was followed by the day's highlight, the Gershwin concert.

Forced Under Shelter

Cloudy skies and a steady drizzle during the afternoon and evening forced all concerts to be held under shelter, although traditionally several are scheduled for the outdoors. Many non-reserved ticket holders overflowed the main shed and those who could not find shelter under trees spread blankets and tarps on the wet lawn.

Funds received from this annual event go to the Tanglewood fund to help support the Berkshire Music Center.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

AUG 7 1959

'Tanglewood On Parade'

Hardy Music Lovers Reign at Annual Fete

More than 9500 intrepid classical music lovers were at shower-dampened Tanglewood Thursday for the annual Berkshire Music Festival showpiece, "Tanglewood on Parade."

Fans crowded the sweeping grounds near Lenox for a 6½-hour program featuring performances by Berkshire Music Center students and capped by the appearance of the Boston Pops Orchestra and its famed conductor, Arthur Fiedler.

Under Way at 4

The all-student portion of the program was under way at 4 p. m. with a presentation by the Tanglewood Study Group and a Mozart concert.

These were followed by the welcoming address, delivered by Ralph Berkowitz, dean of the 300-student Berkshire Music Center.

Following Mr. Berkowitz's short talk, simultaneous programs were offered by the Music Center orchestra, a student choral group, and a chamber music ensemble playing original compositions by Music Center members.

Then the Tanglewood Choir held stage center, completing the student portion of the program. It was followed by the day's highlight, an all-Gershwin concert by the Boston Pops Orchestra.

Traditionally a few of the performances are scheduled for outdoors, where patrons can relax on close-cropped lawns.

But cloudy skies and a steady drizzle backed by chilly breezes dominated the afternoon and evening, and all programs were held under shelter.

Despite the weather, however, many non-reserved-seat ticket holders overflowed the main music shed onto the green.

Resigned to Price

Those who couldn't find shelter under the trees spread blankets and tarps on a wet lawn, apparently resigned to accepting the damp weather as part of the price they had to pay for this once-a-year event.

As usual at Tanglewood, the dress ranged from formal to casual.

Fully-dressed Music Center officials and performers mingled with bermuda-shorted college girls and bearded beatnicks.

Many Youngsters

There were a host of youngsters attending, the majority of them by the bus-load from camps throughout the Berkshires.

Although a few lawn-sitters sipped luke-warm coffee and nibbled on soggy sandwiches, there was little picnicking on the green, a favorite Tanglewood pastime.

Funds received through Thursday's concert will go into the Tanglewood fund to help support the Berkshire Music Center.

19 Years Old

The 19-year-old center, established by the Boston Symphony Orchestra, provides young musicians with a chance to continue their professional training under the guidance of experienced musicians and teachers.

Students this summer traveled from across the United States and from throughout the world to attend the six-week course, culminated by their appearance in "Tanglewood on Parade."

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462

AUG 7 1959

Gershwin Airs Hold Stage At Tanglewood

By JOHN F. KYES

LENOX — "Tanglewood On Parade," the annual gala event of many facets, unrolled merrily yesterday in spite of light rain. Its entire intake of $25,000 went to the Berkshire Music Center, whose advanced students from all over the world staged several hours of demonstrations touching the heights of difficulty and novelty.

The climax as usual was the evening concert, attended by 9,793, and blessed by a letup in the rain. Whereas in recent years the program has been divided between the Boston Symphony Orchestra and the "Pops," last night the latter held complete sway. Under Arthur Fiedler's baton, and with Earl Wild as solo pianist, the group offered a whole evening of the music of George Gershwin.

Though this was fun, it was also the height of something or other. Gershwin's music long ago ceased to be modern. It is an American novelty, and such can best be treated as all specialties, and put into a program in moderation.

Full Program

Before leaving the subject of the afternoon and early evening, one should note the richness of the things offered. At 4 p.m., there were simultaneous concerts by the Tanglewood Study Group (choral and orchestral and by a group of 13 wind instruments. At 6 o'clock, the student orchestra performed under various young conductors, there was a choral concert with several directors, and the Fromm Fellowship Prayers offered compositions of Center students. At 7 o'clock, the Tanglewood Choir sang. In this and in the concert an hour earlier, Mualama Providakes, contralto, of Worcester was among the soloists.

Every Gershwin pianist seems to have his own chart of details, nor would I consider Fiedler's approach and ensemble as being the ideal way of getting a literal performance of, for instance, the Concerto in F. But for my money, Wild and the famous conductor were conveying the spirit of the music. The soloist had smart, slick accents, and was technically fluent. Even the crispness of his phrasing was often buried. Some of the best moments in the concerto were allotted to the orchestra. In the second, slow movement, there were extremely tuneful wailings for the trumpet and other winds. The piano became more nearly the boss in the final "Allegro agitato."

'American in Paris'

The orchestra's initial offering, "An American in Paris," left me comparatively cold, through the somewhat dated twitterings of Parisian street noises, but there was richness and interest in the long, lazy jazz song followed by a brash trumpet tune.

Russell Bennett's "symphonic picture" based on "Porgy and Bess" started in to be impressive, in moods ranging from naive to noisy, but finally settled down, in spite of fantastic interludes, to the agreeable task of plugging the good old tunes.

To me, everythhing about the "Rhapsody in Blue" spelled out a better performance than that of the Concerto. Both Wild and Fiedler were in fine fettle, and were recalled many times.

The concert ended with a souped-up version of "Strike Up the Band" and the completely stirring Sousa classic, "The Stars and Stripes Forever." The audience went wild, and simply yelled for more, but it had been a long evening and one encore had to serve in place of last year's six.

Beethoven concerts tonight, Saturday night and Sunday afternoon will complete the 1959 Berkshire Festival.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

AUG 7 1959

...on Parade

Crowd of 9,793 Overflows Music Shed Despite Rainy Skies and Damp Grounds

Tague

Undaunted by rainy weather and damp grounds, this group of picnickers brought along a beach umbrella and other paraphernalia to protect them from the elements on the grounds outside the Music Shed before the Pops concert last night.

TANGLEWOOD — The weatherman failed to put a damper on the 13th annual Tanglewood on Parade program held last night for the benefit of the Berkshire Music Center. Despite low temperatures, rainy skies and damp grounds a crowd of 9,793 filled the 6,000-seat Music Shed to overflowing.

The sum of $26,698.50 was grossed from the parade, compared to the record $33,000 raised last year when a record crowd of 14,588 turned out in perfect weather for the event. The last time it rained for Tanglewood on Parade was 1955.

Arthur Fiedler conducted the Boston Pops Orchestra in the entire concert, with Earl Wild as piano soloist.

A new record was set last night for the largest number of buses transporting people to the parade. Fifty three buses were parked in the west lot. The last previous high was set last year when 48 buses were parked there during the parade.

The weather held down some of the festive parts of the night. Many of the pre-concert supper parties on the Tanglewood lawn were either canceled or held under cover at places other than Tanglewood.

However, George E. Judd, former manager of the Boston Symphony Orchestra, and Girard L. Spencer of New York City, a summer resident of Stockbridge, held their "turkey and martini" party as they have for all previous parades. Many guests dropped by to renew acquantacies with the retired BSO manager.

Door Prize Winners

Eight of the 10 door prizes offered last night were won by persons staying in Berkshire County.

The prize of "Weekend in the Berkshires" was won for the second year in a row by a county resident, Dr. Stanley Simkin of 11 Emerson Ave., Pittsfield. He won a weekend for two at Festival House in Lenox, a pastel portrait by Anthony Toney, pottery by J. David Broudo and jewelry by Yonny Siegel.

Other prize winners were George Quirk of 533 West St., Pittsfield, an RCA Victor high fidelity set; Miss Margaret T. Cullen of 77 Orchard St., Pittsfield, a pair of season tickets to next year's BSO Shed concerts at Tanglewood; Mrs. Laura Padovano of New York City, a guest at Birchwood Inn, Lenox, an oil painting by Harry Lane of "Stockbridge Bowl;" and Lance LaPoint of Walker Street, Lenox, a rocking horse.

Also, Henrietta Kessler of Yonkers, N.Y., a lady's coat from the Berkshire Coat Factory; Mrs. Myron Burdete of the Curtis Hotel, Lenox, a Belfoca camera from Whitestone Photos; Mrs. Ida Ziskind of 280 Williams St., Pittsfield, a General Electric table radio; Mrs. Ruth Hurwitz of Merrywood, Lenox, an "Evening in the Berkshires" consisting of tickets for two at the Berkshire Playhouse and Williamstown Theater and dinner for two at the Log Cabin Club and the 1896 House; and Mrs. Estelle London of Bellerose, N.Y., five records and one book from the Tanglewood Music Store.

Winning tickets were picked by Mrs. Eleazar de Carvalho, wife of the head of the conducting department at the Berkshire Music Center. William J. Cox, chairman of the Friends of the BMC, announced the winners.

Mrs. George W. Edman was chairman of the door prize committee. Mrs. Serge Koussevitzky was chairman of the parade committee; Miss Margo Miller, secretary; Miss Gertrude Robinson Smith, chairman of the box sales with Mrs. Thomas D. Perry Jr., assistant chairman.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,468 S. 527,002
AUG 7 1959

Tanglewood on Parade

Benefit for Berkshire Music Center in Lenox

Special to the Herald Tribune

LENOX, Mass.—Rainy skies were braved by 9,793 persons tonight to attend Tanglewood-on-Parade, the thirteenth annual benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of musical performance here.

Special performances by members of the various school departments included an orchestral concert, two choral concerts and a performance of chamber works by members of the composition department. Arthur Fiedler conducted the Boston Pops Orchestra in an all-Gershwin program in the Music Shed with pianist Earl Wild as soloist. The sum of $25,000 was raised for the Berkshire Music Center.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

AUG 7 1959

Tanglewood On Parade Has Downbeat Accompaniment of Rain's Pitter-Patter

Featured during the annual "Tanglewood on Parade" Thursday were performances by the 300 students comprising this year's summer class at the Berkshire Music Center in Lenox. Above is a portion of the white-clad choir which gave an evening concert.

Rain-dampened spectators vied for shelter under the huge semiopen music shed and in nearby buildings when simultaneous performances were under way. The overflow spilled onto the lawn and sought protection beneath umbrellas or bundled in raincoats.

This threesome arrived early enough to search out a dry spot under a tree. Girls are Sally, left, and Carroll Willim of New York City with companion John Gillette of Scarsdale, N. Y. Group was one of few which tried picniking on rain-soaked Tanglewood green.

Power-Packed Gershwin Featured at Tanglewood

Boston Pops, Pianist Earl Wild Please 'Parade' Listeners; Student Groups Heard

By WILLARD M. CLARK

LENOX — Tanglewood-on-Parade in the rain was a pretty grim proposition during mid-afternoon Thursday.

Sites Are Moved

There were a few hardy souls who braved the rain to wander sort of aimlessly around the grounds trying to find the various brands of entertainment being offered, but not at the sites listed on the program due to the weather.

However, rain or no rain, the hordes arrived around 6 o'clock and took over in a big way. Everyone got in everyone else's way and good manners were at a premium.

Incidentally, some of the rainy day costumes were more bizarre than those seen on sunny days. Food seemed the major interest of all concerned and there were long lines in front of the food counters and any place which gave protection from the elements had its quota of umbrella sheltered picnickers.

Students Conduct

There were some interesting shows going on, as, for example the concert by the student orchestra during which students conductors took over and directed works which they had directed during the past weeks. The orchestra plays well and, in some cases, notably in the case of Norwegian Sverre Bruland, there was excellent conducting.

The concert scheduled for the formal gardens moved to the theater-shed, where the concert consisted of a performance of the seldom heard "Serenade" for 13 Wind Instruments, K. 361, by Mozart. Its six movements were wafted melodiously and with technique. Another concert by the chorus gave conductors chances to conduct works they may never conduct again, and the chorus to sing works it may never sing again.

However, the study of these works has proved beneficial to both student conductors and students. If one really wanted to know what has been going on in the Music Center there was ample opportunity to do so, but it was damp experience.

$25,160 in Receipts

For many weeks the shed has been completely sold out, which means that there were 6000 present. The total attendance at this annual fete is estimated at 9793 and the total intake for this affair has been $25,160 and it all goes to the Berkshire Music Center. A very profitable rainy festival of Gershwin music.

There seems no reason to dwell at length on Arthur Fiedler and his Boston Pops Orchestra. World-famed, both conductor and orchestra are universally popular. Better than most, Mr. Fiedler knows how to put together a program of music with something for everyone and he usually manages to summon from his players the most gigantic fortissimi to be heard.

In the program of music by George Gershwin which was heard Thursday night, the bright particular star was pianist Earl Wild. Under any standard Wild is a superior pianist. He knows his Gershwin and plays it with consummate ease and authority. His performance of the "Concerto in F" for piano and orchestra was probably as fine as one may hear these days.

Has Plenty Power

Even when it appeared he and Mr. Fiedler were not in complete agreement as to tempi, particularly in the second movement, everything went easily and brilliantly, for there are few quiet moments in this concerto. Wild has plenty of power and he needed it and his rhythmic sense is sure and instant. The same characteristics which made the performance of the concerto so admirable were found in his playing of the more popular "Rhapsody in Blue."

Russell Bennett's symphonic picture for orchestra based on "Porgy and Bess" has become a classic. It is the work of a skilled craftsman and a sensitive one. The lovely melodies unfold, one after the other in fascinating array. Mr. Fiedler and his men provided an admirable performance.

The program opened with the nostalgic music of "An American in Paris." Music a bit faded now, but music which brings back memories of happier days. The closing work was a medley of tunes from "Strike Up the Band," the sort of music in which the Boston Pops and its conductor have always excelled.

Music Review

Tanglewood on Parade

By JAY C. ROSENFELD

TANGLEWOOD on Parade is the greatest musical show on earth. Each year on the final Thursday of the Berkshire Festival there is a tremendous exhibition of all the activities which engage the artists and the students who come for the intensive six weeks of concerts and study.

The only factor not on exhibit last night was the Boston Symphony Orchestra.

All the forces of the Berkshire Music Center, the school maintained in conjunction with the concert series, displayed their wares. There was chamber music in The Barn by the Tanglewood study group conducted by Jacob Avshalomov and Florence A. Dunn; an outdoor concert by student wind players conducted by Louis Speyer; a fanfare conduced by Roger Voisin and an address of welcome by Center dean Ralph Berkowitz; a concert by the student orchestra conducted by Eleazar de Carvalho; a choral concert conducted by Alfred Nash Patterson; a program by the composition department performed by the Fromm Fellowship players; a choral and orchestral concert conducted by Hugh Ross; and then, as a grand finale, the gala concert in the Music Shed with Arthur Fiedler conducting the "Boston Pops" Orchestra.

* * *

THE POPS program was all Gershwin. The audience, amazing in numbers in view of the weather, went into frenzies of enthusiasm from the start and rarely descended below the mere level of ecstacy. The concert included all the best-known of the Gershwin catalogue: An American in Paris, a "Porgy and Bess" medley, and the two big works for piano with orchestra, the concerto in F and "Rhapsody in Blue." Pianist Earl Wild was soloist in both, and gave an extremely vital account of the rhythmical characteristics which identify the late American composer.

Gershwin was of the previous generation, but no one has supplanted him in his unique spot in music, somewhere between popular and serious music, if we ever can agree on just what these two terms mean. The fact remains that his appeal is universal. We thought the "Porgy and Bess" symphonic picture arranged by Russell Bennett did not do Gershwin justice. There is more pathos and less orchestral manipulation in the poignant score of Gershwin.

* * *

GERSHWIN started out on Tin Pan Alley and he has now arrived, to stay, we would guess, on the concert stages of the world. Although he has been gone some 22 years, his appeal has consistently aggrandized until today there is no music more capable of releasing the hidden or repressed instincts of both young and old.

Fiedler injects a wonderful and proper rowdyism in his Gershwin. Soloist Wild was every bit as imbued with the spirit of the music and the occasion, and they all made the evening a peak in Tanglewood enthusiasm and memories for the near 10,000 who disregarded skies and rain.

The audience would never have let the musicians and Fiedler go if they had had their own way. Only after the lights had been turned up and the orchestra men started to leave their seats did anyone in the audience finally agree that he had had a night.

Eagle 8/7/59

RED HOOK, N.Y.
ADVERTISER
W 1 625
JUL 30 1959

Gershwin Festival To Open Concert At Tanglewood

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The noted pianist, Earl Wild, will be soloist with Mr. Fiedler and the Orchestra in two Gershwin selections, the Piano Concerto in F and Rhapsody in Blue. The program will open with An American in Paris, followed by the Piano Concerto. During the second half of the concert the Pops Orchestra will perform a Symphonic Picture for Orchestra from "Porgy and Bess" arranged by Robert Russell Bennett. The Rhapsody in Blue will be followed by the concert's closing number, "Strike Up the Band."

Events on Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden for box and reserved seat holders, and a demonstration by the Tanglewood Study Group in the Barn for all ticket holders. At 5:45 p.m. a grand fanfare will open the evening's program. Concerts will be given by the Berkshire Music Center student orchestra, the Tanglewood Choir and the Composition Department. During the supper hour, when picnics are enjoyed by the many visitors, a choral concert will be presented on the porch of the Main House.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463
AUG 13 1959

* * *

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hursday, August 6
by R. L.

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Starting at 4 in the afternoon, two chamber music groups were playing simultaneously, one in the Barn and the other in the Formal Garden. These concerts involved works of early composers (Toeschi, Purcell, Binchois) for the most part, refreshing for their simplicity of melodic line but interesting in the complexity of their variations. Selections by Henry Brant and Paul Hindemith brought us back, pleasantly, to the present; the "Frau Musica" by Hinemith offered some particularly exciting harmonies.

At 5:45 a Fanfare rolled out across the wide lawns, performed by students of the Berkshire Music Center Orchestra and followed by a welcome from Ralph Berkowitz, Dean of the Berkshire Music Center.

At 6 p.m. the Student Orchestra displayed their fine talents in performances of Mozart, Beethoven, Wagner, and Prokofieff. Different conductors led each piece, each of them quite poised and confident in their interpretations. Noteworthy in this concert was the rendition of Beethoven's Concerto No. 5 for piano and orchestra; Eugenia Hyman, a student from New Jersey, acted as soloist and gave the work a sensitive performance, a little weak in the forceful sections but absolutely brilliant in the more delicate passages. Also at 6 a choral concert was presented in the Theatre-Concert Hall and a composition session was played in the Chamber Music Hall; the Department of Composition is headed by Aaron Copland, assisted by Leon Kirchner and Lukas Foss. The Fromm Fellowship Players were the performers.

At 7 p.m. the Tanglewood Choir gave a magnificent and moving presentation of Hovhaness' "Magnificat" on the Main House Porch, assisted by instruments from the Orchestral Department.

The Gala Concert at 8:15 in the Music Shed, conducted by Arthur Fiedler with an augmented Pops Orchestra, was dramatic, colorful, and simply relaxing. Gershwin's music always satisfies a real need to sometimes hear lyrical expression couched in loose (but never careless) classical style. The Orchestra opened with the bright "American in Paris," followed by a truly spectacular performance of the Concerto in F, for Piano and Orchestra, with Earl Wild acting as soloist. After intermission, the Orchestra gave a symphonic picture of "Porgy and Bess" by Russell Bennett, a beautiful condensation of the original score. Then Earl Wild again took the stage for "Rhapsody and Blue," anti-climatic after the Concerto. Getting completely hammy (but fun), the Orchestra romped through "Strike up the Band" as the closing number and then marched the happy crowd out of the gates with a blasting "Stars and Stripes Forever."

NEW YORK, N.Y.
TIMES
D. 800,319 S. 1,221,337
AUG 7 1959

Music: 7-Hour Program

13th 'Tanglewood on Parade' Is Given at Lenox—Boston Pops Plays

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., Aug. 6—Every year the Berkshire Music Festival stages "Tanglewood on Parade," a side show fo rthe benefit of its scholastic wing, the Berkshire Music Center. This year's parade was held in a drizzle. Nevertheless it raised $25,160, for almost 9,800 persons turned out today for the seven-hour show.

It was a cross between Parents' Day, Children's Day and a pop concert. With beautiful weather its divergent elements might have merged into a pleasant memory of music heard not too critically on a happy outing. But with intermittent showers and unremitting dampness, it tended to be a somewhat trying hodge-podge.

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The big evening event was an all-Gershwin program by the Boston Pops Orchestra, with Arthur Fiedler conducting and Earl Wild as the piano soloist. It attracted the sort of audience that might be expected; one made up largely of persons without very much musical sophistication, and with a high percentage of teen-agers.

"Every camp in the Berkshires is here tonight," is the way one young camper was heard to describe the crowd to another camper. And from the box-office point of view this was fortunate. Only hardy campers would turn out in such numbers on such an evening. But it was hard on the rest of the program, or rather the programs, for the 300 students of the Berkshire Music Center presented no fewer than six programs and a fanfare.

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The trouble was that the programs of the students were hardly the sort the campers wanted to hear. And three of those student events had to shift indoors. Thus the performance of Mozart's Serenade for Thirteen Wind Instruments, instead of being given among the clipped hedges of the formal garden, was played in the Theatre-Concert Hall.

The fanfare and welcome, instead of being given on the lawn, were delivered under the Shed, and the performance of Alan Hoyhaness' "Magnificat, planned to be given on the porch of the main house as people ate picnic suppers as they feasted their eyes on the Stockbridge Bowl, was also in the Theatre-Concert Hall.

With many events going on simultaneously, this listener could not hear them all, but he was impressed with the vigor and lyricism of Vincent Frohne's String Trio, one of the works played in the chamber music concert given by the composition department.

The young women of the Tanglewood Choir sang soft passages with especial sweetness of tone. And the seventy-five-piece student orchestra, under a succession of student conductors, did nobly.

One wishes, in fact, that the talented and musical students had been given the whole "parade" to themselves.

Then they could have shown their capacities more fully among more receptive listeners. But then perhaps such an arrangement would not have brought in so much money to help pay for their support.

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Perhaps the dampness accounted for the music not having all the zip it might have had on a clearer night. This as the thirteenth 'Tanglewood on Parade." It might have been an unlucky number.

Register (e)
NEW HAVEN, Conn.
Independent
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Crowd of more than 9,000 gave group thunderous ovation, and particularly pianist Earl Wild for his superb artistry throughout "Concerto in F" and "Rhapsody in Blue."

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This is Morris Cove Day, annual production of "49 Groaners." It also marks homecoming of native son to Morris Cove. That would be Guy Masella, who with his orchestra provides music for Sea Cliff Inn phase of program tonight.

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That performance begins busy week for Guy, only one-armed saxophone player we've ever seen. Masella unit will be playing Exchange Club's Musical Festival on East Haven Green, Tuesday, at Hamden Plaza from 9 to 11 on Thursday night and at annual Feast of Assumption program, Woodbridge, following night.

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Incidentally, Guy is grateful to George Theodos of Goldie's Music Shop, who constructed special saxophone, according to his specifications, enabling him to continue playing after loss of arm in auto accident some 12 years ago.

Hampshire Gazette (e)
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Independent
Circ. 12,775
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The crowd included people of all ages, including many youngsters, from as far away as Poughkeepsie, N. Y.

The festivities started at 4:00 with an excellent performance, in the theatre shed, instead of the garden, of Mozart's Serenade for 13 Wind Instruments. At 5:45, a fanfare by Arthur Benjamin, conducted by Roger Voisin and performed by students, preceded a welcome by Ralph Berkowitz, dean of the Berkshire Music School.

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RED HOOK, N.Y.
ADVERTISER
W. 1,625
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Circ. 2,463
AUG 13 1959

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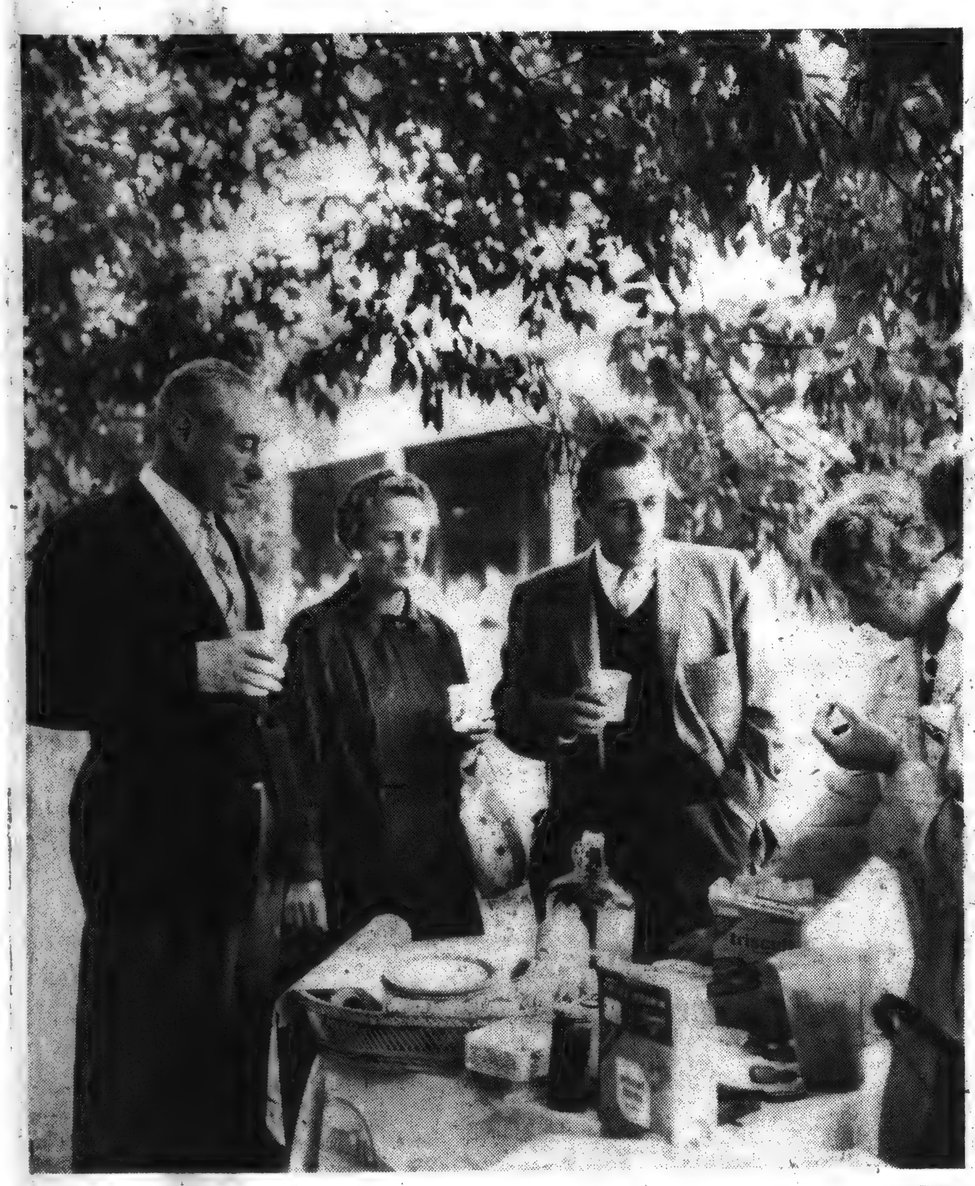
Eagle 8/15/57

The Social Whirl

TRADITIONALLY the biggest party event of a Berkshire summer is Tanglewood on Parade, replete with elaborate spreads of food and fluids on the lawn. Rain made this event a trifle spongy this season, but a few slickered souls partied anyway. Before and after the close of Tanglewood there were other social doings, including the opening of art exhibitions, garden club teas, and, of course, the never-ending parade of cocktail parties at the homes of the socially inclined.

Tague

With Mrs. Eleanor Arnold Clark of Great Barrington at opening of her month-long retrospective exhibition of paintings at the Berkshire Museum are Dr. and Mrs. Henry Field of Tyringham and Coconut Grove, Fla. He's a writer, archaeologist and anthropologist. Mrs. Field is a former lion tamer.



Tague

New York financier Girard L. Spencer, left, was host at one of Tanglewood on Parade's more elaborate spreads, held under a tree for shelter against rain. Martinis in gallon jug also helped.

Tague

Symbolic of socializing are cocktail glasses, one in each hand.

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702

Beethoven Works For Final Week At Tanglewood

Muisic of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood on Friday and Saturday evenings, August 7 and 8, at 8:30 p.m. and Sunday afternoon, August 9, at 2:30 p.m. Charles Munch, music director of the Boston Symphony Orchestra, will conduct on Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

The pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Rudolf Serkin and the Orchestra will be joined by the Festival Chorus, Hugh Ross, director.

Saturday evening's all-Beethoven concert, conducted by Pierre Monteux, will include the Overture to "Fidelio," Op. 72, and two symphonies — No. 6 in F major, the "Pastoral" Symphony, and No. 5 in C minor.

The festival will close on Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Charles Munch. Soloists will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass; and the Festival Chorus will be prepared by Hugh Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

The Boston Symphony's Saturday morning rehearsal on August 8 at 10 a.m. will be open to the public for the benefit of the Pension Fund.

The final concert in the Wednesday evening Chamber Music Series on August 5 at 8:30 in the Theatre-Concert Hall will feature the Kroll Quartet. The program will include: Beethoven's String Quartet in D major, Op. 18, No. 3; Hindemith's String Quartet No. 3, Op. 22; and Brahms' String Quartet in A minor, Op. 51, No. 2.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held on Thursday evening, August 6, between 6 and 11 p.m. Concerts by the various departments of the School, including orchestra, chamber music and choir, will be followed by picnic suppers on the Tanglewood lawn and a concert in the Music Shed at 8:15.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416

JUL 29 1959

The Music of Beethoven For Tanglewood Curtain

Final 1959 Concerts Next Week Will Feature the 'Pastoral,' the 'Ninth,' and Serkin as Soloist For the Fourth Piano Concerto

Music of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, on Friday and Saturday evenings, Aug. 7 and 8 at 8.30 and Sunday afternoon, Aug. 9 at 2.30. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the Orchestra on Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

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Ernst Krenek will speak at the final seminar in contemporary music presented under the auspices of the Fromm Music Foundation of Chicago. At 3.15 p. m. on Friday, Aug. 7, in the Chamber Music Hall, Mr. Krenek will introduce several of his own works including "Sechs Vermessene," for piano (1958); "Pentagram for Wind Quartet" (1957); and "String Quartet No. 6" (1936). Musical selections will be performed by Fromm Fellowship Players.

The final student concert of the Berkshire Music Center will be performed on Saturday afternoon, August 8, at 3 p. m. in the Music Shed. Prizes will be awarded during the intermission of this concert. The final student chamber music concert will be presented in the theater-concert hall on Sunday morning, Aug. 9 at 10. Friends of the Berkshire Music Center are invited to both events.

Complete programs for the week are as follows:

Wednesday, Aug. 5, 8.30, Chamber Music—Kroll Quartet
BEETHOVEN—String Quartet in D major, Op. 18, No. 3
HINDEMITH—String Quartet No. 3, Op. 22
BRAHMS—String Quartet in A minor, Op. 51, No. 2
Thursday, Aug. 6, 8.15, Music Shed—Tanglewood-on-Parade
Boston Pops Orchestra, Arthur Fiedler Conductor
GERSHWIN—An American in Paris
Piano Concerto in F (Soloist: Earl Wild)
Porgy and Bess Symphonic Picture for Orchestra
Rhapsody in Blue (Soloist: Earl Wild)
Strike Up the Band
Friday, Aug. 7, 8.30, Music Shed—Boston Symphony Orchestra—Charles Munch Conducting
BEETHOVEN—Symphony No. 4
Choral Fantasy with Piano (Soloist: Rudolf Serkin)
Piano Concerto No. 4 (Rudolf Serkin)
Saturday, Aug. 8, 8.30, Music Shed—Boston Symphony Orchestra—Pierre Monteux Conducting
BEETHOVEN—"Fidelio" Overture
Symphony No. 5
Symphony No. 6
Sunday, Aug. 9, 2.30, Music Shed—Boston Symphony Orchestra—Charles Munch Conducting
Ninth Symphony
(Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm).

7/30/59
MILLBROOK ROUND TABLE

August 7-8-9 Will Be Final Festival Week At Famed Tanglewood

Music of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Massachusetts, on Friday, and Saturday evenings, August 7 and 8 at 8:30 and Sunday afternoon, August 9 at 2:30. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the orchestra on Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

The pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Rudolf Serkin and the Orchestra will be joined by the Festival Chorus, Hugh Ross, director.

Saturday evening's all-Beethoven concert, conducted by Pierre Monteux, will include the Overture to "Fidelio," Op. 72 and two symphonies—No. 6 in F major, the "Pastoral" Symphony, and No. 5 in C minor.

The Festival will close on Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Charles Munch. Soloists will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass; and the Festival Chorus will be prepared by Hugh Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

The Boston Symphon's Saturday morning rehearsal on August 8 at 10 a.m. will be open to the public for the benefit of the Pension Fund.

RUDOLF SERKIN

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

JUL 18 1959

Whitestone

Adele Addison, soprano, will sing in Beethoven's Ninth Symphony when Charles Munch conducts the Boston Symphony at Tanglewood, Lenox, Mass., on Aug. 9.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775

JUL 31 1959

Final Concerts Set Aug. 7, 8, 9 At Tanglewood

Music of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, on Friday and Saturday evenings, Aug. 7 and 8, at 8:30, and Sunday afternoon, Aug. 9, at 2:30. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the orchestra on Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

The pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for piano, chorus and orchestra in which Rudolf Serkin and the orchestra will be joined by the Festival Chorus, Hugh Ross, director.

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The Boston Symphony's Saturday morning rehearsal on Aug. 8 at 10 a.m. will be open to the public for the benefit of the Pension Fund.

The final concert in the Wednesday evening Chamber Music Series on Aug. 5 at 8:30 in the Theatre-Concert Hall will feature the Kroll Quartet. The program will include: Beethoven's String Quartet in D major, Op. 18, No. 3; Hindemith's String Quartet No. 3, Op. 22, and Brahms' String Quartet in A minor, Op. 51, No. 2.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held on Thursday evening, Aug. 6, between 6 and 11. Concerts by the various departments of the school, including orchestra, chamber music and choir, will be followed by picnic suppers on the Tanglewood lawn and a gala concert in the Music Shed at 8:15. Arthur Fiedler will conduct the Boston Pops Orchestra in an all-Gershwin program with Soloist Earl Wild performing the Piano Concerto in F and the Rhapsody in Blue. Door prizes will be drawn at the intermission of the concert.

Final Berkshire Lecture August 5

7/31/59

The final Wednesday afternoon lecture in the Chamber Music Hall of the Berkshire Music Center at Lenox will take place on Aug. 5, and will be given by Hugh Ross, head of the Department of Choral Music at the Berkshire Music Center. He will discuss various aspects of choral music, and his talk will be open to the Friends of the Berkshire Music Center.

Page 4C
THURSDAY, JULY 30, 1959

Chatham Courier

Feature Music of Beethoven In Tanglewood's Final Week

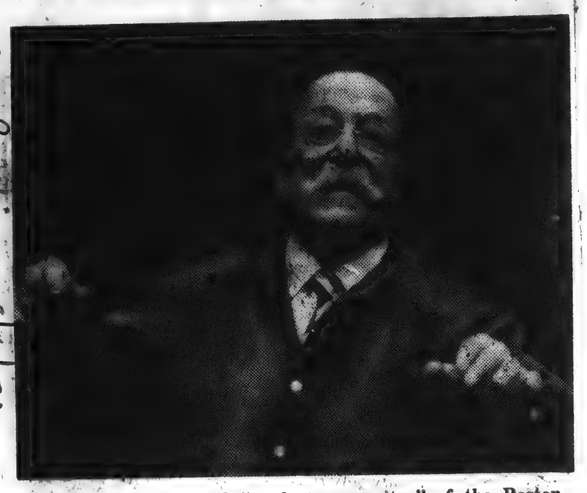
MUSIC OF BEETHOVEN will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Massachusetts, on Friday and Saturday evenings, August 7 and 8 at 8:30 and Sunday afternoon, August 9 at 2:30. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the Orchestra on Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

* * * *

THE PIANIST, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Rudolf Serkin and the Orchestra will be joined by the Festival Chorus, and Hugh Ross, Director.

168

Will Conduct Saturday



Pierre Monteux, noted "conductor emeritus" of the Boston Symphony Orchestra, will conduct an all-Beethoven concert in the Shed at Tanglewood on Saturday, Aug. 8, at 8.30 p. m. "Fidelio" Overture and Symphonies No. 5 and 6 will comprise the program. This portrait of Mr. Monteux is by the late Dr. Walter Strate of New York City.

Spr. Republican 8/2/59

News-Times (e)
DANBURY, Conn.
Independent
Circ. 18,203
AUG 1 - 1959

Concerts at Tanglewood Will End in Mid-August

Pianist Janna Dawson, wife of Berkshire Quartet violist David Dawson, will be guest artist with the Berkshire Quartet in the chamber music series at Music Mountain, Falls Village, at 4 p.m. tomorrow.

The program will include the Quartet in F by Ravel; the Sonata for Violin and Piano by Debussy, which will be performed by Mrs. Dawson and Urico Rossi, first violinist; and the Piano Quintet by Franck, which the guest artist will perform with the Quartet.

Clarinetist Benny Goodman and his daughter, Rachel, pianist, will be featured Aug. 9 in the Trio for piano, clarinet and viola by Mozart with Mr. Dawson on the violin.

Tanglewood to Close

Music of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass., Aug. 7 and 8 at 8:30 p.m. and Aug. 9 at 2:30 p.m.

Charles Munch, director of the Boston Symphony will conduct the orchestra Friday and Sunday, while the Saturday performance will be led by Pierre Monteux.

The pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor for Piano, Chorus and Orchestra.

Saturday evening's all-Beethoven concert will include the Overture to "Fidelio" Op. 72 and two symphonies—No. 6 in F major and No. 5 in C minor.

The Festival will close on Sunday with a performance of Beethoven's Ninth Symphony. Also on the program will be the Overture to "Coriolan."

The final concert in the Wednesday evening Chamber Music series on Aug. 5 at 8:30 p.m. in the Theatre-Concert hall will feature the Kroll Quartet.

Gershwin Festival

The highlight of this season's Tanglewood - on - Parade Thursday will be a Gershwin Festival concert in the Music Shed, performed by the Boston Pops orchestra under the direction of Arthur Fiedler at 8:15 p. m.

The gala concert will climax the annual benefit for the Berkshire Music Center, the Boston Symphony orchestra's summer school of music at Tanglewood.

Earl Wild will be soloist in two Gershwin selections, the Piano Concerto in F and Rhapsody in Blue. The program opening with "An American in Paris" will include a Symphonic Picture for Orchestra from "Porgy and Bess" and "Strike Up the Band."

Jacob's Pillow

Playing evenings at 9 o'clock Tuesday, Wednesday, Friday and Saturday, plus matinees at 4, Thursday through Saturday, the dance festival at Jacob's Pillow reverts to its popular format of works in ballet, modern and ethnic idioms.

Three compositions are set for premieres. Tania Karina and Oleg Sabline with Gayle Young and Kienka Devon will dance the U. S. premiere of "The Scarf," the tale of a hunchback and his secret love of a beautiful but insensitive princess.

World premieres of Nala Najan's "Fantasia del Poeta" and "Pandari Attam" are among Carola Goya and Matteo's four - part "Ethnic Cameos" series of dances from India, Polynesia, Japan and Spain.

Ted Shawn, the festival's founder-director, will make his only dance appearance of the season with Myra Kinch and her company in "The Sound of Darkness," inspired by the Sem Benelli play, "The Love of Three Kings."

Completing the picture will be the annual revival of the most popular work in Miss Kinch's comedy repertory, "Giselle's Revenge."

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
AUG 1 - 1959

Next Week Final Festival Week by BSO at Tanglewood

Music of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Friday and Saturday evenings, Aug. 7 and 8 at 8:30 and Sunday afternoon, Aug. 9 at 2:30. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the orchestra Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

Serkin Pianist

The pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Rudolf Serkin and the orchestra will be joined by the Festival Chorus, Hugh Ross, director.

Saturday evening's all-Beethoven concert, conducted by Pierre Monteux, will include the Overture to "Fidelio," Op. 72 and two symphonies—No. 6 in F major, the "Pastoral" Symphony, and No. 5 in C minor.

The Festival will close Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Charles Munch. Soloists will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass; and the Festival Chorus will be prepared by Hugh Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

Open to Public

The Boston Symphony's Saturday morning rehearsal Aug. 8 at 10 a.m. will be open to the public for the benefit of the Pension Fund.

The final concert in the Wednesday evening Chamber Music Series on Aug. 5 at 8:30 in the Theater-Concert Hall will feature the Kroll Quartet. The program will include: Beethoven's String Quartet in D major, Op. 18, No. 3; Hindemith's String Quartet No. 3, Op. 22; and Brahms' String Quartet in A minor, Op. 41, No. 2.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held on Thursday evening, Aug. 6, between 6 and 11 p.m. Concerts by the various departments of the School, including orchestra, chamber music and choir, will be followed by picnic suppers on the Tanglewood lawn and a gala concert in the Music Shed at 8:15. Arthur Fiedler will conduct the Boston Pops Orchestra in an all-Gershwin program with soloist Earl Wild performing the Piano Concerto in F and the Rhapsody in Blue. Door prizes will be drawn at the intermission of the concert.

Krenek to Speak

Ernst Krenek will speak at the final Seminar in Contemporary Music presented under the auspices of the Fromm Music Foundation of Chicago. At 3:15 p.m. on Friday, August 7, in the Chamber Music Hall, Mr. Krenek will introduce several of his own works including Sechs Vermessene, for Piano (1958); Pentagram for Wind Quartet (1957); and String Quartet No. 6 (1936). Musical selections will be performed by Fromm Fellowship Players.

The final student concert of the Berkshire Music Center will be performed on Saturday afternoon, August 8, at 3 p.m. in the Music Shed. Prizes will be awarded during the intermission of this concert. The final student chamber music concert will be presented in the Theater-Concert Hall on Sunday morning, August 9 at 10 o'clock. Friends of the Berkshire Music Center are invited to both events.

Week's Program

Complete programs for the week are as follows:

Wednesday, 8:30, Chamber Music, Kroll Quartet, Beethoven, String Quartet in D major, Op. 18, No. 3; Hindemith, String Quartet No. 3, Op. 22; Brahms, String Quartet in A minor, Op. 51, No. 2.

Thursday, 8:15, Music Shed, Tanglewood-on-Parade, Boston Pops Orchestra, Arthur Fiedler, conductor; Gershwin, An American in Paris; Piano Concerto in F (Soloist: Earl Wild); Porgy and Bess Symphonic Picture for Orchestra; Rhapsody in Blue (Soloist: Earl Wild); Strike Up the Band.

Friday, 8:30, Music Shed, Boston Symphony Orchestra, Charles Munch, conducting, Beethoven, Symphony No. 4; Choral Fantasy with Piano (Soloist: Rudolf Serkin); Piano Concerto No. 4 (Rudolf Serkin).

Saturday, 8:30, Music Shed, Boston Symphony Orchestra, Pierre Monteux, conducting, Beethoven, "Fidelio" Overture; Symphony No. 5; Symphony No. 6.

Sunday, 2:30, Music Shed, Boston Symphony Orchestra, Charles Munch, conducting, Beethoven, "Coriolan" Overture; Ninth Symphony; (Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm).

10B Spr. Republican 8/2/59

Second Thoughts On Music

Stern, Serkin, Monteux Week-End Concert Stars

Appearance of Famous Conductor Adds Luster; Munch and Boston Symphony Orchestra at Peak Form in Stunning Performances

By WILLARD M. CLARK

LENOX—Isaac Stern and Rudolf Serkin were the particular stars of the three week-end concerts devoted to the music of Johannes Brahms. The appearance of Pierre Monteux added luster to the week end which also found Charles Munch and the Boston Symphony players at peak form.

Pure Orchestra

The Friday evening, July 24, program conducted by Monteux contained some choice works. It opened with a stunning performance of the splendid arrangement by Ottorino Respighi of Bach's "Passacaglia and Fugue in C minor." Respighi did not seek to maintain organ effects, but made it a purely orchestral work.

Then there was our first hearing of the "Eleven Chorale Preludes" by Brahms as orchestrated by Virgil Thomson. The chorale preludes for organ were elegantly orchestrated by Thomson. The texture was transparent and seldom were the melodies forced to succumb to overdressing. It was all in perfect taste and as played by the orchestra a veritable tonal delight. We should like to hear them again.

Isaac Stern was at his most rewarding as he addressed himself to the Brahms' violin concerto. He was handsomely supported by the orchestra and there seemed to be a perfect mutuality between violinist and conductor. The Adagio, one of the most beautiful ever written, was played with superb depth and artistic feeling and it was never allowed to become cloying. Stern can toss off the most involved passages with ease and clarity.

Mr. Monteux concluded the program with an earthy, brilliant performance of Strauss' tone poem "Don Juan." The venerable conductor understood well the temperament of the ebuliant "Don" and the performance had gaiety, dash and a bit of nostalgia.

Towering Heights

The recent death of Ernest Bloch caused changes in Saturday night's program for Mr. Munch chose to program Bloch's "Schelomo," a work for cello and orchestra. With Samuel Mayes as cellist, the performance was little short of magnificent. It had dignity, strength and reached towering heights. Mayes is a great artist and makes his cello sing like a human voice. Conductor and cellist were in complete accord and a fine balance was maintained.

Walter Piston's third symphony was appropriately placed on this program. Surely he is the most significant American symphony composer. The work has real melodic appeal, particularly the Adagio which is rich enough in content to be taken out of contest and used as a concerto for orchestra. The composer was present to hear the performance and that always pleases a Tanglewood audience. The concert concluded with a well integrated performance of Brahms' second symphony. The first symphony was abandoned in favor of the second because of the length of the Bloch work.

Sunday afternoon was a gala concert because of the presence of Rudolf Serkin playing Brahms' first piano concerto. The whole performance was just as it should have been. Mr. Munch started things with a beautifully modulated performance of the "Variations On a Theme of Haydn." The clarity of this performance enabled us to marvel anew at the ingenuity and imagination of Brahms as a composer in this form.

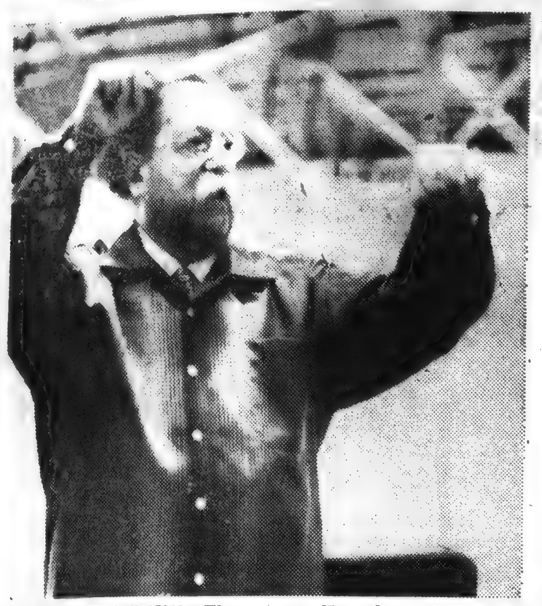
Aaron Copland is always certain of having one or more of his works played during a Berkshire Festival. This time, he was safely snuggled in between the "Variations" and the piano concerto. He had whipped up an orchestral suite from his opera "The Tender Land" and he directed the performance. As was to be expected it was a clever piece of writing and, to us, it was to be preferred to the opera. Incidentally, Copland is a much better orchestra conductor than are most of his colleagues whom we have heard.

Serkin and his instrumental colleagues under the direction of Mr. Munch reached a perfect accord during the performance of Brahms' first piano concerto. The lengthy introduction set the pace. Serkin was in rare form, much less nervous than he had seemed during rehearsal. His softest phrases were crystal clear, even far outside the music Shed and to the bravura passages he brought unsuspected strength. The performance always moved ahead, there was no lagging and at the conclusion the Shed rang with bravos which were truly deserved.

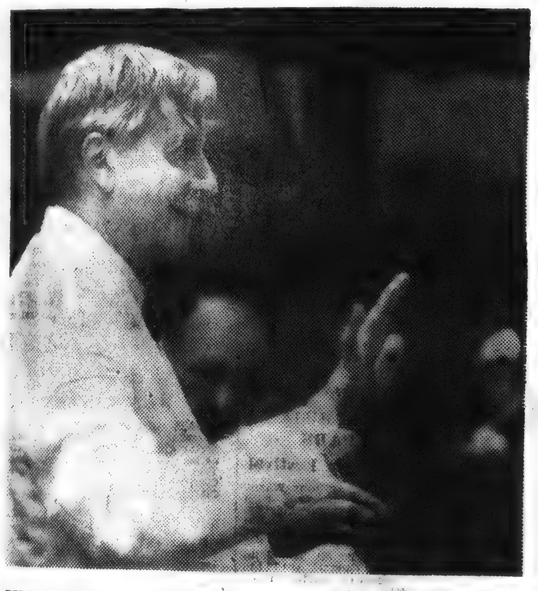
Students in Stride

The Student Orchestra has hit its stride and last Thursday night provided a delectable performance of Faure's Melli-sande" under the direction of Charles Munch. It was a delicate, beautifully shaded performance, one of the best we have ever heard from a Student Orchestra. There was always a splendid performance of the first movement of the Beethoven "Concerto No. 5 in E flat major."

The pianist was Eugenia Hyman and the conductor was Thomas Griswold. Young Mr. Griswold is, we believe, a member of the music department of Williams College. He has learned a lot about conducting since we last heard him and the concerto was well served by pianist and conductor. Miss Hyman provided some fine touches and a penetrating interpretation.



PIERRE MONTEUX—The veteran French conductor will lead Saturday night's concert at the Berkshire Festival.



CHARLES MUNCH—The Boston Symphony conductor will close festival with Beethoven Ninth next Sunday.

Clemens Kalischer and Gus Manos

MUSIC AND ACOUSTICS—A view of the new orchestral shell over the stage in The Shed at the Berkshire Festival. It is made of triangular plywood panels and was designed by Eero Saarinen. The summer series ends next Sunday.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

1959

Concluding Berkshire Weekend

The concluding week-end of the 1959 Berkshire Festival by the Boston Symphony Orchestra, at Tanglewood in Lenox, will be Aug. 7, 8 and 9. Music of Beethoven will be featured.

Programs of the week:

This afternoon at 2:30, Music Shed, Charles Munch conducting. Tcherepnin: Symphony No. 4, in E; Mendelssohn: Violin Concerto, Isaac Stern soloist; Schumann: Symphony No. 2, in C major.

Wednesday evening at 8:30, Theater-Concert Hall. The Kroll Quartet. Beethoven: Quartet in D major, Op. 18, No. 3; Hindemith: Quartet No. 3; Brahms: Quartet in A minor, Op. 51, No. 2.

Thursday evening at 8:15, Music Shed, "Tanglewood on Parade." Boston Pops Orchestra, conducted by Arthur Fiedler. Gershwin: An American in Paris," Piano Concerto in F, soloist, Earl Wild; "Porgy and Bess" Symphonic Picture; "Rhapsody in Blue," soloist, Earl Wild; "Strike Up the Band."

Friday evening at 8:30, Music Shed, Charles Munch conducting. Beethoven: Symphony No. 4; Choral Fantasy With Piano, soloist, Rudolf Serkin; Piano Concerto No. 4, soloist, Rudolf Serkin.

Saturday evening at 8:30, Music Shed, Pierre Monteux conducting. Beethoven: "Fidelio" Overture, Symphony No. 5, "Pastoral" Symphony.

Sunday afternoon, Aug. 9, at 2:30, Music Shed, Charles Munch conducting. Beethoven: "Coriolan" Overture; Ninth Symphony, soloists, Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

AUG 2 1959

Final Berkshire Festival Week at Tanglewood

Music of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass., on Friday and Saturday evenings at 8:30 and on Sunday afternoon, Aug. 9, at 2:30. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the Orchestra on Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

The pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Rudolf Serkin and the Orchestra will be joined by the Festival Chorus, Hugh Ross Director.

Saturday evening's all-Beethoven concert, conducted by Pierre Monteux, will include the Overture to "Fidelio," Op. 72 and two symphonies — No. 6 in F major, the "Pastoral" Symphony, and No. 5 in C minor.

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Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held on Thursday evening, Aug. 6, between and 11 p.m. Concerts by the various departments of the School, including orchestra, chamber music and choir, will be followed by picnic suppers on the Tanglewood lawn and a gala concert in the Music Shed at 8:15. Arthur Fiedler will conduct the Boston Pops Orchestra in an all-Gershwin program with soloist Earl Wild performing the Piano Concerto in F and the Rhapsody in Blue. Door prizes will be drawn at the intermission of the concert.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

AUG 1 - 1959

Beethoven Works Planned Last Weekend Of Berkshire Festival

Music of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, on Friday, and Saturday evenings, August 7 and 8 at 8:30 and Sunday afternoon, Aug. 9 at 2:30. Charles Munch, Music Director of the Boston Symphony orchestra, will conduct the orchestra on Friday and Sunday, while the Saturday concert will be under the direction of Pierre Monteux.

The pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for Piano Chorus and Orchestra in which Rudolf Serkin and the Orchestra will be joined by the Festival Chorus, Hugh Ross Director.

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The Festival will close on Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Charles Munch, Soloists will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass; and the Festival Chorus will be prepared by Hugh Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

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Tanglewood on Parade the annual benefit for the Berkshire Music Center, will be held on Thursday evening, August 6, between 6 and 11 p.m. Concerts by the various departments of the School, including orchestra chamber music and choir, will be followed by picnic suppers on the Tanglewood lawn and a gala concert in the Music Shed at 8:15. Arthur Fiedler will conduct the Boston Pops orchestra in an all-Gershwin program with soloist Earl Wild performing the Piano Concerto in F and the Rhapsody in Blue. Door prizes will be drawn at the intermission of the concert.

Ernst Krenek will speak at the final Seminar in Contemporary Music presented under the auspices of the Fromm Music Foundation of Chicago. At 3:15 p.m. on Friday, August 7, in the Chamber Music Hall, Mr. Krenek will introduce several of his own works including Sechs Vermessene, for Piano (1958); Pentagram for Wind Quartet (1957) and String Quartet No. 6 (1936). Musical selections will be performed by Fromm Fellowship Players.

The final student concert of the Berkshire Music Center will be performed on Saturday afternoon, August 8, at 3 p.m. in the Music Shed. Prizes will be awarded during the intermission of this concert. The final student chamber music concert will be presented in the Theatre-Concert Hall on Sunday morning, August 9 at 10

170 Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 106,090
AUG 2 1959

MUSIC

Berkshire Festival Entering Final Week

By GORDON E. ARMSTRONG

This is the "big week" at the Berkshire Music Festival which completes another season with next Sunday afternoon's concert. Surely the final week of activities at Tanglewood may be so termed since Thursday's Tanglewood on Parade highlights an unusual concentration of festival programs. The now traditional culmination of the festival's season is to be a presentation of Beethoven's Ninth Symphony in the closing concert a week from today.

Tanglewood on Parade, the annual benefit for the Boston Symphony's music school at the festival, the Berkshire Music Center, is invariably a seasonal highlight and draws one of the largest audiences to the festival grounds. Thursday's schedule has been patterned on those of former years with the idea of presenting visitors with a "bird's-eye view" of all of the festival's activities, both in the school and the concert hall.

While there will be earlier events on Thursday, the principal Tanglewood on Parade schedule will commence with a "fanfare and welcome" at 5:45 p. m. From 6 to 7, there will be simultaneous programs in the various departments of the school and visitors will be welcome to attend concerts by the student orchestra, the Tanglewood Choir, and the composition department. Supper hour will follow, when picnickers on the grounds will be entertained by a choral group singing on the porch of the Main House.

BLAKE STERN

The Boston Pops Orchestra, conducted by Arthur Fiedler, makes its annual festival appearance in the Music Shed concert which follows at 8:15. Fiedler will conduct an all-Gershwin program in which pianist Earl Wild will have a busy time of it. The celebrated Gershwin interpreter is to be the soloist in both the Concerto in F and the Rhapsody in Blue. Robert Russell Bennett's symphonic picture of "Porgy and Bess" and "An American in Paris" will help to make it "A Gershwin Festival," as the program has been named.

The final group of weekend concerts will feature works by Beethoven. Friday evening's program will present pianist Rudolph Serkin in the Piano Concerto No. 4 and the Choral Fantasy. The Festival Chorus will join with orchestra and soloist in the latter presentation. Dr. Munch will also conduct Beethoven's Symphony No. 4 to round out the program.

Guest conductor, Pierre Monteux, will be on the podium for another all-Beethoven program on Saturday evening. This concert will present the "Fidelio" Overture and the Symphonies No.'s 5 and 6.

ARTHUR FIEDLER

Dr. Munch will be back on the conductor's stand for the presentation of the "Ninth" in next Sunday's final program. The Festival Chorus, prepared by Hugh Ross and Alfred Nash Patterson, will also be back to participate. Of the soloists are to be Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass. The Overture to "Coriolan" will open the program.

Here are a few more notes with regard to the festival's final week. The Kroll Quartet will give the concluding concert of the Chamber Music Series in the Theater-Concert Hall on Wednesday evening. Their program lists Beethoven's String Quartet in D major (Op. 18, No. 3), Hindemith's Quartet No. 3, and the String Quartet in A minor (Op. 51, No. 2), by Brahms. Composer Ernst Krenek will be the speaker at the final Seminar in Contemporary Music on Friday afternoon at 3:15. The Fromm Fellowship Players will perform several of the composer's chamber works in this program. One last note concerns the final rehearsal of the Boston Symphony next Saturday morning at 10. This will be open to the public for the benefit of the Pension Fund.

Earl Wild, pianist, will be the soloist at the annual Tanglewood-on-Parade concert for the benefit of the Berkshire Music Center Scholarship Fund on Thursday in Lenox, Mass. Arthur Fiedler will conduct the Boston Pops Orchestra through an all Gershwin program which will feature the Concerto in F for piano and orchestra and the Rhapsody in Blue. The program will be interspersed with the famous Boston Pops encores. Events of Tanglewood-on-Parade will open at 4 p.m. with a concert in the garden; the gala concert taking place at 8:15 p.m.

SCHENECTADY, N.Y.
GAZETTE
D. 46,209
AUG 3 1959

Berkshire Festival to End Saturday, Aug. 8

Music of Beethoven will be featured in the final weekend concerts of the Berkshire Festival of Music to be held in the music shed at Tanglewood Lenox, Mass., Friday and Saturday at 8:30 p.m. and Sunday at 2:30 p.m.

CHARLES MUNCH, music director of the Boston Symphony Orchestra, will conduct the Friday evening and Sunday afternoon concerts and the Saturday evening concert will be under the direction of Pierre Monteux.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held Thursday between 6 and 11 p.m.

The Boston Symphony's Saturday morning rehearsal at 10 a.m. will be open to the public as a benefit for the orchestra's pension fund.

* * *

RUDOLF SERKIN will be the soloist in Beethoven's "Fourth Piano Concerto" closing the Friday evening program. Dr. Munch will also conduct the "Fourth Symphony" and the "Fantasy in C minor for Piano, Chorus and Orchestra" with Serkin and the orchestra joined by the Festival chorus, Hugh Ross, director.

Monteux' Saturday program will include the "Overture to Fidelio, opus 72" and two symphonies, Number 6 in F major," the Pastoral Symphony, and the "Number 5 in C minor."

* * *

BEETHOVEN'S "Ninth Symphony" will close the festival on Sunday afternoon. Dr. Munch's program will open with the "Overture to Coriolan." Soloists for the Choral Symphony will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The Festival Chorus will be prepared by Hugh Ross and Alfred Nash Patterson.

The final concert in the Wednesday evening Chamber Music Series at 8:30 p.m. in the Theatre-Concert Hall will feature the Kroll Quartet. The program will include the Beethoven "String Quartet in D major, opus 18, number 3"; Hindemith's "String Quartet number 3, opus 22"; and Brahms' "String Quartet in A minor, opus 51, number 2."

* * *

THE THURSDAY Tanglewood on Parade event will include concerts by the various departments of the school including orchestra, chamber music and choir and a gala concert in the Music Shed at 8:15 o'clock. Arthur Fiedler will conduct the Boston Pops Orchestra in an all-Gershwin program with soloist Earl Wild performing the "Piano Concerto in F" and the "Rhapsody in Blue."

The final student concert of the Berkshire Music Center will be presented Saturday at 3 p.m. in the music shed. The final student chamber music concert will be given in the Theatre-Concert Hall Sunday at 10 a.m.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,699
AUG 2 1959

Beethoven Final At Tanglewood

Music of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass., on Friday and Saturday, Aug. 7 and 8, at 8:30 p.m. and Sunday, Aug. 9, at 2:30 p.m. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the orchestra on Friday evening and Sunday afternoon. The Saturday evening concert will be under the direction of Pierre Monteux.

The pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for piano, chorus and orchestra, in which Mr. Serkin and the orchestra will be joined by the Festival Chorus directed by Hugh Ross.

Saturday evening's all-Beethoven concert will include the Overture to "Fidelio," Op. 72 and symphonies No. 6 in F major (the "Pastoral" Symphony) and No. 5 in C minor.

The Festival will close on Sunday afternoon with a performance of Beethoven's Ninth Symphony. Soloists will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass; and the festival chorus. The program will open with the Overture to "Coriolan."

The Boston Symphony's Saturday rehearsal on Aug. 8 at 10 a.m. will be open to the public for the benefit of the Pension Fund.

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 28,248 S. 29,226
AUG 2 1959

Tanglewood Finale to Offer Beethoven Music

Music of Beethoven will be feature in the final concerts of the Berkshire festival in the Music shed at Tanglewood, Lenox, Mass., on Friday and Saturday night at 8:30 o'clock and Sunday afternoon, Aug. 9, at 2:30 o'clock. Charles Munch, music director of the Boston Symphony orchestra, will conduct the orchestra on Friday night and Sunday afternoon, while the Saturday night concert will be under the direction of Pierre Monteux.

The pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch also will conduct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Mr. Serkin and the orchestra will be joined by the Festival chorus, Hugh Ross, director.

Saturday night's all-Beethoven concert, conducted by Mr. Monteux, will include the Overture to "Fidelio," Op. 72, and two symphonies — No. 6 in F major, the "Pastoral" Symphony, and No. 5 in C minor.

The festival will close next Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Mr. Munch. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass; and the Festival chorus will be prepared by Mr. Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

The Boston symphony's Saturday morning rehearsal at 10 o'clock will be open to the public for the benefit of the Pension fund.

The final concert in the Wednesday night Chamber Music series on Aug. 5, 8:30 o'clock, in the Theater-Concert hall, will feature the Kroll quartet. The program will include Beethoven's String Quartet in D major, Op. 18, No. 3; Hindemith's Quartet No. 3, Op. 22; and Brahms' String Quartet in A minor, Op. 51, No. 2.

Tanglewood on Parade, the annual benefit for the Berkshire Music center, will be conducted on Thursday night, between 6 and 11 o'clock. Concerts by the various department of the school, including orchestra, chamber music and choir, will be featured with picnic suppers afterward on the Tanwood lawn and a concert in the Music shed at 8:15 o'clock. Arthur Fiedler will conduct the Boston Pops orchestra in an all-Gershwin program with soloist Earl Wild performing the Piano Concerto in F and the Rhapsody in Blue.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
AUG 2 1959

Rehearsal for Beethoven's Ninth at Tanglewood

The final concert of the 1959 Berkshire Festival at Tanglewood, Lenox, takes place in the Shed next Sunday afternoon, Aug. 9, with a performance of Beethoven's Ninth Symphony. Here you see soloists rehearsing with Dr. Charles Munch, musical director. The soloists include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor, and Donald Gramm, bass. The Festival Chorus also takes part in Beethoven's Ninth. (This photo by Whitestone of Lenox).

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

FESTIVAL LISTS BEETHOVEN FOR FINAL FEATURE

Tanglewood to Present 9th Symphony Sunday, 'Parade' Thursday

LENOX — Music of Beethoven will be featured in the final concerts of the Berkshire Festival at Tanglewood Friday and Saturday nights at 8.30 and next Sunday afternoon at 2.30. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the orchestra Friday night and Sunday afternoon. The Saturday night concert will be under the direction of Pierre Monteux.

Serkin Soloist

Rudolf Serkin, pianist, will be soloist in Beethoven's "Fourth Piano Concerto" closing the Friday program.

The festival ends Sunday afternoon with a performance of Beethoven's Ninth Symphony. Soloists will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass. The Festival Chorus will be prepared by Hugh Ross and Alfred Nash Patterson.

The final concert in the Wednesday evening chamber music series at 8.30 in the Theatre-Concert Hall will feature the Kroll Quartet.

Annual "Parade"

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held Thursday from 6 to 11 p. m. Concerts by the various departments of the school, including orchestra, chamber music and choir, will be followed by picnic suppers on the Tanglewood lawn and a gala concert in the Music Shed at 8.15. Arthur Fiedler will conduct the Boston Pops Orchestra in an all-Gershwin program with soloist Earl Wild performing the "Piano Concerto in F" and the "Rhapsody in Blue." Door prizes will be drawn at the intermission of the concert.

Programs in Full

Complete programs for the week are as follows:

Wednesday, Aug. 5, 8.30, Chamber Music, Kroll Quartet
BEETHOVEN ... String Quartet in D major, Op. 18, No. 3
HINDEMITH ... String Quartet No. Op. 22
BRAHMS ..... String Quartet in A minor, Op. 51, No. 2
Thursday, Aug. 6, 8.15, Music Shed, Tanglewood on Parade, Boston Pops Orchestra, Arthur Fiedler conductor:
GERSHWIN .... An American in Paris
Piano Concerto in F (Soloist: Earl Wild)
Porgy and Bess Symphonic Picture for Orchestra
Rhapsody in Blue (Soloist: Earl Wild)
Strike Up the Band
Friday, Aug. 7, 8.30, Music, Boston Symphony Orchestra, Charles Munch conducting:
BEETHOVEN .... Symphony No. 4
Choral Fantasy with Piano (Soloists: Rudolf Serkin)
Piano Concerto No. 4 (Rudolf Serkin)
Friday, Aug. 7, 8.30, Music Shed,

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
AUG 4 1959

Tanglewood Finale

Music of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass., on Friday and Saturday evenings, Aug. 7 and 8 at 8:30, and Sunday afternoon, Aug. 9 at 2:30. Charles Munch, director of the Boston Symphony, will conduct the orchestra on Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

The pianist Rudolf Serkin will be soloist in Beethoven's Fourth Piano Concerto Friday. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus, and Orchestra, in which Mr. Serkin and the orchestra will be joined by the Festival Chorus, of which Hugh Ross is director.

Saturday evening's Beethoven concert, conducted by Pierre Monteux, will include the Overture to "Fidelio," Op. 72, and two symphonies — No. 6 in F major, the "Pastoral," and No. 5 in C minor.

The Festival will close on Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Dr. Munch. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass; and the Festival Chorus will be prepared by Hugh Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

The Boston Symphony's Saturday morning rehearsal on Aug. 8 at 10 a.m. will be open to the public for the benefit of the Pension Fund.

The final concert in the Wednesday evening Chamber Music Series on Aug. 5 at 8:30 in the Theater-Concert Hall will feature the Kroll Quartet. The program will include Beethoven's String Quartet in D major, Op. 18, No. 3; Hindemith's No. 3, Op. 22; and Brahms' in A minor, Op. 51, No. 2.

Tanglewood Festiv'l Enters Final Week

Music of Beethoven will be featured in the finalconcerts of the Berkshire Festival in the Music Shed at Tanglewood, in Lenox, this Friday and Saturday evenings, Aug. 7 and 8, at 8:30 and Sunday afternoon, August 9, at 2:30. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the Orchestra on Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

The pianist, Rudolph Serkin, will be soloist in Beethovens's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Rudolf Serkin and the Orchestra will be joined by the Festival Chorus, Hugh Ross Director.

Saturday evening's all-Beethoven concert, conducted by Pierre Monteux, will include the Overture to "Fidelio," Op. 72 and two symphonies - No. 6 in F major, the "Pastoral" Symphony, and No. 5 in C minor.

The Festival will close on Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Charles Munch. Soloists will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Chorus will be prepared by Hugh Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

The Boston Symphony's Saturday morning rehearsal on August 8 at 10 a. m. will be open to the public for the benefit of the Pension Fund.

The final concert in the Wednesday evening Chamber Music Series on August 5 at 8:30 in the Theatre-Concert Hall will feature the Kroll Quartet.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held on Thursday evening, August 6, between 6 and 11 p. m. Concerts by the various departments of the School, including orchestra, chamber music and choir, will be followed by picnic suppers on the Tanglewood lawn and a gala concert in the Music Shed at 8:15. Arthur Fiedler will conduct the Boston Pops Orchestra in an all-Gerswin proram with soloist Earl Wild performing the Piano Concerto in F and the Rhapsody in Blue. Door prizes will be drawn at the intermission of the concert.

The final student concert of the Berkshire Music Center will be performed on Saturday afternoon, Aug. 8, at 3 p. m. in the Music Shed. Prizes will be awarded during the intermission of this concert. The final student chamber music concert will be presented in the Theatre-Concert Hall on Sunday morning, August 9 at 10 o'clock. Friends of the Berkshire Music Center are invited to both events.

New Lebanon Echo 8/4/59

Berkshire Festival Moves On to Its Closing Week

Isaac Stern Violin Soloist This Afternoon; Tanglewood-On-Parade Thursday; Final Shed Concert One Week From Today

LENOX—The next-to-last Sunday afternoon concert of the Berkshire Festival here at Tanglewood takes place in the Music Shed today, beginning at 2.30. Dr. Charles Munch will conduct the Boston Symphony Orchestra, and the soloist will be Isaac Stern in a performance of Violin Concerto in E Minor by Mendelssohn. This afternoon's program opens with Symphony No. 4 by Alexander Tcherepnin. The program will close with Schumann's Symphony No. 2 in C Major.

Tanglewood-On-Parade

Wednesday night at 8.30 in the Theater-Concert Hall will bring the final program in the Chamber Music Series and will feature the Kroll Quartet in compositions by Beethoven, Hindemith and Brahms. It will be the String Quartet in D major, Op. 18, No. 3 by Beethoven; String Quartet No. 3, Op. 22 by Hindemith, and String Quartet Op. 51, No. 2 by Brahms.

Tanglewood-on-Parade, the annual colorful benefit for the Berkshire Music Center, takes place Thursday evening from 6 to 11 p. m. This event comprises concerts by the various departments of the school, including orchestra, chamber music and choir, to be followed by picnic suppers on the Tanglewood lawns. In the Shed, starting at 8.15, Arthur Fiedler will conduct the Boston Pops Orchestra in an All-Gershwin program. Earl Wild is soloist in the Piano Concerto in F and in the Rhapsody in Blue. There will be performances of An American in Paris, Porgy and Bess Symphonic Picture for Orchestra, and Strike Up the Band, along with many noted Boston Pops encores.

Music of Beethoven will be featured in the final concerts in the Music Shed on Friday and Saturday evenings, Aug. 7 and 8 at 8.30 and Sunday afternoon, Aug. 9 at 2.30. Charles Munch, music director of the Boston Symphony Orchestra, will conduct Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

Rudolf Serkin

Pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony, and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Rudolf Serkin and the orchestra will be joined by the Festival Chorus, Hugh Ross director.

Saturday evening's All-Beethoven concert, conducted by Pierre Monteux, will include the Overture to "Fidelio," Op. 72 and two symphonies-No. 6 in F major, the "Pastoral" Symphony, and No. 5 in C minor.

The Festival will close next Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Charles Munch. Soloists will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass; and the Festival Chorus will be prepared by Hugh Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

EARL WILD

The Boston Symphony's Saturday morning rehearsal on Aug. 8 at 10 a. m. will be open to the public for the benefit of the Pension Fund.

Ernst Krenek will speak at the final seminar in contemporary music presented under the auspices of the Fromm Music Foundation of Chicago. At 3.15 p. m. on Friday, Aug. 7, in the Chamber Music Hall, Mr. Krenek will introduce several of his own works including "Sechs Vermessene," for piano (1958); "Pentagram for Wind Quartet" (1957); and "String Quartet No. 6" (1936). Musical selections will be performed by Fromm Fellowship Players.

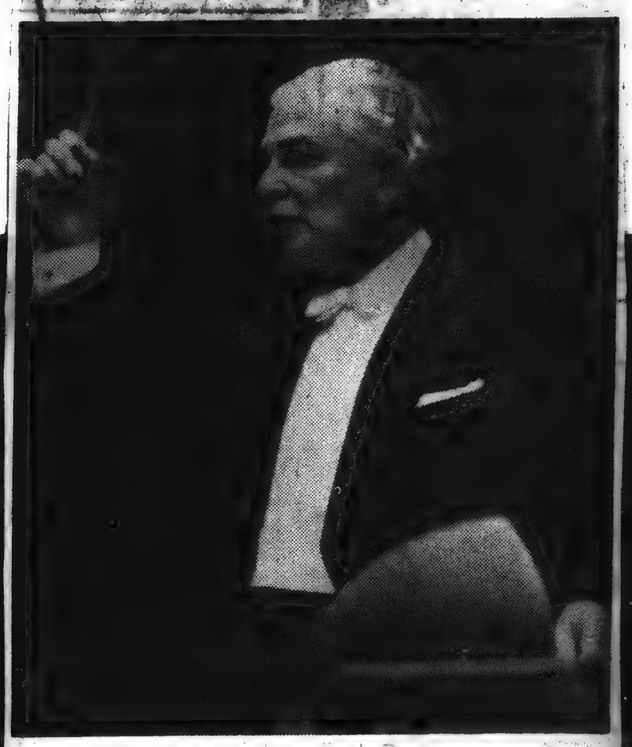
Final Student Concert

The final student concert of the Berkshire Music Center will be performed on Saturday afternoon, August 8, at 3 p. m. in the Music Shed. Prizes will be awarded during the intermission of this concert. The final student chamber music concert will be presented in the theater-concert hall on Sunday morning, Aug. 9 at 10. Friends of the Berkshire Music Center are invited to both events.

Programs for the closing week are as follows:

WEDNESDAY, Aug. 5, 8.30, Chamber Music—Kroll Quartet
BEETHOVEN—String Quartet in D major, Op. 18, No. 3
HINDEMITH—String Quarter No. 3, Op. 22
BRAHMS—String Quarter in A minor, Op. 51, No. 2
THURSDAY, Aug. 6, 8.15, Music Shed—6 Tanglewood-on-Parade
Boston Pops Orchestra, Arthur Fiedler Conductor
GERSHWIN—An American in Paris
Piano Concerto in F (Soloist: Earl Wild)
Porgy and Bess Symphonic Picture for Orchestra
Rhapsody in Blue (Soloist: Earl Wild)
Strike Up the Band
FRIDAY, Aug. 7, 8.30, Music Shed—Boston Symphony Orchestra—Charles Munch Conducting
BEETHOVEN—Symphony No. 4
Choral Fantasy with Piano (Soloist: Rudolf Serkin)
Piano Concerto No. 4 (Rudolf Serkin)
SATURDAY, Aug. 8, 8.30, Music Shed—Boston Symphony Orchestra—Pierre Monteux Conducting
BEETHOVEN—"Fidelio," Overture
Symphony No. 5
Symphony No. 6
SUNDAY, Aug. 9, 2.30, Music Shed—Boston Symphony Orchestra—Charles Munch Conducting
Ninth Symphony
(Adele Addison, Florence Kopleff, Blake Stern, Donald Gramm).

Boston Pops Conductor



Arthur Fiedler, who will conduct the Boston Pops Orchestra in an all-Gershwin program at the annual Tanglewood-on-Parade benefit for the Berkshire Music Center on Thursday night, Aug. 6. Activities at Tanglewood Thursday begin with the traditional fanfare at 6 p. m. and will feature demonstrations by all departments of the Berkshire Music Center. Mr. Fiedler and the Pops Orchestra begin their concert in the Shed at 8.15 p. m. Pianist Earl Wild will be guest soloist. (Photo of Mr. Fiedler by Boris and Milton.)

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

AUG 6 1959

Tanglewood Announces Last Weekend

Music of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Massachusetts, on Friday and Saturday evenings, August 7 and 8 at 8:30 and Sunday afternoon, August 9 at 2:30. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the Orchestra on Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

The pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Rudolf Serkin and the Orchestra will be joined by the Festival Chorus, Hugh Ross Director.

Saturday evening's all-Beethoven concert, conducted by Pierre Monteux, will include the Overture to "Fidelio," Op. 72 and two symphonies — No. 6 in F major, the "Pastoral" Symphony, and No. 5 in C minor.

The Festival will close on Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Charles Munch. Soloists will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass, and the Festival Chorus will be prepared by Hugh Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

The Boston Symphony's Saturday morning rehearsal on August 8 at 10 a.m. will be open to the public for the benefit of the Pension Fund.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held tonight, Thursday evening, August 6, between 6 and 11 p.m. Concerts by the various departments of the School, including orchestra, chamber music and choir, will be followed by picnic suppers on the Tanglewood lawn and a gala concert in the Music Shed at 8:15. Arthur Fiedler will conduct the Boston Pops Orchestra in an all-Gershwin program with soloist Earl Wild performing the Piano Concerto in F and the Rhapsody in Blue. Door prizes will be drawn at the intermission of the concert.

Ernst Krenek will speak at the final Seminar in Contemporary Music presented under the auspices of the Fromm Music Foundation of Chicago, at 3:15 p.m. on Friday, August 7, in the Chamber Music Hall. Mr. Krenek will introduce several of his own works including Sechs Vermessene, for Piano (1958); Pentagram for Wind Quartet (1957); and String Quartet No. 6 (1936). Musical selections will be performed by Fromm Fellowship Players.

The final student concert of the Berkshire Music Center will be performed on Saturday afternoon, August 1, at 3 p.m. in the Music Shed. Prizes will be awarded during the intermission of this concert. The final student chamber music concert will be presented in the Theatre Concert Hall on Sunday evening, August 9 at 10 o'clock. Friends of the Berkshire Music Center are invited to both events.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

AUG 6 1959

Music Review

Kroll String Quartet

By JAY C. ROSENFELD

THE KROLL String Quartet program in the theater-concert hall at Tanglewood last night was the final event of the season in the Wednesday evening chamber music series. The Krolls adhered last night to the pattern they had set in the program with which they had opened this series, on July 1, by playing an early Beethoven, then a provocative late contemporary work and ending with a quartet from the standard repertory.

Last night the latest work was the Hindemith third quartet, opus 22. Hindemith has been in the forefront of the world musical picture so long (he was on the faculty of the Berkshire Music Center in 1942) that he no longer is regarded as an *enfant terrible*, but no inexperienced ear will accept gratefully the opening development of this 37-year-old quartet heard last night.

* * *

IT STARTS with a fugal statement by the first violin solo in which the rhythm is not only irregular; the importance of bar lines is arbitrary. The viola enters after a short four bars and while a diaphanous clarity is maintained, due probably to a happy combination of the composer and the Krolls' lucidity, there is a disregard, more properly a disdain, for the pleasantness or disagreeableness of the sounds produced en route.

Hindemith is a most articulate artist, both as lecturer on music and as composer. He bases his method on the natural laws of sound and claims there is no flaw in his logic and while he rejects the old system of chords in thirds tied to a diatonic scale, he would no doubt protest an atonal accusation. He is no innovator for the mere sake of noncomformity. He is an original musical thinker, and, as does every vital and aspiring composer, continually seeks to widen the method of expression. He succeeds on two points; The actual score and his knowledge of the potentialities of the instruments. In the fascinating third movement (of the five in this quartet) a combination of muted strings, in a pleasantly gargling lower string-crossing idiom for the violins and plucking in the two lower instrufments, there is a gem-like miniature masterpiece.

* * *

IT IS a mark of the performance that the inner workings of this quartet were never more transparent. Thus what the Krolls did with the most intricate of their tasks will suggest what they did with the Beethoven D major, opus 18, No. 3, and with the Brahms A minor, opus 51, No. 2. The members of the quartet are William Kroll and Louis Graeler, violins, David Mankowitz, viola, and Avron Twerdowsky, cello.

It would be idle to compute the number of times Kroll has played either or both of these *chef d'oeuvres* or the years in which he has literally bathed in them, or to mention the great traditions of which he is the heir and torch-bearer from his own renowned teacher Kneisel. But if anyone is entitled to be considered an authority in this field it is William Kroll. And yet, there is no predetermined formula to his reading of the masterpieces. Each performance seems to have new refinements and additional evidence of continual analysis.

* * *

THIS IS a virtuoso quartet, but their amazing brilliance in the livelier portions of the music is matched by the deep-felt beauty of the more expressive movements. The Beethoven andante was played "con" more "moto" than we are accustomed to hear it, and we might have argued that a more placid mood befits it. But tempo differences of opinion sometimes are like arguments over the superiority of coffee with one lump or two. On the other hand, we could not have been more content than with the Brahms minuet in which the most serene gratification was established.

When music is recreated as happens at such a Kroll quartet concert, it takes a minute of thought after the performance to notice that the means, the glowing tone and the incandescent execution, have been the elements which produced this greater and higher pleasure. The audience recalled the Krolls until they favored them with the lovely adagio of Haydn, from the quartet Op. 77, No. 1.

Millbrook Round Table 8/6/59

Final Week End Set At Berkshire Festival

The final week end of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts will open Friday night with an all-Beethoven program conducted by Charles Munch, the orchestra's music director in the Music Shed at 8:30 p.m. Pierre Monteux will conduct the concert on Saturday evening, August 8 at 8:30 and Dr. Munch the closing concert on Sunday afternoon, August 9 at 2:30. These two concerts will also feature music of Beethoven.

Friday night's program will include Beethoven's Symphony No. 4, the Fantasy in C minor for Piano, Chorus and Orchestra and the Fourth Piano Concerto. Rudolf Serkin will be soloist.

On Saturday evening Mr. Monteux will open with the "Fidelio" Overture followed by the Fifth and Sixth Symphonies.

Dr. Munch will close the 1959 Berkshire Festival season traditionally with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor and Donald Gramm, bass. The Festival Chorus has been trained by Hugh Ross and Alfred Nash Patterson.

The Boston Symphony's final rehearsal on Saturday morning, August 8 at 10 o'clock will be open to the public for the benefit of the Pension Fund.

Friends of the Berkshire Music Center may enjoy the final lecture in the Seminar in Contemporary Music on Friday at 3:15, in which the speaker will be the noted composer Ernst Krenek. The final concert of the student orchestra will be presented in the Music Shed on Saturday afternoon, August 8 at 3:00, and prizes will be awarded. The final chamber music concert of the season will be given in the Theatre on Sunday at 10 a.m.

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 3,951

AUG 6 1959

FRIDAY, AUG. 7

Tanglewood. Final Berkshire Festival concerts open. Beethoven Friday night, 8:30. Saturday's concert conducted by Pierre Monteux, also starts 8:30, Sunday afternoon concert conducted by Dr. Munch, at 2:30. Soloists: Friday, Rudolf Serkin — Sunday, Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm.

Fair, Danbury, during the daytime hours only. Livestock, farm machinery, auto racing, parade, band concert.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290

AUG 6 1959

Beethoven Program To Conclude 1959 Tanglewood Season

An all-Beethoven program will conclude the 1959 Berkshire Festival Concerts at Tanglewood this weekend, August 7-9.

With Charles Munch conducting the Boston Symphony Orchestra Friday night, August 7, at 8:30, the weekend's offerings will commence with Beethoven's Symphony No. 4, the Fantasy in C Minor for Piano, Chorus and Orchestra, and the Fourth Piano Concerto. Rudolf Serkin will be soloist.

On Saturday evening, Pieire Monteux conducts the Boston Symphony in performances of the "Fidelio" Overture and Fifth and Sixth Symphonies.

Dr. Munch will close the 1959 Berkshire Festival season with the traditional performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will include Adelle Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Donald Gramm, bass. The Festival Chorus has been trained by Hugh Ross and Alfred Nash Patterson.

The Boston Symphony's final rehearsal on Saturday morning, August 8 at 10 a.m. will be open to the public for benefit of the Pension Fund.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

AUG 6 1959

KROLL GROUP PERFORMS AT TANGLEWOOD

Closes Chamber Music Series in Disciplined Concert

By WILLARD H. CLARK

LENOX—The chamber music series came to an end Wednesday night with a concert by the Kroll String Quartet. It marked the second appearance of the quartet during the festival.

Well Disciplined

As always, one listened to a well disciplined foursome, well intregated through long experience whose program included the Beethoven "String Quartet in D Major, Op. 18, No. 3;" "String Quartet No. 3, Op. 22" by Hindemith and Brahms' "String Quartet in A Minor, Op. 51, No. 2."

The Beethoven quartet was played with unexpected delicacy, even with humor. Beethoven provides some delicious themes, developing them with a skill only he possessed. The performance, one of the best the Kroll Quartet has offered this season, was wholly musical and, as noted finely disciplined. It was not a good night for strings which may have accounted for some of the harsh sounds which emerged during the first movement.

Hindemith, in his "String Quartet, No. 3, Op. 22," has provided his players with a wealth of material, strongly emphasized rhythmic patterns and as lovely a middle movement as one would wish to hear. It flows melodically and serenely on its way. There is opportunity for brief solos for all the players and the quartet ends with a graceful and quiet rondo, with one brief climax for contrast.

Specter of Beethoven

It was no wonder that Brahms approached the writing of a string quartet with extreme care for the mighty specter of Beethoven still hovered above. The question of four perfectly balanced and finely expressive string parts was a purely disciplinary question. He had worked in the larger chamber forms, writing two string sextets almost orchestral. When he was ready to make known the two string quartets of Op. 51, the C minor and the A minor, the latter played Wednesday night, he was a complete master of the form. The quartet is skilfully built, rising subtly to a climax in the exhilarating finale. The players understood the music and played it with fluency and all the necessary tonal contrasts.

The chamber music series attracts the most sophisticated audience of the season. This audience has been well served the past six weeks by such fine ensembles as the Beaux Arts Trio of New York, the Bel Arte Trio, the New York Pro Musica, the Kroll String Quartet and Messers Alexander Schneider, violinist and composer and pianist Leon Kirchner, who joined forces in a recital devoted to Mozart sonatas for violin and piano, and Mr. Kirchner's "Sonata Concertante" for piano and Violin."

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463
AUG 6 1959

Tanglewood Announces Last Weekend

Music of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Massachusetts, on Friday and Saturday evenings, August 7 and 8 at 8:30 and Sunday afternoon, August 9 at 2:30. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the Orchestra on Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux. The pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Rudolf Serkin and the Orchestra will be joined by the Festival Chorus, Hugh Ross Director.

Saturday evening's all-Beethoven concert, conducted by Pierre Monteux, will include the Overture to "Fidelio," Op. 72 and two symphonies — No. 6 in F major, the "Pastoral" Symphony, and No. 5 in C minor.

The Festival will close on Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Charles Munch. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass. The Festival Chorus will be prepared by Hugh Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

The Boston Symphony's Saturday morning rehearsal on August 8 at 10 a.m. will be open to the public for the benefit of the Pension Fund.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held tonight, Thursday evening, August 6, between 6 and 11 p.m. Concerts by the various departments of the School, including orchestra, chamber music and choir, will be followed by picnic suppers on the Tanglewood lawn and a gala concert in the Music Shed at 8:15. Arthur Fiedler will conduct the Boston Pops Orchestra in an all-Gershwin program which will include the performance of the Piano Concerto in F and the Rhapsody in Blue. Door prizes will be drawn at the intermission of the concert.

Ernst Krenek will speak at the final Seminar in Contemporary Music presented under the auspices of the Fromm Music Foundation of Chicago, 3:15 p.m. on Friday, August 14, in the Chamber Music Hall. Mr. Krenek will introduce several of his own works including Sechs Vermessene, for Piano (1958); Pentagram for Wind Quartet (1957); and String Quartet No. 6 (1936). Musical selections will be performed by Fromm Fellowship Players.

The final student concert of the Berkshire Music Center will be performed on Saturday afternoon, August 15, at 4:30 p.m. in the Music Shed. Prizes will be awarded during the intermission of this concert. The final student chamber music concert will be presented in the Theatre on Sunday, August 9 at 10 a.m. Friends of the Berkshire Music Center are invited to both concerts.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
AUG 6 1959

KROLL GROUP PERFORMS AT TANGLEWOOD

Closes Chamber Music Series in Disciplined Concert

By WILLARD H. CLARK

LENOX—The chamber music series came to an end Wednesday night with a concert by the Kroll String Quartet. It marked the second appearance of the quartet during the festival.

Well Disciplined

As always, one listened to a well disciplined foursome, well intregated through long experience whose program included the Beethoven "String Quartet in D Major, Op. 18, No. 3;" "String Quartet No. 3, Op. 22" by Hindemith and Brahms' "String Quartet in A Minor, Op. 51, No. 2."

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Hindemith, in his "String Quartet, No. 3, Op. 22," has provided his players with a wealth of material, strongly emphasized rhythmic patterns and as lovely a middle movement as one would wish to hear. It flows melodically and serenely on its way. There is opportunity for brief solos for all the players and the quartet ends with a graceful and quiet rondo, with one brief climax for contrast.

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The chamber music series attracts the most sophisticated audience of the season. This audience has been well served the past six weeks by such fine ensembles as the Beaux Arts Trio of New York, the Bel Arte Trio, the New York Pro Musica, the Kroll String Quartet and Messers Alexander Schneider, violinist and composer and pianist Leon Kirchner, who joined forces in a recital devoted to Mozart sonatas for violin and piano, and Mr. Kirchner's "Sonata Concertante for Piano and Violin."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
AUG 6 1959

Music Review

Kroll String Quartet

By JAY C. ROSENFELD

THE KROLL String Quartet program in the theater-concert hall at Tanglewood last night was the final event of the season in the Wednesday evening chamber music series. The Krolls adhered last night to the pattern they had set in the program with which they had opened this series, on July 1, by playing an early Beethoven, then a provocative late contemporary work and ending with a quartet from the standard repertory.

Last night the latter work was the Hindemith third quartet, opus 22. Hindemith has been in the forefront of the world musical picture so long (he was on the faculty of the Berkshire Music Center in 1942) that he no longer is regarded as an *enfant terrible*, but no inexperienced ear will accept gratefully the opening development of this 37-year-old quartet heard last night.

* * *

IT STARTS with a fugal statement by the first violin solo in which the rhythm is not only irregular; the importance of bar lines is arbitrary. The viola enters after a short four bars and while a diaphanous clarity is maintained, due probably to a happy combination of the composer and the Krolls' lucidity, there is a disregard, more properly a disdain, for the pleasantness or disagreeableness of the sounds produced en route.

Hindemith is a most articulate artist, both as lecturer on music and as composer. He bases his method on the natural laws of sound and claims there is no flaw in his logic and while he rejects the old system of chords in thirds tied to a diatonic scale, he would no doubt protest an atonal accusation. He is no innovator for the mere sake of nonconformity. He is an original musical thinker, and, as does every vital and aspiring composer, continually seeks to widen the method of expression. He succeeds on two points; The actual score and his knowledge of the potentialities of the instruments. In the fascinating third movement (of the five in this quartet) a combination of muted strings, in a pleasantly gargling lower string-crossing idiom for the violins and plucking in the two lower instruments, there is a gem-like miniature masterpiece.

* * *

IT IS a mark of the performance that the inner workings of this quartet were never more transparent. Thus what the Krolls did with the most intricate of their tasks will suggest what they did with the Beethoven D major, opus 18, No. 3, and with the Brahms A minor, opus 51, No. 2. The members of the quartet are William Kroll and Louis Graeler, violins, David Mankowitz, viola, and Avron Twerdowsky, cello.

It would be idle to compute the number of times Kroll has played either or both of these *chef d'oeuvres* or the years in which he has literally bathed in them, or to mention the great traditions of which he is the heir and torch-bearer from his own renowned teacher Kneisel. But if anyone is entitled to be considered an authority in this field it is William Kroll. And yet, there is no predetermined formula to his reading of the masterpieces. Each performance seems to have new refinements and additional evidence of continual analysis.

* * *

THIS IS a virtuoso quartet, but their amazing brilliance in the livelier portions of the music is matched by the deep-felt beauty of the more expressive movements. The Beethoven andante was played "con" more "moto" than we are accustomed to hear it, and we might have argued that a more placid mood befits it. But tempo differences of opinion sometimes are like arguments over the superiority of coffee with one lump or two. On the other hand, we could not have been more content than with the Brahms minuet in which the most serene gratification was established.

When music is recreated as happens at such a Kroll quartet concert, it takes a minute of thought after the performance to notice that the means, the glowing tone and the incandescent execution, have been the elements which produced this greater and higher pleasure. The audience recalled the Krolls until they favored them with the lovely adagio of Haydn, from the quartet Op. 77, No. 1.

Millerbek Round Table 8/6/59

Final Week End Set At Berkshire Festival

The final week end of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts will open Friday night with an all-Beethoven program conducted by Charles Munch, the orchestra's music director in the Music Shed at 8:30 p.m. Pierre Monteux will conduct the concert on Saturday evening, August 8 at 8:30 and Dr. Munch the closing concert on Sunday afternoon, August 9 at 2:30. These two concerts will also feature music of Beethoven.

Friday night's program will include Beethoven's Symphony No. 4, the Fantasy in C minor for Piano, Chorus and Orchestra and the Fourth Piano Concerto. Rudolf Serkin will be soloist.

On Saturday evening Mr. Monteux will open with the "Fidelio" Overture followed by the Fifth and Sixth Symphonies.

Dr. Munch will close the 1959 Berkshire Festival season traditionally with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor and Donald Gramm, bass. The Festival Chorus has been trained by Hugh Ross and Alfred Nash Patterson.

The Boston Symphony's final rehearsal on Saturday morning, August 8 at 10 o'clock will be open to the public for the benefit of the Pension Fund.

Friends of the Berkshire Music Center may enjoy the final lecture in the Seminar in Contemporary Music on Friday at 3:15, in which the speaker will be the noted composer Ernst Krenek. The final concert of the student orchestra will be presented in the Music Shed on Saturday afternoon, August 8 at 3:00, and prizes will be awarded. The final chamber music concert of the season will be given in the Theatre on Sunday at 10 a.m.

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 3,951
AUG 6 1959

FRIDAY, AUG. 7

Tanglewood. Final Berkshire Festival concerts open. Beethoven Friday night, 8:30. Saturday's concert conducted by Pierre Monteux, also starts 8:30. Sunday afternoon concert conducted by Dr. Munch, at 2:30. Soloists: Friday, Rudolf Serkin — Sunday, Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm.

Fair, Danbury, during the daytime hours only. Livestock, farm machinery, auto racing, parade, band concert.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290
AUG 6 1959

Beethoven Program To Conclude 1959 Tanglewood Season

An all-Beethoven program will conclude the 1959 Berkshire Festival Concerts at Tanglewood this weekend, August 7-9.

With Charles Munch conducting the Boston Symphony Orchestra Friday night, August 7, at 8:30, the weekend's offerings will commence with Beethoven's Symphony No. 4, the Fantasy in C Minor for Piano, Chorus and Orchestra, and the Fourth Piano Concerto. Rudolf Serkin will be soloist.

On Saturday evening, Pierre Monteux conducts the Boston Symphony in performances of the "Fidelio" Overture and Fifth and Sixth Symphonies.

Dr. Munch will close the 1959 Berkshire Festival season with the traditional performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will include Adelle Addison, soprano; Florence Kopleff, alto; Blake Stern, tener; and Donald Gramm, bass. The Festival Chorus has been trained by Hugh Ross and Alfred Nash Patterson.

The Boston Symphony's final rehearsal on Saturday morning, August 8 at 10 a.m. will be open to the public for benefit of the Pension Fund.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,953

AUG 6 1959

Final Berkshire Festival Week Is Scheduled At Tanglwood

... Music of Bee... tured in the fi... ... Berkshire Fes... Shed at Tangle... ... Massachusetts, on ... Friday evenings, ... 7:30 and Sunday ... 9 at 2:30.

... music director ... Symphony Orches... ... the Orchestra ... ing and Sunday af... ... the Saturday eve... ... be under the di... ... Pierre Monteux.

... Rudolf Serkin will be ... ist in Beethoven's Fourth Pia... ... Concerto closing the Friday ... gram. Dr. Munch will also con... duct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Rudolf Serkin and the Orchestra will be joined by the Festival Chorus, Hugh Ross Director.

Saturday evening's all-Beethoven concert, conducted by Pierre Monteux, will include Overture to "Fidelio," Op. 72 and two symphonies - No. 6 in F major, the "Pastoral" Symphony, and No. 5 in C minor.

The Festival will close on Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Charles Munch. Soloists will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass; and the Festival Chorus will be prepared by Hugh Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

The Boston Symphony's Saturday morning rehearsal on Aug. 8 at 10 a.m. will be open to the public for the benefit of the Pension Fund.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held on Thursday evening, Aug. 6, between 6 and 11 p.m. Concerts by the various departments of the School, including orchestra.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

AUG 6 1959

Berkshire Music Festival Finale This Weekend

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, will open Friday night with an all-Beethoven program conducted by Charles Munch, the orchestra's music director in the Music Shed at 8:30 p.m.

Pierre Monteux will conduct the concert Saturday evening at 8:30 and Dr. Munch the closing concert Sunday afternoon at 2:30. These two concerts will also feature music of Beethoven.

Friday night's program will include Beethoven's Symphony No. 4, the Fantasy in C minor for piano, chorus and orchestra and the Fourth Piano concerto. Rudolf Serkin will be soloist.

Saturday evening Mr. Monteux will open with the "Fidelio" overture followed by the Fifth and Sixth Symphonies.

Dr. Munch will close the 1959 Berkshire Festival season traditionally with a performance of Beethoven's Ninth Symphony Sunday afternoon. Soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor and Donald Gramm, bass. The Festival Chorus has been trained by Hugh Ross and Alfred Nash Patterson.

The Boston Symphony's final rehearsal Saturday morning, at 10 o'clock will be open to the public for the benefit of the pension fund.

Friends of the Berkshire Music Center may enjoy the final lecture in the seminar in contemporary music Friday at 3:15, in which the speaker will be the noted composer Ernst Krenek.

The final concert of the student orchestra will be presented in the Music Shed Saturday afternoon at 3, and prizes will be awarded. The final chamber music concert of the season will be given in the Theatre Sunday at 10 a.m.

American (e)
WATERBURY, Conn.
Independent
Circ. 39,778

AUG 7 1959

Beethoven Program At Tanglewood

The final week end of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., will open tonight with an all-Beethoven program conducted by Charles Munch, the orchestra's music director in the music shed at 8:30. Pierre Monteux will conduct the concert tomorrow evening at 8:30 and Dr. Munch the closing concert on Sunday afternoon at 2:30. These two concerts will also feature music of Beethoven.

Tonight's program will include Beethoven's Symphony No. 4, the Fantasy in C minor for Piano, Chorus and Orchestra and the Fourth Piano Concerto. Rudolf Serkin will be soloist.

Tomorrow evening, Mr. Monteux will open with the "Fidelio" Overture, followed by the Fifth and Sixth Symphonies.

Dr. Munch will close the 1959 Berkshire Festival season traditionally with a performance of Beethoven's Ninth Symphony Sunday afternoon. Soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor, and Donald Gramm, bass. The Festival Chorus has been trained by Hugh Ross and Alfred Nash Patterson.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

AUG 7 1959

Final Berkshire Festival Weekend

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts will open tonight with an all-Beethoven program conducted by Charles Munch, the Orchestra's Music Director in the Music Shed at 8:30 P.M. Pierre Monteux will conduct the concert tomorrow evening, at 8:30 and Dr. Munch the closing concert, on Sunday afternoon at 2:30. These two concerts will also feature music of Beethoven.

Tonight's program will include Beethoven's Symphony No. 4, the Fantasy in C minor for Piano, Chorus and Orchestra and the Fourth PianoConcerto. Rudolf Serkin will be soloist.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,878

AUG 6 1959

Announce Program For Berkshire Festival

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts will open Friday with an all-Beethoven program conducted by Charles Munch, the Orchestra's Music Director in the Music Shed at 8:30 p.m. Pierre Monteux will conduct the concert on Saturday evening, August 8 at 8:30 and Dr. Munch the closing concert on Sunday afternoon, August 9 at 2:30. These two concerts will also feature music of Beethoven.

Friday night's program will include Beethoven's Symphony No. 4, the Fantasy in C minor for Piano, Chorus and Orchestra and the Fourth Piano Concerto. Rudolf Serkin will be soloist.

On Saturday evening Mr. Monteux will open with the "Fidelio" Overture followed by the Fifth and Sixth Symphonies.

Dr. Munch will close the 1959 Berkshire Festival season traditionally with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor and Donald Gramm, bass. The Festival Chorus has been trained by Hugh Ross and Alfred Nash Patterson.

The Boston Symphony's final rehearsal on Saturday morning, August 8, at 10 o'clock will be open to the public for the benefit of the Pension Fund.

Friends of the Berkshire Music Center may enjoy the final lecture in the Seminar in Contemporary Music on Friday at 3:15, in which the speaker will be the noted composer Ernst Krenek.

The final concert of the student orchestra will be presented in the Music Shed on Saturday afternoon, August 8 at 3:00, and prizes will be awarded. The final chamber music concert of the season will be given in the Theatre on Sunday at 10 a.m.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

AUG 7 1959

Constantine Manos

Pierre Monteux will conduct the Boston Symphony in a Beethoven program Saturday night, during the final weekend of the Berkshire Festival at Tanglewood.

Schenectady Gazette 8/7/59

Berkshire Concerts Enter Final Weekend Tonight

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., will open at 8:30 tonight at the Music Shed with an all-Beethoven program conducted by Charles Munch.

* * *

TOMORROW EVENING Pierre Monteux will conduct the concert. Dr. Munch will conduct the closing concert at 2:30 p.m. Sunday. All three weekend concerts will feature music of Beethoven.

Rudolf Serkin will be soloist in tonight's program which will include Beethoven's "Symphony number 4," the "Fantasy in C minor for Piano, Chorus and Orchestra" and the "Fourth Piano Concerto."

Monteux will present the "Fidelio" overture followed by the Fifth and Sixth Symphonies tomorrow evening.

* * *

DR. MUNCH will close this summer's Berkshire Festival Sunday afternoon with the traditional performance of Beethoven's Ninth Symphony. Soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Donald Gramm, bass. Hugh Ross and Alfred Nash Patterson have trained the festival chorus.

The Boston Symphony's final rehearsal at 10 a.m. tomorrow will be open to the public for the benefit of the pension fund.

* * *

ERNST KRENEK will be the speaker at the final lecture of the seminar in contemporary music at 3:15 p.m. today. The final concert of the student orchestra will be presented at 3 p.m. tomorrow in the Music Shed and prizes will be awarded. The final chamber music concert of the season will be given in the theater at 10 a.m. Sunday.

NEW YORK, N.Y.
POST
D. 343.734 S. 284,442

AUG 6 1959

Beethoven's Ninth at Lenox

The Berkshire Festival at Tanglewood Lenox, Mass., will feature the music of Beethoven during its final week-end, closing Sunday with a matinee performance of the Ninth Symphony. Charles Munch will conduct the Boston Symphony in the work. Soloists will be soprano Adele Addison, contralto Florence Kopless, tenor Blake Stern and bass-baritone Donald Grahamm. The chorus will be prepared by Hugh Ross and Alfred Nash Patterson.

Tomorrow night's event will include the Fantasy in C Minor for Piano, Chorus and Orchestra and the Fourth Piano Concerto, both with Rudolf Serkin as soloist. The Fourth Symphony completes the program.

Pierre Monteux leads the Saturday night concert, consisting of Symphonies No. 5 and 6, plus the overture to "Fidelio," Op. 72.

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, takes place tonight.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572

AUG 6 1959

Beethoven Features Final Concert Week

Festival to Close Sunday With Ninth Symphony

Arthur Fiedler Will Conduct Boston Pops Orchestra Tonight In All-Gershwin Program At Tanglewood On Parade.—Rhapsody In Blue Will Be Feature.

Music of Beethoven will be featured in the final concerts of the Berkshire Festival in the Music Shed at Tanglewood in Lenox, on Friday and Saturday evenings, August 7 and 8 at 8:30 and Sunday afternoon, August 9 at 2:30. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the orchestra on Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

The pianist, Rudolf Serkin, will be soloist in Beethoven's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Rudolf Serkin and the orchestra will be joined by the Festival Chorus, Hugh Ross Director.

Saturday evening's all-Beethoven concert, conducted by Pierre Monteux, will include the Overture to "Fidelio," Op. 72 and two symphonies —No. 6 in F major, the "Pastoral" Symphony, and No. 5 in C minor.

The festival will close on Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Charles Munch. Soloists will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass; and the Festival Chorus will be prepared by Hugh Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

The Boston Symphony's Saturday morning rehearsal on August 8 at 10:00 a. m., will be open to the public for the benefit of the Pension Fund.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held on this evening, between 6:00 and 11:00. Concerts by the various departments of the school, including orchestra, chamber music and choir, will be followed by picnic suppers on the Tanglewood lawn and a gala concert in the Music Shed at 8:15. Arthur Fiedler will conduct the Boston Pops Orchestra in an all-Gershwin program with soloist Earl Wild performing the Piano Concerto in F and the Rhapsody in Blue.

Ernst Krenek will speak at the final Seminar in Contemporary Music presented under the auspices of the Fromm Music Foundation of Chicago. At 3:15 p. m., on Friday in the Chamber Music Hall, Mr. Krenek will introduce several of his own works including Sechs Vermessene for Piano (1958); Pentagram for Wind Quartet (1957); and String Quartet No. 6 (1936). Musical selections will be performed by Fromm Fellowship Players.

The final student concert of the Berkshire Music Center will be performed on Saturday, August 8, at 3:00 p. m., in the Music Shed. Prizes will be awarded during the intermission of this concert. The final student chamber music concert will be presented in the Theatre-Concert Hall on Sunday morning, August 9 at 10:00 o'clock. Friends of the Berkshire Music Center are invited to both events.

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News-Times (e)
DANBURY, Conn.
Independent
Circ. 18,203

AUG 8 - 1959

American (e)
BOSTON, Mass.
Independent
Circ. 179,169

AUG 8 - 1959

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161

AUG 7 1959

Republican (m)
WATERBURY, Conn.
Independent
Circ. 20,754

AUG 7 1959

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

AUG 7 1959

Boston Symphony In Final Week End

LENOX—The final week end of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood will open tonight with an all-Beethoven program conducted by Charles Munch, the orchestra's music director in the Music Shed at 8.30 p. m. Pierre Monteux will conduct the concert on Saturday evening at 8.30 and Dr. Munch the closing concert on Sunday afternoon at 2.30. These two concerts will also feature music of Beethoven.

Friday night's program will include Beethoven's Symphony No. 4 the Fantasy in C minor for Piano, Chorus and Orchestra and the Fourth Piano Concerto. Rudolf Serkin will be soloist.

On Saturday evening Mr. Monteux will open with the "Fidelio" Overture followed by the Fifth and Sixth Symphonies.

Dr. Munch will close the 1959 Berkshire Festival season traditionally with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor and Donald Gramm, bass. The Festival Chorus has been trained by Hugh Ross and Alfred Nash Patterson.

The Boston Symphony's final rehearsal Saturday morning at 10 will be open to the public for the benefit of the Pension Fund.

Friends of the Berkshire Music Center may enjoy the final lecture in the Seminar in Contemporary Music today at 3.15, in which the speaker will be the noted composer Ernst Krenek. The final concert of the student orchestra will be presented in the Music Shed Saturday afternoon at 3, and prizes will be awarded. The final chamber music concert of the season will be given in the Theatre Sunday

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,988

AUG 7 1959

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

AUG 7 1959

Beethoven Program Opens Last Weekend Of Music Festival

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, will open tonight at 8.30 with an all-Beethoven program conducted by Charles Munch, the orchestra's music director in the music shed. Pierre Monteux will conduct the concert on Saturday evening at 8.30 and Dr. Munch the closing concert on Sunday afternoon at 2.30. These two cooncerts will also feature music of Beethoven.

Tonight's program will include Beethoven's Symphony No. 4, the Fantasy in C minor for Piano, Chorus and Orchestra and the Fourth Piano Concerto. Rudolf Serkin will be soloist.

On Saturday evening Mr. Monteux will open with the "Fidelio" Overture followed by the Fifth and Sixth Symphonies.

Dr. Munch will close the 1959 Berkshire Festival season traditionally with a performance of Beethoven's Ninth Symphony on Sunday afternoon. Soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor and Donald Gramm, bass. The Festival Chorus has been trained by Hugh Ross and Alfred Nash Patterson.

The Boston Symphony's final rehearsal on Saturday morning at 10 o'clock will be open to the public for the benefit of the Pension Fund.

The final concert of the student orchestra will be presented in the music shed on Saturday afternoon at 3, and prizes will be awarded. The final chamber music concert of the season will be given in the theater Sunday at 10 a. m.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161

AUG 8 - 1959

Boston Symphony and Serkin Give Tanglewood Night with Beethoven

By DANIE LW. GOTTLIEB

Tanglewood, Mass. — Beethoven, Rudolf Serkin and the Boston Symphony Orchestra, conducted by Charles Munch, were the three pillars of an unforgetable program here Friday night.

The Berkshire Music Festival tends to rely on the old warhorses of the symphonic repertoire, but last night was an exception. The inclusion of the rarely-performed "Choral Fantasy" for piano, chorus and orchestra, in the all-Beethoven program proved a brilliant stroke.

Critics have constantly referred to the work as "interesting" for its anticipation of the great choral finale of the Ninth Symphony, but the audience last night applauded it just as enthusiastically as they did the Fourth Symphony and Fourth Piano Concerto.

* * *

FOR THE CHALLENGING piano parts, the Boston Symphony had the services of a man who is emerging as one of the country's greatest artist at the keyboard. There was a time, not many years ago, when Rudolf Serkin was playing Beethoven's Emperor Concerto (No. 5) and little else, in his solo appearances with orchestras. Last night he showed that the less spectacular fourth concerto can be no less compeling music.

The piano part in the Choral Fantasy borders on improvisation and presents some fiendish technical problems. Only an artist of Mr. Serkin's calibre could give it flair without becoming sloppy.

Before proceding further, it must be noted that the orchestra was at the peak of its well-known tonal resources and discipline.

* * *

MR. MUNCH inched the tempos up in the Allegro movements just that small increment that makes for the difference between an electric and a good performance.

The only moments which were short of the inspired tone came in the Fourth Symphony's Adagio movement. There Mr. Munch seemed somewhat the prisoner of a bit hurried tempo.

By contrast, the concerto's "Andante con moto" was measured, stark and deeply moving.

The only disappointment in the program was the Festival Chorus. The entrances were tentative and weak in the various choirs, but these faults were forgotten as the final bars brought together orchestra, chorus and soloist in a rousing finish.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

AUG 8 - 1959

Music: Last Week of Music Shed Concerts

By RAYMOND MORIN
Telegram Music Critic

LENOX—The final weekend of Music Shed concerts at Tanglewood opened last night with the Boston Symphony Orchestra and Charles Munch in the first of three All-Beethoven programs.

Tonight and tomorrow afternoon will complete the Beethoven trilogy.

Among the vocal soloists for the C Minor Fantasy for Piano Chorus and Orchestra, Opus 80, was the Worcester contralto, Malama Providakes. The other soloists from the festival chorus of 150 (prepared by Hugh Ross) were Polyna Zagaretou and Bernice Sobel, sopranos; George Griffith and Roland Gagnon, tenors; David Clatworthy, bass.

Rudolf Serkin was piano soloist in the fantasy, also in Concerto No. 4 in G Major, Opus 58.

The program opened with Symphony No. 4 in B Flat Major, Opus 60.

For the past five weeks Berkshire Festival audiences have responded with reactions ranging from intense enthusiasm to indifference or less to an extended array of composers from Bach to Tcherepnin. The supremacy of Beethoven's appeal is of singular interest, although last night's audience of 8,100 is not considered large for Tanglewood. But the enthusiasm seemed to be pretty universal.

Ninth Symphony

This wekend probably will turn out to be the biggest, especially since Beethoven's Ninth Symphony will be performed Sunday afternoon. This has become a traditional Berkshire Festival finale.

Munch does not venture beyond certain ecclesiastic boundaries in his Beethoven interpretations. The sonorities never raise a din, melodies do not become amorous and speeds are reasonably conservative. Except that this last was not entirely so last night in the Fourth Symphony.

The Fourth was a respectful pseudo-romantic articulate performance. It was not what might be called inspired. Possibly the more restrained approach may be more satisfactory. To go beyond can be risky unless it's carefully thought out by such as a Pierre Monteux or a Bruno Walter.

The slow introduction to the first movement of the symphony was expressive, formal, and unusually slow. It was so slow that it nearly fell apart, and were it not for the remarkable control that the players have over their instruments, it might have disintegrated.

The symphony's three fast movements were models of technical celerity and top-standard coordination. The slow movement spoke its piece in euphonious sounds, notably from a beautifully voiced flute from Doriot Anthony Dwyer. Munch obtained enough pliancy to assure the movement's poetic character.

From general standpoints, the evening's most challenging inclusion was the C Minor Fantasy. The main theme bears a startling resemblance to the "Ode to Joy" theme of the Ninth Symphony's finale. But the Fantasy has heroic qualities of its own.

Serkin was highly successful in establishing the improvisational character of the introduction. If anything, he emphasized its bombastic qualities deriving a large and brittle tone from the instrument.

Gradually, and with clean technique, he magnified the role of the solo instrument until it assumed the proportions of a concerto. And, as was to be expected, he embellished the dramatic aspects of the score with mannerisms that approached the ludicrous. Beethoven's music (without burlesque) is enough to make a big impression for any pianist.

Chorus, Soloists

Munch and the orchestra wove the multityped variations into a spotless and exciting panorama. The chorus was quite magnificent as it entered with the paean on harmony as a bringer of peace, of joy in spiritual strength, of God's blessing.

The solo voices were heard in groups. Mrs. Providakes acquitted herself with distinction and her voice blended richly with those of the other soloists.

Tonight's program by the Boston Symphony, conducted by Pierre Monteux, will consist of Beethoven's Fifth and Sixth symphonies and the "Fidelio" Overture.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337

AUG 8 1959

All-Beethoven Concert Begins Final Week-End at Tanglewood

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., Aug. 7—The final week-end of the Berkshire Music Festival is to be, in effect, a Beethoven festival. The first of the three concerts to be devoted to that master was given at Tanglewood tonight.

It was preceded by a sunset that Claude Lorraine might have painted, and in the clear beautiful evening the trees stood in perfect stillness. Small wonder the event drew 8,100 persons.

The program consisted of two well-known works—the Fourth Symphony and the G Major piano concerto—and a work that, because it requires both a piano soloist and a large chorus, is seldom attempted: namely, the Fantasy in C Minor.

Rudolf Serkin, who appeared here for the third successive week-end, was the soloist in both the concerto an dthe Fantasy.

The Fantasy was written in 1808 for a major Beethoven concert in Vienna. Because that concert included the first performances of the Fifth and Sixth Symphonies, of the same G Major concerto and of movements from the C Major Mass, it had the same sort of resources on hand as the Berkshire Festival, and Beethoven wrote the Fantasy as a sort of grand finale in which all the participants could appear.

Concerts at End

Charles Munch, however, did not put the Fantasy at the end. He saved the final position for the nobler concerto and conducted the Fantasy before the intermission. The choristers were the Berkshire Music Center students who form the Festival Chorus. They were prepared by Hugh Ross.

Fifteen minutes of the Fantasy are devoted to a rather episodic interplay between piano and orchestra, and then the chorus comes in for four minutes with a paean to the harmony of tones as the bringer of God's blessings. It is not a very inspiring work, yet it was interesting to hear in a performance as good as this one.

The writing for the piano is inclined to be showy and sometimes empty, and its themes have an almost nursery-tune simplicity. But Mr. Serkin has clearly searched the music for every shade of meaning it might have, and he held the large audience absorbed. The chorus sang with fresh voices and, at the end, with the proper outpouring of joy. The work evoked the sort of enthusiasm that Beethoven must have hoped for at the ill-fated première that went so badly.

Excellent Curtain-Raiser

The melodious and fundamentally light-hearted Fourth Symphony made an excellent curtain-raiser. Dr. Munch led it with plenty of verve and suppressed excitement and the Boston Symphony played it with alert responsiveness. The sounds of the strings in the slow movement were particularly lovely.

The concerto, however, was the crown of the evening. Mr. Serkin brought it to the same clear, rippling tone, the same carefully worked out dynamics and the same searching intensity of feeling that he brought to the Fantasy, but this work had so much more to say.

Dr. Munch's accompaniment was as deeply expressive as Mr. Serkin's playing. Especially notable was the famous dialogue of the second movement, in which the meltingly gentle piano finally wins over the rough-hewn and granitic orchestra. And the quality of this victory made the pixyish finale especially right and delightful.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

AUG 8 - 1959

8100 AT LENOX FOR PROGRAM OF BEETHOVEN

Monteux to Conduct Tonight; 'Ninth' Ends Festival Sunday

By WILLARD M. CLARK

LENOX — It was the serene and joyous music of Beethoven that was heard by 8100 people attending the Berkshire Festival at Tanglewood Friday night.

"Fantasy" Heard

The program also included some Beethoven music not too often heard, namely the "Fantasy in C Minor" for piano, chorus and orchestra. With Rudolf Serkin as pianist and the Festival Chorus and solo voices blending with the Boston Symphony players, this performance became memorable.

The fantasia acquires its title in that it traverses an improvisatory piano solo, a set of variations in various tempi for the orchestra with the piano increasingly in the style of a piano concerto and at least a choral proclamation with alternate vocal solo parts.

It is by no means a sketch for the "Ninth Symphony" finale, although the theme has a general resemblance to the famous choral theme of the Ninth.

The basic conception of the two works is entirely different. The Beethoven who wrote this work showed that he was a composer who could turn out an occasional score "to feather his nest" without touching the deeper currents of his musical genius.

Vitalized Performance

Because of Mr. Serkin's superb performance, the work was given a highly vitalized rendition, all participants seeming to take their cue from him. Chorus and soloists were worthy participants.

The program opened with a finely proportioned performance of the "Fourth Symphony," itself a work of tenderness and beauty. Mr. Munch seemed a bit abrupt in his contracts, but for the most part the music went its serene way. Such music usually speaks for itself, regardless of conductor. The orchestra tone was luminous, beautifully colored and basically sturdy.

Beethoven's "Fourth Piano Concerto" and Rudolf Serkin seemed made for each other as we listened to the performance. Had one only had an opportunity to listen to the exquisite andante, the concert would not have been in vain. Surely this movement is one of the most exquisite to be found in the concerto literature. Mr. Serkin brings to piano passages a beauty and clarity of tone one seldom encounters and his ability to maintain a perfect balance with the orchestra is nothing short of uncanny.

Rich in Detail

One therefore listened to a perfectly integrated performance; one rich in detail and as beautifully colored as a tapestry. It provided a perfect union of music and performers.

Tonight Pierre Monteux returns for his final appearance. We shall hear the French conductor's conception of Beethoven's Fifth and sixth symphonies and the overture to "Fidelio."

Sunday afternoon the festival closes with the traditional performance of Beethoven's "Ninth Symphony." The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
AUG 8 - 1959

Visitors Swell County For Tanglewood Windup

TANGLEWOOD — The 1959 Berkshire Festival will wind up tomorrow in what is expected to be the most successful season since the idea was conceived 25 years ago.

With hotels, inns, motels and guest houses filled throughout the county, indications today pointed to a record attendance at the Tanglewood concerts tonight and tomorrow afternoon, as well as for the six-week season. Last year's attendance of 168,773 set an all time record.

Last night a crowd of 8,100 turned out for the Boston Symphony's all-Beethoven program with Dr. Munch, conducting and Rudolf Serkin, piano soloist.

Monteux Conducts Tonight

This morning 5,072 music lovers poured through the main gate at Tanglewood for the last public rehearsal of the BSO this season, the proceeds from which will benefit the orchestra's pension fund.

Pierre Monteux, who has been the guest conductor this season, will lead the BSO tonight in another all-Beethoven concert, performing the Overture to "Fidelio," Opus 72 and two symphonies — No. 6 in F major, the "Pastoral" Symphony and No. 5 in C minor.

Tomorrow's afternoon concert is a sellout, but general admission tickets are available at the box office.

Dr. Munch will close the season with a performance of Beethoven's Ninth Symphony. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; and Donald Gramm, bass. The Festival chorus, prepared by Hugh Ross and Alfred Nash Patterson, will be heard with the orchestra. The program will open with the Overture to "Coriolan."

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

AUG 8 - 1959

Final Tanglewood Weekend Series On; 8,100 at Concert

The final weekend of concerts in the 1959 Berkshire Music Festival got underway last evening, with some 8,100 persons in the big shed at Tanglewood.

The program was conducted by Charles Munch, music director of the Boston Symphony, and the program was devoted entirely to works of Beethoven. The program opened with the "Symphony No. 4," followed by the "Fantasy in C Minor" for piano, chorus and orchestra and finally the "Piano Concerto No. 4." Rudolph Serkin was piano soloist.

The final two festival programs, at 8:30 this evening and 2:30 tomorrow afternoon, will also be devoted to the music of Beethoven.

Pierre Monteux will conduct this evening in a program which will include the "Fidelio" Overture, and the Fifth and Sixth Symphonies. Mr. Munch will return to the podium tomorrow to conduct the "Cariolan" Overture and the Ninth Symphony.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242

AUG 8 - 1959

Music

Organ Institute Owes Much to Arthur Howes

By Alfred Burke

LOWELL—The Organ institute of Andover is in full swing and to those people in the valley who can appreciate and estimate the value of music festivals, the idea that a festival concerned with the organ provides a refreshing feeling.

Situated here in the Merrimack valley is the foremost festival of organ music anywhere in the world. About 12 years ago the institute came on the scene, the foresight of a few creative minded musicians and teachers.

Heading the list was Arthur Howes. Mr. Howes, who is widely known in the allied fields of organist-conductor and teacher was at one time a faculty member at Phillips Andover academy.

His conducting experience has been such that it was possible at the institute over the years to present such compositions as organ concerti. In such performances as these Mr. Howes has endeavored to provide the most qualified of organists.

Each year he has also appeared in the role of recitalist. His programs were broad in scope, providing both Bach and contemporary composition. In teaching his work has added priceless contributions of much needed knowledge for the students as well as organists that have traveled from almost every country throughout the world to study in Andover.

THE FINAL WEEK-END of Berkshire festival concerts by the Boston Symphony orchestra at Tanglewood, Lenox, Mass., will open tonight with an all-Beethoven program in the music shed at 8:30 p. m. Pierre Monteux will conduct. Dr. Charles Munch, the orchestra's music director will conduct tomorrow's concert which will start at 2:30 p. m.

This evening's event will open with the "Fidelio" overture followed by the Fifth and Sixth symphonies. Tomorrow's concert, in the festival season tradition, will be a performance of the Ninth Symphony. The gifted soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor and Donald Gramm, bass. The festival chorus has been trained by Hugh Ross and Alfred Nash Patterson.

A resident string orchestra at Hartt College of Music of the University of Hartford, (Conn.), has been announced by Dr. Moshe Paranov, president of Hartt. The members will be Gerald Gelbloom, first violin; Bernard Lurie, second violin; Marie Elewett, viola, and Dorothy Fidlar, cello. The quartet will be heard in several concerts during the coming season.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

AUG 9 1959

Berkshire Finale

Dr. Munch will conduct the Boston Symphony Orchestra in the closing concert of the Berkshire Festival today at 2:30 p.m. Beethoven's Ninth Symphony is the work, and soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor, and Donald Gramm, bass. The Festival chorus has been trained by Hugh Ross and Alfred Nash Patterson.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
AUG 8 - 1959

Pianist Serkin Is Brilliant In All Beethoven Program

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra turned into the home stretch of the 1959 Berkshire Festival last night when it played the first of three Beethoven programs for the final weekend of the season.

Charles Munch led the orchestra in the fourth symphony to begin the program but from then on the evening was Rudolph Serkin's. The great pianist, making the third and last of his appearances on this season's series rose to transcendent heights in the performance of the Fantasy in C minor for piano, chorus and orchestra and, after intermission, the fourth concerto, in G major.

THE FANTASY has been one of Beethoven's most neglected works for obvious reasons, to wit, that the less dominant hands, it is [illegible] mostly academic. Serkin infused it with vitality and grandeur, and of the stuffing and padding of arpeggios and scales and all the devices which came so easily to Beethoven's pen. Serkin made majestic oratory. The piano has a long prelude before the orchestra enters and this the soloist of the evening, in his most imaginative, castle-building spirit, constructed in dimensions beyond the capicity of most pianists.

Later when the variations begin, written on Beethoven's own song "Seufzer eines Ungeliebten" to the most elementary accompaniment, first, of the flute solo, then in succession, of oboes and bassoons, clarinets, of the two violin sections, in all of which Serkin made the simple bass support of undreamt-of beautiful serene sonority.

* * *

THE FESTIVAL chorus had to wait, much as it does in the Ninth Symphony, for its sole opportunity to sing. Trained by Hugh Ross, they sang with alert responsiveness a poem of Kuffner about life's harmonies. Some short episodes for solo voices were ably sustained by sopranos Polyna Zagaretou and Bernice Sobel, contralto Malama Providakes, tenors George Griffith and Roland Gagnon, and basso David Clatworthy.

In the concerto Serkin remained in the stratospheric heights to which he had risen in the Fantasy. This concerto has a short five-bar statement by the piano before the orchestra enters, but this time it is in the quietest mood, completely antipodal to the beginning of the Fantasy. The orchestra under Munch made their entrance with the sensitivity of a string quartet.

* * *

SERKIN PLAYED the lovely slow movement with extremely devoted affection and with more deliberation than one usually hears it. He thereby accentuated not only the contrasts of the statements with which the piano alternates with the orchestra, but also the tenderly feminine answers to their stalwart assertions.

The fourth symphony found Beethoven in less aggressive mood than in his preceding "Eroica" and in the succeeding "fifth." He is here at his most expansive and genial and also at the bursting point with ideas which he had to put to paper. The fourth piano concerto had been his opus number 58, 59 was the quartets which preserved for immortality the name of the Russian ambassador to Vienna, Count Rasoumoffsky, and then number 60 was this symphony.

It has a long searching introduction, in which the bassoons and horns plead mournfully until the violins offer a little brighter sympathy, as though they were young people calling on their ailing elders. The better humor prevails as the main body of the movement is reached, and thereafter it is happy and gay throughout the four movements. The orchestra gave no suspicion of being at the end of six taxing and full weeks, or, for that matter, of 46 weeks of concerts in various halls and auspices, but played with fresh vigor and warm fervor consistently.

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10B Spr. Republican 8/9/59

Second Thoughts on Music

Fine Performances Mix With Strange Programs

Pierre Monteux Remains in Top Form; Munch Conducts Fitting Memorial; Festival Chorus Outstanding; Stern Tired

By WILLARD M. CLARK

LENOX — This has been a week of fine performances and strange programming. For instance, Rudolf Serkin wasted his magic on the Mendelssohn "Concerto No. 1 in G minor" and Schumann's Introduction and Allegro appassionata, a Concert Piece for Piano and Orchestra. Both works could have remained in oblivion and not been missed. However, it may be said that Serkin, as usual, managed to make both works sound better than they really are.

In Top Form

Pierre Monteux was on the podium and provided, among other things a delightful lighthearted, bouyant performance of Mendelssohn's Italian symphony and a glowing performance of the Prelude and "Liebestod" from "Tristan and Isolde." The 84-years-young French conductor has been in top form this season.

The climax of this season, as far as this listener is concerned was the performance of the Berlioz "Requiem" conducted by Charles Munch. I doubt if I ever heard a finer performance of this work and it was a fitting memorial to Serge Koussevitsky. The Festival Choir was augmented by the Maryland University Chapel Choir. The Festival Chorus has been trained by Lorna Cooke de Varon, and a wonderful job she did. Hugh Ross assisted in training the Chapel Choir. I remember no finer chorus in many years.

Better than any conductor we know, Charles Munch understands the Berlioz "Requiem." When we first heard him conduct it, the effect throughout was hair-raising. A second time, he had calmed it down, but this last performance was the deepest felt of all. The contrasts between use of the full resources at his command and use of more limited resources were uncanny. Berlioz had written that "If I were threatened with the destruction of the whole of my works, save one, I would crave mercy for the Requiem." Mr. Munch's performance was a masterly planning of contrasts and a shrewd mixing of orchestral colors. John McCollum, one of the best of American tenors, sang the "Sanctus" with confidence and generally fine tone. As for the choir, it sang as if inspired and articulated with unusual clarity.

Profound Musicianship

Sunday afternoon's concert, directed by Charles Munch brought us a performance of Tcherepnin's "Symphony No. 4 in E." This is a work which often falls unpleasantly on the ear, but bears the mark of profound musicianship and a flair for the theatrical, particularly in the use of brasses.

Isaac Stern, violinist, appearing for the third time, played the Mendelssohn "Violin Concerto in E minor." He played the work with his usual beauty of tone and stunning musicianship, but it was obvious that he was tired. He had flown from Philadelphia for a rehearsal on Saturday, then back to play at Robin Hood Dell Saturday night and then returned here for the Sunday afternoon performance.

It was one of those perfect Berkshire afternoons and Schumann's joyous second symphony never sounded more beautiful. Everything fitted together to emphasize its joy, and Mr. Munch was in his best spirits.

Chamber Music Concert

Alexander Schneider, violinist and Leon Kirchner, composer-pianist, joined forces for the Wednesday night chamber music concert. Mr. Schneider is a musician and performer of superior attainments and Mr. Kirchner is a far better pianist than many composers we have heard play. Mr. Schneider offered two Mozart sonatas, those in B flat, K. 454 and E flat major, K. 481. Both violinist and pianist brought a fine musicianship and elegance to the performances. In between the Mozart sonatas was a "Sonata Concertante for Piano and Violin," written in 1952 by Leon Kirchner. It is a show piece with ample opportunities for solo display by both participants. It is a terrific test for the violinist, but Mr. Schneider was equal to all its demands.

This afternoon the final concert of the Festival will be given in the Music Shed. The traditional close for the Berkshire Festival is Beethoven's "Ninth Symphony." Why, we do not know, unless it is deemed fitting that an audience leave with the brotherhood of man theme ringing in its ears. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

AUG 10 1959

Tanglewood Attendance Up 12,942 for Season

By WILLARD M. CLARK

LENOX — The Berkshire Festival is over. Tanglewood already has begun to take on the aura of peace and beauty which characterizes it when the huge crowds are absent. Members of the Boston Symphony Orchestra are packing up and going their separate ways and probably Charles Munch and Pierre Monteux soon will be journeying to some other portion of the globe to make music.

Chorus Augmented

The final Sunday afternoon concert was, as usual, devoted to a performance of Beethoven's "Ninth Symphony," with Charles Munch conducting. The festival chorus was augmented by some 16 members of the Springfield Symphony Chorus and the soloists were Adele Addision, soprano; Florence Kopleff, contralto; Blake Stern, tenor and Donald Gramm, bass. One wonders at the continued engagement of Blake Stern as tenor soloist for he does not appear to have any of the vocal qualifications which warrant his appearing in a major Berkshire Festival performance. Miss Addision, Miss Kopleff and Mr. Gramm may always be relied upon to give fine accounts of themselves, as they did Sunday afternoon.

Mr. Munch has decided ideas about the "Ninth Symphony," but the sum total of the performance was broad and spacious and warmly human. He inspires his singers, and the chorus work was admirable. Thus the season closed with another of the many admirable performances which have featured the 1959 season. If one wonders why the traditional finale with the "Ninth Symphony," the answer may lie in its drawing power. Sunday afternoon's concert brought 12,892 people to Tanglewood and raised the attendance for the three week-end concerts to 33,335, a record week end of the season.

Now for a glance at the season's figures. Total attendance for all festival events totaled 181,715. Total attendance at the 1958 festival was 168,773. The 1959 dollar take was $327,055. The 1958 take was $319,727.

Shows Increase

The grand audience total for the week-end concerts was 141,930 as against 130,015 for 1958.

The chamber music audience this season totaled 7638, a bit below the 1958 total of 8168. The open rehearsals, Saturday mornings, drew 21,797 persons as compared with 16,002 in 1958.

The Saturday night concert established almost a record audience for this season with 12,343 persons in attendance. Incidentally, Mr. Monteux, who conducted this Saturday concert, drew the largest audience last Saturday when 12,444 were present. Monteux offered fine readings of Beethoven's Fifth and Sixth Symphonies, along with the overture to "Fidelio." The venerable French maestro has been in fine form during his three appearances and has deepened his hold on the affections of the Tanglewood audiences.

Tribune 8/10/59

13,000 Attend Festival's Finale At Tanglewood

LENOX, Mass., Aug. 9.—Almost 13,000 persons attended the closing concert of the Berkshire Festival at Tanglewood this afternoon. Charles Munch conducted the Boston Symphony Orchestra in the "Coriolan" overture and Ninth Symphony of Beethoven.

The enthusiastic crowd filling the music shed and the lawns outside cheered the orchestra, Dr. Munch, the festival chorus and soloists Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm at the close of the performance.

Attendance at the six-week berkshire festival has increased over last year's total, with approximately 181,000 attending the various events. A total of $327,000 was taken in in ticket receipts for the three concerts each week end by the Boston Symphony Orchestra, the six Wednesday evening chamber music concerts and the Saturday morning open rehearsals.

The seventeenth season of the Berkshire Music Center, the orchestra's Tanglewood summer school, also closed with today's performance, most of the student body participating in the Ninth Symphony as members of the Festival chorus.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

AUG 9 1959

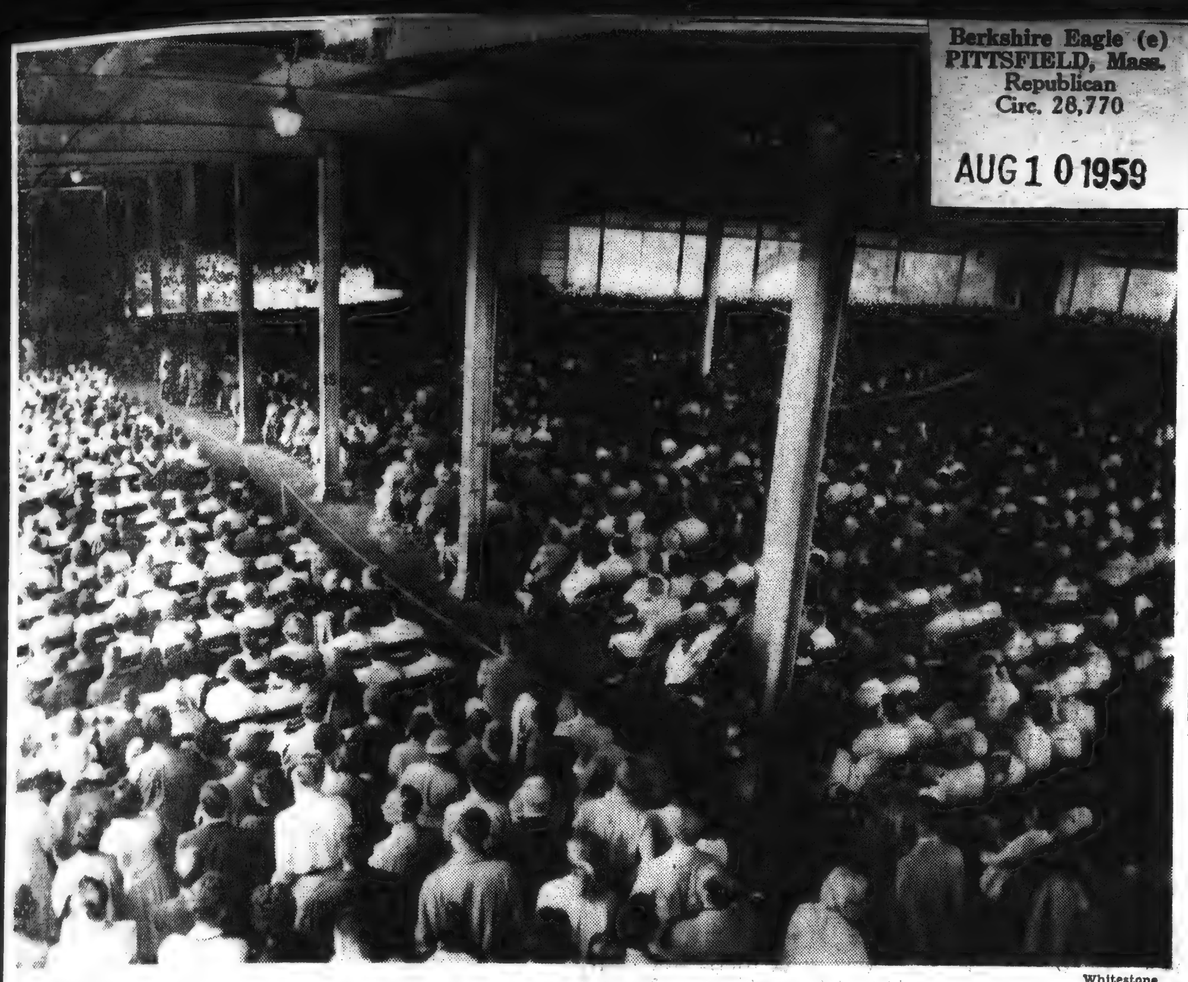
Ready for Tanglewood's Closing Program Today

(Photo by Whitestone of Lenox)

The 1959 Berkshire Festival at Tanglewood, Lenox, comes to a close this afternoon when Dr. Charles Munch conducts a performance of Beethoven's Ninth Symphony in the Shed beginning at 2:30. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass. Also to be heard with the Boston Symphony Orchestra in "The Ninth" will be the Festival Chorus which is shown here rehearsing for today's program under the direction of Dr. Munch. The program opens with Beethoven's Overture to Coriolan. The final student chamber music concert is being presented in the Theater-Concert Hall this morning at 10.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

AUG 10 1959



Whitestone

GRAND FINALE of the 1959 Berkshire Festival attracted this record-breaking crowd of 12,892 persons to Tanglewood yesterday afternoon for the Boston Symphony Orchestra's performance of Beethoven's Ninth Symphony with Dr. Charles Munch conducting. The crowd, which filled the Music Shed to overflowing, swelled the season's total attendance to 181,715 for the six-week season. This established another new Festival record, beating all-time high in 1958, when 168,773 attended.

Festival a Record; Munch Exhausted

By JOHN G. W. MAHANNA

When Dr. Charles Munch acknowledged the plaudits of the season's record crowd of 12,892 yesterday afternoon at Tanglewood, the electrifying ovation resounding from the Music Shed reflected not only a tribute to the conductor, but to the Boston Symphony Orchestra, the Festival chorus, soloists and the entire Berkshire Festival season.

Recalled to the stage six times, Dr. Munch, appearing tired and near exhaustion, called upon the 105 musicians in the orchestra and the chorus to share in the triumphal finale to a grueling six-week season, during which all previous attendance records were broken.

To Vacation in France

After scores of friends paid him personal tributes following the concert in the conductor's room in the wing of the Shed, he quietly retired to his summer home in Richmond to rest up before leaving for a vacation in France. He will make only two appearances as a guest conductor while abroad — both times in the Netherlands. Then he will return to Boston for the opening of the BSO concerts at Symphony Hall on Oct. 2.

181,715 Paid Admissions

Sunday afternoon's crowd brought the weekend total to 33,335 and the season's over-all attendance up to 181,715, which broke the previous high set last year by 12,942. Total ticket sales for the season amounted to $327,055.50, compared to last season's total of $319,727.50.

Intermittent rain over the final weekend failed to dampen the enthusiasm of music lovers. Thursday night, following an all-day downpour, a crowd of 9,700 showed up for the annual Tanglewood on Parade program, which benefited the Berkshire Music Center. Friday night's concert drew 8,100 and a crowd of 12,343 attended Saturday night's performance.

The final weekend concerts were devoted to the works of Beethoven, closing yesterday afternoon with the Ninth Symphony, performed by the BSO, the full Festival Chorus augmented by 16 voices from the Springfield Symphony Orchestra's chorus and four soloists.

Before intermission yesterday afternoon, one woman in the front section of the Shed asked an usher why Mr. Munch programmed so many works by Beethoven for the final weekend.

"Just look around at this crowd, lady," replied the usher. She quietly returned to her seat, satisfied at the conclusion of the Ninth Symphony the usher was right.

The weekend Shed concerts drew 27,363 for the Tchaikovsky weekend; 27,500 for the Brahms weekend; 29,541 for the weekend devoted to Romantic composers and the 33,335 for the Beethoven weekend.

Shed concert attendance for the four major weekend performances were up 10,661 this season. Attendance for the first two theater-concert hall weekend concerts went up 1,811. The four Shed concerts drew 117,739 this season, compared to 107,078 last year. Total attendance for the so-called smaller concerts on the first two weekends was 24,748, compared to 22,937 in 1958.

Thirty-two concerts and lectures, open to Friends of the Berkshire Music Center, were attended by 15,523 persons. There were 2,767 Friends' memberships, making a total of $28,544, which is given to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

Chamber Concerts Off

The only drop in attendance this season was noted at the Wednesday evening series of six chamber music concerts in the theater-concert hall for the benefit of the Tanglewood Revolving Scholarship Fund, but two rainstorms on concert nights may have been responsible for the small crowds. However, the Wednesday evening services were attended by 7,638 persons, compared to 8,168 last year. The gross ticket sale for the chamber music concerts was $11,376.

The Saturday morning open rehearsals of the Boston Symphony for the benefit of the orchestra's pension fund are becoming more popular every season. A total of 21,797 attended these events this season, 5,795 more than last year. The largest crowd turned up Saturday morning when 5,072 paid $1 each for the rehearsal.

Dr. Munch conducted 14 of the Berkshire Festival concerts this season, while one concert in each of the four Shed weekends was conducted by Pierre Monteux. The principal soloists this season were Rudolf Serkin, pianist and Isaac Stern, violinist. Nicole Henriot Schweitzer, wife of Jean Jacques Schweitzer, nephew of Dr. Munch, appeared as piano soloist with the orchestra, once in the theater-concert hall and again in the Shed.

Canopy Draws Praise

The new stage canopy, the gift of Edna Betts Talbot of Boston, who gave $40,000 to the BSO toward the cost of its construction, continued through the final weekend of the Festival to draw praise from critics, acoustical experts and others both inside the Shed and on the spacious lawns surrounding the huge auditorium. The canopy, a memorial to Mrs. Talbot's husband, Edmund Hawes Talbot, was designed by the architectural firm of Eero Saarinen and Associates, with the cooperation of the acoustical consultants, Bolt, Bernek & Newman of Cambridge. Dr. Munch, who for several years had expressed a desire to improve the acoustics in the Music Shed, gave $10,000 toward the project.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462

AUG 10 1959

152,280 Heard 1959 Berkshire Music Festival

By JOHN F. KYES

LENOX — The 1959 Berkshire Festival ended yesterday with an attendance of 12,892, despite persistent drizzles. Threatening skies and wet grounds on Saturday did not deter 12,343, keeping the weekend total close to that of two previous seasons.

Total attendance for the 19 major concerts of the six weeks' season soared to a new high of 152,280, and the total inclusive of other paid events reached 181,715. Concerts by students of the Berkshire Music Center, attended by Friends of Music on the basis of voluntary contributions, brought the grand total to well over 200,000.

The final three concerts consisted wholly of the music of Beethoven. Charles Munch conducted on Friday, opening with the Fourth Symphony and featuring Rudolf Serkin in the Fourth Piano Concerto and in the Fantasy in C minor for Piano, Chorus and Orchestra. The latter brought forward the Festival Chorus, Hugh Ross, director, and six solo voices, among which the only alto was the fine one of Malama Providakes of Worcester.

"Coriolan" Overture

Munch conducted again on Sunday, starting with the Overture to "Coriolan" and concluding the Festival with the usual Ninth Symphony, with its tremendous choral climax. Here were heard the chorus (prepared by Ross and Alfred Nash Patterson) and soloists Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm. Thus the entire performance was a complete rubber-stamp of 1958, when the same quartet sang. Attendance shows that this is still a highly saleable combination, even though needlessly repetitive.

Saturday's concert, conducted by Pierre Monteux, was a pleasant paradox, drawing one of the highest attendances of the season for an overture and two symphonies with no soloist.

I could not quite fathom the supposed charm of the "Fidelio" Overture. It had delicate repartee in some of the softer passages, but not even the skill of Monteux could make the full-voiced moments sound like great music.

Program Notes

The excellent program notes of John N. Burk aided greatly in an approach to the Sixth ("Pastoral") Symphony. Here is an unusual blend of elements, some of which approach the purely descriptive. But one should not expect a tone poem or a suite of "program music." Monteux kept the symphonic form intact and alive, and gloriously pure in its details, at the same time transmitting lovingly the moods of the country scenes.

Early moments in this symphony proved that it was not good weather for horns, but the orchestra on the whole distinguished itself in this deceptively "singing" score, full of booby-traps.

The familiar Fifth Symphony afforded a greater range of contrasts, but Monteux did not let it thunder. He seemed more intent on letting us see how the work was built. The range of dynamics was expecially impressive in the third movement, scored from breathless mystery to a sturdy processional. The fugues and the fine climax of the symphony were tossed off in the best Boston tradition.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337

AUG 10 1959

Music: Finale at Lenox

Beethoven's Ninth, Led by Munch, Ends Fete

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., Aug. 9 — The twenty-second Berkshire Festival ended at Tanglewood this afternoon. For the fourth successive summer, Charles Munch closed the festival with Beethoven's Ninth Symphony. Thus many listeners streamed away from the grounds with the "Ode to Joy" still humming in their heads.

All day the weather played blind man's buff, with the bandage of clouds seldom being off the eye of the sun. Nevertheless, the final concert drew 12,892 persons. This, added to the 12,343 of last night, made a total attendance for the whole festival of 181,715. This is a record and considerably higher than last year's record-breaking 168,772.

The Ninth Symphony has often been associated with the Berkshire Festival. Serge Koussevitzky led it at the first concert of the then-new Shed in 1938. And he also used it to close the festivals of 1942, 1946 and 1947. It proved a cyclicly apt ending for this year's festival, for on Friday night the week-enders heard Beethoven's Fantasy for Piano and Chorus, which many have looked on as a preliminary sketch for the choral close of the Ninth.

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For this year's Ninth, Dr. Munch used the Festival Chorus, made up of students of the Berkshire Music Center. The soloists were Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, baritone.

The performance was a memorable one. Dr. Munch led the massive symphony as if it were a culminating experience of his life. His grasp of the score was absolute, and his authority as an orchestral technician immense. And, in addition to this knowledge and skill, he brought a spiritual intensity to the work that inspired all his forces to give him their utmost.

Thus the first movement seemed superhuman in its dimensions. In the second, the drums thundered out in a tonal framework that was big enough to contain such sonorities. The Adagio sang flowingly on a high level of sustained feeling. And the last movement emerged as it should, as the logical culmination of all that had gone before.

The young choristers sang with a whole-hearted outpouring of tone, but also with sufficient control to give the right emotional coloration to the varying verses. They even could keep up with the break-neck pace of the almost frenziedly joyful close. The performance deserved the cheers it drew.

Adele Addison

Pierre Monteux shared the podium with Dr. Munch in this year's festival. He conducted a concert in each of the last four weeks. His final contribution was last night's program, which formed the middle wing of the all-Beethoven week-end. It consisted of the Overture to "Fidelio" and two symphonies, the "Pastorale" and the Fifth.

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As always, his composure quickly descended upon the members of the orchestra, and in the "Pastorale" the playing became relaxed and transparent, with each instrument sounding clearly with its own distinct timbre. And the audience was well able to appreciate the shepherd's song of joy after the storm, for in the afternoon before the concert the Berkshires had been veiled in just such a drumming pain as Beethoven depicted.

After the relaxed "Pastorale," the mood changed, and Mr. Monteux proved himself as much a master of the stern drama of the Fifth as he had been of the more genial Sixth. And in the rousing finale, when climax followed climax, the orchestra maintained its transparency of tone, at the same time as solo passages stood out clearly. In the finale, the men of the double basses, in particular, covered themselves with glory.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

AUG 10 1959

Berkshire Music Festival Ends With 12,892 on Hand

With a performance of Beethoven's "Symphony No. 9," the 1959 Berkshire Music Festival wound up yesterday afternoon before an audience of 12,892 persons at Tanglewood.

Record Set

Despite inclement weather most of the per[illegible] three all-Beethoven progra[illegible] over the weekend set a record attendance for the season of 33,335. That boosted the total festival attendance to 181,715, compared with 168,773 last year. Total revenue totaled $327,055 this year, up from the $319,727 figure of a year ago.

Yesterday's program was conducted by Charles Munch, music director of the Boston Symphony. Appearing with the orchestra were the Festival Chorus and vocal soloists Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm.

Monteux Conducts

On Saturday evening Pierre Monteux conducted in a program which included the Fifth and Sixth Symphonies and "Fidelio" Overture.

Attendance was up for the weekend concerts and the open rehearsal of the orchestra Saturday morning, but there were fewer persons at the Wednesday Chamber music concerts.

178

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

AUG 9 1959

CROWD OF 12,343 HAILS MONTEUX AT TANGLEWOOD

Berkshire Festival Ends Today With 9th Symphony of Beethoven

By WILLARD M. CLARK

LENOX—The powerful, glowing performance of Beethoven's "Fifth Symphony" as presented by Pierre Monteux and the Boston Symphony Orchestra Saturday night transcended the dismal rainy conditions outside the Tanglewood Shed.

Greeted by Bravos

At its close there were bravos flying all about at Mr. Monteux slowly left the stage. This was the last of his three appearances, and, if possible, he had entrenched himself even more firmly in the affections of the audiences.

In spite of the weather the audience of 12,343 persons was the second largest of the festival this year, the largest audience being 12,444 who came to hear a concert conducted by Mr. Monteux with Rudolf Serkin, pianist.

Mr. Monteux offered a spacious, wonderfully varied performance of the "Fifth Symphony." He plumbed its depths and reached its heights and we have seldom heard the Boston players sound better.

Opens With "Fidelio"

The program opened with another example of the "muscular" Beethoven, the overture to "Fidelio." It was wide in scope and rich in a transfiguring, undying beauty.

This often was the case when Beethoven was really possessed with the material at hand, and he had found the story of the faithful wife whose husband had been imprisoned for years without reason a congenial one.

For utter contrast, Mr. Monteux offered the "Pastorale Symphony." It was a lovely performance, serene, flowing and artfully articulated. Every detail was clear and there was a sheen of tone which only the Boston players seem capable of achieving. The performance merited the wild enthusiasm it evoked.

Traditional Finale

This afternoon will bring the final concert of the Berkshire festival. Charles Munch will conduct Beethoven's "Symphony No. 9 in D Minor." This work has become the traditional closing work of the festival. Why, no one seems to know. Perhaps Mr. Munch does.

The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

AUG 9 1959

LOCAL SINGERS AT TANGLEWOOD THIS AFTERNOON

Symphony Chorus to Join Voices With Festival Chorus at 2.30

Sixteen members of the Springfield Symphony Chorus have been invited to join the Berkshire Festival Chorus in today's performance of the Beethoven Ninth Symphony to be given at 2.30 p. m. in the Music Shed at Tanglewood. Taking part will be sopranos Ruth Donnis, Carol Fessenden and Lorraine Temple; altos Suzanne Flagler, Louise Folsom, Eugenia Kuras, Virginia Ring and Clio Stearns; tenors Joseph Donnis and James L. Wallace; and basses Leslie Bezanson, James Brophy, Robert McFarland, Bruce Skipton, Malcolm Skipton and Morey Stearns.

Rehearsed Here

The Ninth or "Choral" Symphony of Beethoven is a work of tremendous depth and magnitude, calling for a quartet of soloists and complete symphony orchestra in addition to the augmented chorus. Soloists Donald Gramm, Blake Stern, Florence Kopleff and Springfield's Adele Addison will join the Festival Chorus and the Boston Symphony Orchestra under Charles Munch in this, the final concert of the festival season.

One of the obvious difficulties encountered in the preparation of so varied and complex a score concerns the manipulation and co-ordination of the several forces involved. Separate training and preparation of the Chorus has been handled by Alfred Nash Patterson, conductor of the Boston Chorus Pro Musica. Leading a rather itinerant existence, Mr. Patterson journeyed to Springfield Wednesday evening to direct a preliminary rehearsal of the 16 local choristers. On Saturday morning, the group traveled to Tanglewood to participate in the final rehearsal of the score, complete with soloists and orchestra.

This marks the third time in recent years that the Springfield Symphony Chorus has been invited to perform with the Boston Symphony Orchestra at Tanglewood. In 1954, the chorus sang the Requiem Mass of Hector Berlioz, and one year later it was a performance of the Beethoven "Ninth" in which they participated. On both occasions the group received high praise from both Dr. Munch and Hugh Ross, director of the choral department at Tanglewood.

Again this season the 150-voice chorus will figure prominently in the presentations of the Springfield Symphony Orchestra. Under the direction of Robert Staffanson, the combined groups will perform the Vaughan-Williams "Sea Symphony" Dec. 1 and will further present a festival of three concert-operas from the standard repertoire to be held March 1.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

AUG 10 1959

33,335 Weekend Attendance

Record Tanglewood Crowds Hear All-Beethoven Finale

An all-Beethoven weekend closed the 22nd season of the Berkshire Music Festival at Tanglewood on a triumphant note in the Friday and Saturday night concerts and the Sunday afternoon concert.

Musically, the power of Beethoven was woven into memorable patterns. Attendance-wise, the record-braking final weekend concerts attracted a total of 33,355 persons.

Sunday afternoon, the largest audience of the season, 12,892 persons, appeared in the traditional Tanglewood attire ranging from shorts to mink stoles. They arrived in droves to hear Charles Munch conduct Beethoven's Ninth Symphony.

Total Attendance

Saturday night, Pierre Monteux, guest conductor, bowed to the thunderous applause of 12,343 persons, the third largest crowd of the season. The second largest audience of 12,444 persons attended the previous Saturday night concert which Mr. Monteux conducted with Rudolf Serkin as piano soloist. Friday night, 8,100 persons listened to Mr. Much conduct.

Total weekend concert attandance for the six-week season was 141,930 compared to 130,015 for 1958, while total attendance at all festival events was 18,715, compared to 168,773 for 1958. The box office received $327,005 this summer, $7,328 more than the $319,727 in 1958.

Clarity, Feeling

A brilliant performance of Beethoven's Piano Concerto No. 4 in G major, Op. 58, by Serkin in his third weekend as soloist highlighted the Friday night concert. Clarity and intense feeling marked his playing in this concerto as well as in Fantasy in C. Minor For Pianio, Chorus, and Orchestra, Op. 80. The festival chorus participated in the latter work which was delivered effectively. A spirited interpretation of Beethoven's Fourth Symphony opened the concert.

Bravos for Monteux

Fog nestled among the hills surrounding Tanglewood and dampness settled everywhere for a wet Saturday night which didn't stop the second largest crowd of the season from attending a concert directed by Mr. Monteux. Bravos and prolonged applause resounded for the French conductor.

He gave a dramatic reading of Beethoven's Symphony No. 5 in C Minor, Op. 67, without overemphasizing the drama or watering down the symphony by overstating the melodies. The dramatic theme and sweet melodies were justaposed in an amazing flow to unity. The orchestra responded to Mr. Monteux's direction with brilliance for an overpowering performance. It was the piece de resistance of the evening.

Captures Moods

Mr. Monteux captured the various moods of Beethoven's Symphony No. 6 in F Major, "Pastoral," Op. 68, characterized by radiance as the orchestra moved from awakening of serene impressions on arriving in the country, to a scene by the brookside, to a jolly gathering of country folk, to a thunderstorm, to a shepherds song, and to thankful feelings after the storm. Beethoven's melodies sang out beautifully as an especially sweet violin section spoke. Although this symphony is not as exciting as the Fifth, its compactness makes for interesting listening.

The opening Beethoven Fidelio Overture was bright and stirring.

Beethoven's Ninth

The final Sunday afternoon concert featured Beethoven's Ninth Symphony accoring to custom. Mr. Munch gave free play to his fancy for a richly worked Ninth. The festival chorus and 16 members of the Springfield Symphony Chorus cooperated alone with soloists Adele Addison, soprano; Florence Kopleff, contralto, Blake Stern, tenor; and Donald Gramm, baritone.

The concert opened with Beethoven's Overture to "Coriolan."

By I. R. M.

American (e)
WATERBURY, Conn.
Independent
Circ. 39,778

AUG 10 1959

Tanglewood Season Ends With 'Ninth'

(Special to The American)

LENOX, MASS. — The 22d Berkshire Festival which closed at Tanglewood yesterday afternoon with the performance of Beethoven's "Ninth Symphony" had a record-breaking total attendance of 181,715, considerably higher than last year's 168,772.

Charles Munch, for the fourth consecutive season, led the orchestra, Festival Chorus, and four soloists in the performance of the "Ninth" which has now become the traditional concluding selection for the series. Boston Symphony Orchestra, soloists and the many young voices turned in a splendid performance before the 12,892 who came for this Sunday afternoon concert.

It was a week-end of Beethoven with Charles Munch conducting Friday evening in a concert that brought back Rudolf Serkin, pianist, for the "Pinao Concerto No. 4. in G major, Op. 58" and "Fantasy in C minor, for Pinao, Chorus and Orchestra, Op. 80." Though the Fourth seemed to get off with some sluggishness there was no question of the fine quality of the orchestra as the concert progressed.

Saturday night's concert brought Pierre Monteux with a masterful performance of the "Overture to Fidelio" and "The Pastoral, 6th" and Beethoven's "Fifth Symphony." As though preparing for the "Pastoral" which was heard by 12,343, the weatherman sent down a heavy rain shortly before the concert with a storm almost identical with that described in the composer's music. It was a fine performance all around and the ovation given Monteux, who will be 85 in April, left no doubt that the audience wished him well and hoped for his return.

During the week the famous Tanglewood-on-Parade concert was given Thursday night with music of Gershwin featured and the festival grounds turned into a five-ring stellar attraction of opera, chamber music, symphony, and conducting to draw 9,793 despite heavy rain. This concert raised $25,160 for the benefit of the music school conducted at Tanglewood each summer. Plans, as usual with the closing of one season in the Berkshires, are under way for next summer's concerts of six weeks beginning with a week of the music of Bach, a week of Mozart and the four weeks of the Boston Symphony Orchestra in the Music Shed.

S.M.

Village Gazette
OLD GREENWICH,
Conn.
Weekly Independent
Circ. 1,768

AUG 13 1959

Beethoven's Ninth Ends 1959 Season At Tanglewood

With the rousing and joyful final movements of Beethoven's Ninth, Charles Munch conducted the Boston Symphony Orchestra in their final performance for the 22nd annual Berkshire Music Festival last Sunday afternoon, August 9, at Tanglewood.

Threatening skies and sporadic cloudbursts on several occasions forced the huge crowds off the lawn and under the shed for protection. The 12,000 in attendance at the Music Shed brought the 1959 season attendance to 181,000, a figure considerably higher than last year's record-breaking 168,000.

The traditional playing of Beethoven's Ninth to terminate the summer festival was performed last Sunday in masterly style. At all times the instrumentation was clear and vigorous, the chorus exultant and forceful. Charles Munch must have felt like a general coordinating all orchestra and vocal elements to produce the mammoth effect of an inspired ensemble.

Composed of students of the Berkshire Music Center, the Festival Chorus lent to the final movements the majesty so justly reserved for this immortal work.

On the previous day, Pierre Monteux made his fourth summer appearance at Tanglewood conducting the orchestra in two performances of Beethoven's Fifth and Sixth symphonies. The all-Beethoven weekend was the last of six concert weekends at Tanglewood which earlier featured the works of Bach, Mozart, Brahms, Tchaikovsky Mendelssohn and Schumann. During the course of the summer, famed solists Rudolf Serkin performed piano concertos of Brahms, Mendelssohn and Beethoven. Issac Stern was solo violinist in the previous weeks, playing the Violin Concertos of Tchaikovsky, Brahms and Mendelssohn.

J.L.

TOWN TIMES (WATERTOWN, C

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
AUG 10 1959

The Lively Arts

By Milton R. Bass

IT IS NOTHING new for this particular Bass to carp about something, but right now the poor fish is letting himself open to the charge of tin ear as well as tin god.

Everyone — critics, audience, orchestra members and management — is ecstatically happy about the sound emanating from the new acoustic canopy at Tanglewood. The music this past season allegedly reached all the way out to the boxoffice and clashed with the tinkling sound of record ticket sales.

The decibel level of the sound was so extraordinary that a group attending one particular concert were positive they were listening to the music through a system of electric speakers. They thought the microphones hanging over the orchestra led to high-powered amplifiers and concealed speakers. I told them that the microphones were there only for radio transmission and tape recording, but they did not really believe me.

* * *

I TOOK one of the nation's top modern jazz musicians to hear the Boston Symphony and Berlioz' "Requiem" for the first time. We sat right down front and at the intermission I turned to ask what he thought of the two. "Man," he said with eyes glazed, "what a sound!"

An orchestra member told me that he and his colleagues were most satisfied with the canopy because now the music seems to flow through the arena rather than bouncing out as it formerly did. The rich who sit in the box seats have commented that the Shed seems to have lost its dead spot, and the poor on the lawns have said they can now hear over the scratching of mosquito bites. The middle class (of various levels) inside the Shed feel that it is almost too loud down front and some are thinking of moving back a bit next season.

* * *

WELL, brothers and sisters, despite these heartfelt testimonials at the front of the hall, this sinner feels impelled to say that the canopy has stolen some of the brilliance of sound from the orchestra. A certain richness and lushness that was the trademark of the Boston Symphony strings seemed to come forth only at odd and lucky moments this year. Perhaps it was the erratic quality of the sound that used to bounce off the backboard and roof that made some of the concerts so exciting in former years. Boom! and you would be hit smack in the emotions by a sound that could come only from the heavens or a peculiarity in the acoustical backdrop. All gone now, all buried under the Geiger counters and decibel machines and engineers' slide rules. Maybe it's just us old lushes who will miss that old lushness, but there's nothing sadder than stringy strings.

* * *

BEFORE WE leave Tanglewood for the season, a word must be said about Dr. Munch. Much has been made one way or another about his moulding of the orchestra and his programming. But it took a charming and discerning young lady to point out one facet of his conducting that I had always taken for granted. "This man," she said, "is the most beautiful conductor I have ever seen in my life. He flows right into the music and becomes part of its feeling and emotion."

Each conductor has his own little method of producing music from his orchestra. Bernstein hops around in dervish style, Monteux flicks his fingers, Stokowski waves those elongated hands, Von Karajan looks fierce, Schippers young and eager. But I have never seen a conductor with the grace and emotion of Charles Munch. In the long run, it is only the music that is important. But in the short run, watching Munch conduct is an almost equally absorbing experience.

* * *

I GET a strange sensation when Tanglewood closes its season. I can't help feeling that summer is over and I start thinking autumn thoughts. There's a sadness that remains until the foliage turns and the full glory of the New England fall brings us to life again. There's a music in the air itself then that rivals any man-made stuff. All in all, I can't see anybody living anyplace else. I can see them existing there. But living, no.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
AUG 10 1959

Music Review

Finale at Tanglewood

By JAY C. ROSENFELD

A NOBLE performance of the Beethoven Ninth Symphony by the Boston Symphony Orchestra brought the 1959 Berkshire Festival at Tanglewood to a grand finale yesterday afternoon.

Charles Munch, leading the orchestra augmented by the Festival chorus and four soloists, Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, baritone, gave an inspired and remarkably coherent reading of the final Beethoven symphony.

* * *

ALL THREE concerts of this final weekend had been devoted solely to Beethoven. Guest conductor Pierre Monteux Saturday night played the fifth and sixth symphonies with an introductory overture of "Fidelio." Munch yesterday preceded his ninth by the overture to "Cariolan."

When the ninth gets a lofty interpretation as Munch gave it yesterday, its magnificence becomes easily apparent. New, unnoticed beauties appear and the inner workings become more transparent. What distinguishes the ninth from all the others is its breadth of conception. It would seem that composers sense when they are on the threshhold of a structure of a magnificence they had not achieved up to that time, and thus give it the distinction and grandeur which only massive simplicity can impart. The very first measures of the ninth presage something utterly portentous, and no moment occurs in the subsequent development which belies the prediction.

* * *

THE ORCHESTRA responded to Munch's confident control with vivid color and contrast, never more noticeable than in the trio of the scherzo, and then in the following cavatina, not so called in the score, but nothing if not reminiscent of the famous movement in the opus 130 quartet. The orchestra strings sustained this movement with profound poise and singing tone to realize the depth of Beethoven's inspiration.

In the final movement the cellos proclaimed the recitative with unexcelled sonority and eloquence, and every ensuing detail was accomplished with a significance to fit the inspired individuality of the afternoon. Baritone Gramm proclaimed the saluation from Schiller's "Ode to Joy" with completely fitting voice, and the chorus reflected the security Munch's baton lent them. They released a powerful volume of tone and sang with vigilant alacrity. The soloists were a decidedly favorable addition to the performance, as small as some of their assignments are.

* * *

THE OVATION that greeted Munch at the conclusion was as much a demonstration of the orchestra's appreciation of his achievement as it was of the gratification of the audience.

* * *

THERE WAS more big-scale music-making Saturday night when the venerable Monteux made his final guest appearance of the season. His feat was to give each of the symphonies a unity which was quite beyond the ordinary attainment when these beloved and popular works are heard. If anyone ever suspects that a composer collects a few unrelated sketches and links them into a symphony, he would have been disillusioned by the manner in which Monteux made each movement lead into the following contrasting division with irrefutable logic.

He began his program with the "Fidelio" overture, the fourth attempt Beethoven made to write a suitable beginning for his unique opera, and even this one did not fully satisfy him nor result in being commonly used. This may compensate in a way for the single overture Rossini wrote for four operas. This final attempt is developed on limited material, but it is an excellent curtain-raiser for a concert if not for the opera. It does not have any off-stage trumpet call announcing the approaching deliverance of Florestan, but it has sprightly evolutions during its short duration.

* * *

MONTEUX'S sixth was delightfully calm and fluent. It was unhurried where loitering seems proper and jovially lively and threateningly ominous in its turn. The final joyous and thankful feelings after the storm were felicitous and at ease. We thought it was good program-making to place the "Pastoral" before the darker-hued fifth. This, too, was given a character of high credibility, without false or forced drama and every opportunity to sing was fortified by the conductor.

We took great comfort from the tempi. The trio of the scherzo was natural and modest, and every section dovetailed with its neighbors with convincing musical reasoning.

* * *

"WHAT KIND of season did they have at Tanglewood?" will be asked many times before the season's excitement dies down. We think the answer should be "fine." Attendance figures were high, but are not the measure of what we consider of greater significance. The performances on the whole have been on a level superior to average attained in many other years. The programs, an eternally provocative subject, have certainly satisfied the great mass of audiences even though the degree of curiosity indulged in by those responsible for their choice is debatable. The Berkshire Music Center, the school maintained in conjunction with the concerts by the Boston Symphony orchestra, needs overhauling and revitalization.

Mark Tanglewood 1959 in the records in red letters.

Old-Soldier Rosenfeld Finally Has Furlough On 40th Anniversary

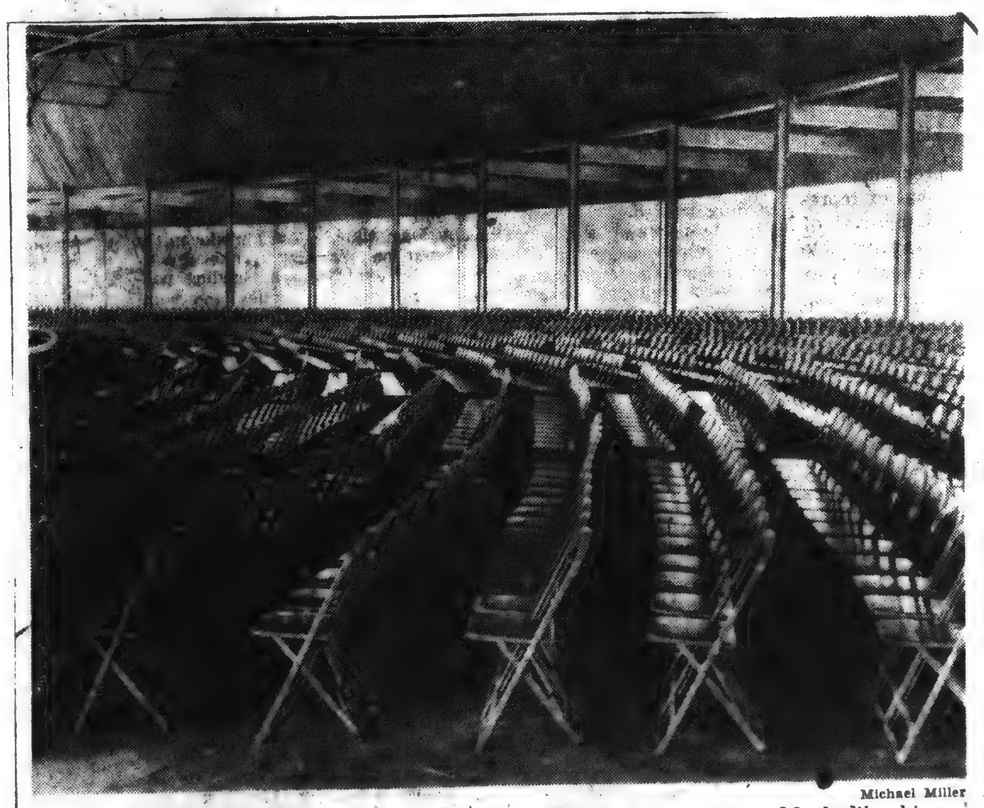
With his coverage of the Tanglewood concert yesterday, Jay C. Rosenfeld marked his 40th year as Eagle music critic.

Mr. Rosenfeld, co-owner of the North St. clothing store, wrote his first piece for The Eagle upon his release from the Army in 1919. He served overseas with Co. B, 359th Infantry, and saw action in France. He has been playing the violin since he was six years old, and studied in Belgium when he was 17 years old.

In recent years, two of his former comrades-in-arms have been urging him to come to New York for a reunion. Because of his Tanglewood assignments, he was always forced to refuse.

However, upon completing his review of yesterday's concert, Mr. Rosenfeld took a bus to New York, and today is celebrating the good old days with his two buddies.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
AUG 12 1959



Michael Miller

AFTER THE BIG SHOW, the interior of the Music Shed at Tanglewood looks like this today following a record breaking season when more than 181,000 persons attended the six week Berkshire Festival. The Shed and grounds are open to the public throughout the day. Hundreds visited Tanglewood yesterday, inspecting the buildings and formal gardens.

180

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702

AUG 13 1959

Beethoven Works

Ring Down the Curtain at Tanglewood

By HAROLD CHAPMAN

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RECORD & PILOT
W. 3,981

AUG 6 1959

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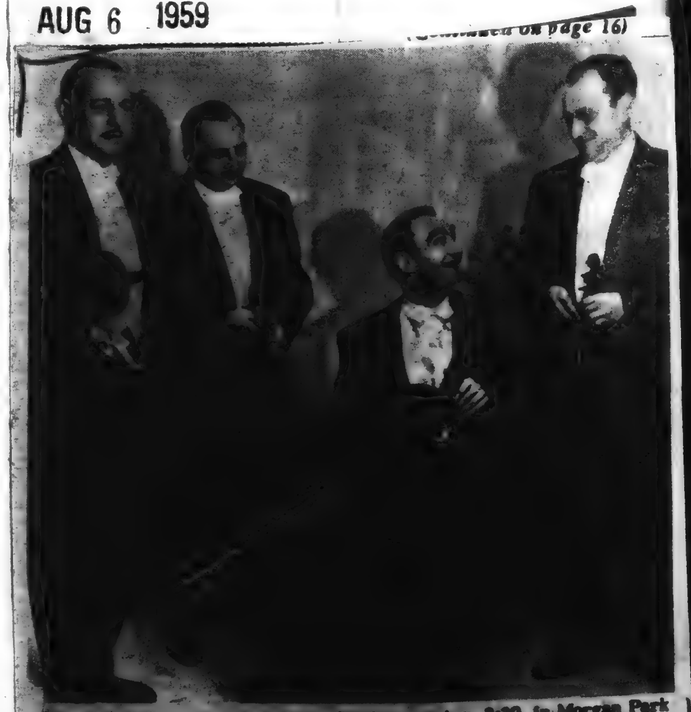
(Continued on page 16)



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Hampshire Gazette (e)
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Independent
Circ. 12,775

AUG 12 1959

New Record For Attendance At Tanglewood

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[illegible] Charles Munch [illegible] completed ten [illegible] of the orchestra [illegible] Rudolph Serkin [illegible] Beethoven's works, [illegible] was by far the most outstanding of the three programs.

Opening with the rather [illegible] Symphony in B flat Major, the orchestra was at its most evocative, not only because of a master conductor, but because of a master composer whose music they were inspired to speak. This is an expansive and happy symphony. The aesthetic beauty of the adagio was rapturous, a movement unlike any other Beethoven ever wrote.

A [illegible] seldom heard work was the Fantasy for Piano, Chorus and Orchestra which followed. There are parts reminiscent of the Leonesleider Waltzes. Many feel it was an outline for the Ninth Symphony, but the Beethoven idea is quite different. It is not as grandiose; it is quite improvisatory. True the chorus has to wait almost as long to sing as in the ninth. Here and in the Fourth Piano Concerto Mr. Serkin transfigured the music with a depth and height of inspired playing seldom heard. He traversed the aural spectrum in all directions, drawing his listeners farther and farther away from earthly spheres. The ineffable beauty of the andante in the Concerto was made almost unbearable in its exquisite tenderness.

Naturally Mr. Serkin and the orchestra with Mr. Munch received a tremendously enthusiastic ovation.

Sunday's program featured the Ninth Symphony, which has become a tradition for the final concert of the Berkshire Festival. Traditions are tending to become "old-fashioned"; I think it is good that we create and hold on to new ones. The idea of repetition makes one forget "the mystery and exaltation, wild humor and superterrestrial beauty, the tragical despair and shouting among the stars" blended and inherent in this incomparable masterpiece.

The performance Sunday afternoon was extremely good, if not exceptionally inspired. The Festival Chorus, prepared by Hugh Ross and Alfred Nash Patterson maintained a fine balance, diction was readily understood, but at some points a unity of pitch was lacking. The quartet, comprising voices of distinguished quality and recognized ability, was not at all times equal to the tremendous demands made by the composer. Blake Stern's voice, which we have heard in more favorable circumstances, appeared and disappeared in the more demanding passages; Adele Addison and Donald Gramm found several notes difficult to sustain; Florence Kopleff alone controlled her powerful voice with ease and certainty. Dr. Munch coordinated voices and orchestra with his usual disarmingly affable concentration. The audience was almost frenetic in its approval, and seemed loath to accept the finality of this last concert of the Boston Symphony Orchestra in the Berkshires.

MdeBB

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

AUG 16 1959

Second Thoughts On Music

1959 Berkshire Festival Leaves Happy Memories

Serkin's Playing of Beethoven's Piano Concerto No. 4 in G Major Thing of Beauty; Praise, Too, for Munch and Monteux

By WILLARD M. CLARK

The final week end of the Berkshire Music Festival brought forth some of the finest performances of the Festival, particularly the Friday night, Aug. 7, program led by Charles Munch. Rudolf Serkin was the pianist and his playing of Beethoven's Piano Concerto No. 4 in G major will remain one of the cherished memories of the Festival.

The program opened with Beethoven's Symphony No. 4 in B flat major and the French conductor read it with a wonderful degree of spaciousness and light-hearted mood. There was the needed solidity but throughout one was conscious of a happy Beethoven, as indeed he was at the time, being very much in love.

Serkin at Ease

It was interesting to hear a seldom played work by Beethoven, the "Fantasy in C minor, for Piano, Chorus and Orchestra." Serkin again was the pianist and the Festival Chorus participated. This is not a great work but it has enormous drive and, were it not for the final chorus might well be classed in the piano concerto class. Serkin had apparently delved deeply into the work and he played it with tremendous vitality and surge. The final chorus might almost be a sketch of the Ninth Symphony choral movement, but the basic conception is quite different. The Beethoven who wrote the Fantasy was the composer who had recently the Fifth and Sixth Symphonies, yet he was also the composer who showed he could turn out an occasional piece to "feather his nest."

Mr. Serkin's approach to Beethoven's fourth piano concerto was intimate and romantic. It seems doubtful if any other pianist could have played the exquisite second movement with greater beauty of tone, phrasing and line. His soft passages were incredible in their projection and he had brilliance and strength for the final Rondo. Serkin seemed entirely at ease and he received admirable co-operation from Mr. Munch and the Boston Symphony players.

Another French conductor, the venerable Pierre Monteux, made his final appearance Saturday night, drawing a huge audience. He opened the program with a vital reading of the Overture to "Fidelio" and then continued with a lightsome happy reading of the "Pastorale." Every detail was crystal clear and the entire performance had a glow. Even the brief storm failed to detract from the inner contentment of the work.

It was in the Fifth Symphony that Mr. Monteux revealed his vast experience and years of study. He provided a powerful, almost heroic reading, spacious and deep, beautifully clear in every phrase. No wonder there was a real ovation following this performance. Monteux has been in first class shape for his three appearances with the Boston Symphony. He seems to wield a greater spell on the orchestra every time he appears, and certainly the audiences at Tanglewood have a tremendous regard and respect for him.

Mr. Munch took over the podium last Sunday afternoon for the annual finale of the Festival, Beethoven's Ninth Symphony. It drew a tremendous audience so perhaps that is why it has become the traditional closing work. The soloists were Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass. The Festival Chorus was augmented by some 16 members of the Springfield Symphony Chorus. It sang the taxing music with enthusiasm and the soloists did about as much as could be done with their assignments. Mr. Munch has individual ideas about the work, but the sum total of the performance is a strong, rhythmic performance with as lovely an interpretation of the Adagio as one is likely to hear in a long time.

Following the final concert, the press was given a few figures, all of which showed that the Festival had been a great success, greater in most every phase than the 1958 Festival. We learned that 181,715 persons heard the concerts, an increase of some 12,000 over 1958. The grand total for the week-end concerts was 141,235 against 130,015 in 1958. More than 21,000 persons attended the open orchestra rehearsals Saturday mornings against the 16,000 in 1958. Only the chamber music series lost out this season with an attendance of 7638 as against 8168 in 1958.

GLEN COVE, N.Y.
ECHO
W. 1.880

AUG 6 1959

FAMOUS ARTISTS DUE THIS SUNDAY AT MORGAN PARK MUSIC FESTIVAL

The beautiful and acoutically perfect concert stand at Morgan Memorial Park in Glen Cove will perhaps receive its most famous musical artists this Sunday evening at 8:30 mhen the Kroll Quartet, coming direct from the famous Tanglewood Berkshire Festival, mounts the stage for a string quart concert in the Morgan Park Summer Music Festival.

The Krolls' summer activities regularly include appearances at the Coolidge Memorial Concerts of South Mountain in Pittsfield, Mass., and the Berkshire Festival at Tanglewood.

The Quartet performed the Glen Cove program last night at the Berkshire Music Festival, and before that played on June 30 at the University of Buffalo.

Mr. Kroll continues as Co-Head of the Chamber Music Department at Tanglewood and will appear as violin soloist at Blue Hill, Maine with Artur Balsam on August 16.

RAVENA, N.Y.
NEWS HERALD
W. 1.425

AUG 7 1959

Students Can Hear Final Concert Sun. At Tanglewood

The Board of Education is offering the school children of our district free transportation to the final summer concert at Tanglewood. The concert is Sunday, August 9th at 2:30 P. M. The bus will leave from the High School Building in Ravena at 12:30 P. M. and will return at approximately 6:00 P. M. The trip is open to all students from grades 7-12. The number of seats are limited and the students wishing to take the trip must call Mr. McNaughton (Ravena 8-3315), not later than Saturday noon. The fee for the concert is $2.00 and in the case of rain it is $2.50. The fee will be paid by the students at Tanglewood gate.

The Boston Symphony Orchestra, Charles Munch conducting, will offer Beethoven's famous Ninth Symphony as the major work of the concert. The Beethoven's Ninth, commonly called his "Choral" Symphony, employs a full symphony orchestra, four solo voices and a complete choral group for its tremendous climatic fourth movement. It is usually referred to as Beethoven's greatest works.

This is a tremendous opportunity for our children to hear great music performed by the best organizations under famous conductors. We hope that many of our young people will avail themselves of this opportunity.

ALLENTOWN, PA.
CALL
D. 75,682

JUL 31 1959

Allentonians to Attend New England Music Fete

Four days of some of the world's finest music will be heard by Allentonians who leave next Thursday to attend the music festival at Tanglewood, Mass.

The group will leave by bus 6:30 a.m. Aug. 6 from the Americus Hotel. Chairman of arrangements for the trip is Mrs. Grace Peters, 118 S. Madison St., Allentown.

"Tanglewood on Parade" will be the main event Thursday night with choir, opera, orchestra and chamber music presented at different locations in Tanglewood. Concluding the evening will be concerts by the Boston "Pops" with Arthur Fiedler conducting and by the Boston Symphony under the baton of Charles Munch.

Friday, members of the group will attend the Ted Shawn Dance Festival at Jacobs Pillow where Shawn will make his only appearance of the season.

Play Scheduled

Friday evenings Rudolph Serkin will play Beethoven's Fourth Piano concerto. Scheduled for Saturday afternoon is the summer theater presentation of the play "Compulsion," in the Stockbridge, Mass., playhouse.

Saturday night Pierre Monteux will conduct the Boston Symphony Orchestra in Beethoven's "Fidelio Overture" and symphonies Five and Six.

Beethoven's Ninth Symphony will conclude the performances at 2:30 p.m. Sunday afternoon. Soloists will be Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm. Several of these artists have appeared in Allentown.

Festival Finale

Munch, Monteux Conduct Closing Beethoven Programs

By Jules Wolffers

Lenox, Mass.

Charles Munch brought the Berkshire Festival to its 1959 close yesterday afternoon in Tanglewood's Music Shed with the now-traditional finale of Beethoven's Symphony No. 9. The concert also marked the completion of the conductor's tenth year of service as music director of the Boston Symphony Orchestra.

As John N. Burk points out in his always excellent and informative program notes, this has been a significant decade in the orchestra's history, with its first European tour in 1952, a transcontinental tour the following year, and a second European tour in 1956. The orchestra's audiences have been enlarged by television and by multiple radio broadcasts. Yearly series of open rehearsals have made glimpses of the inner workings available to students and music lovers at a nominal admission charge.

If one were to choose the outstanding qualities in Dr. Munch's interpretations, one would rank enthusiasm and verve near the top. These were the qualities that electrified yesterday's audience in a performance that made the noble music an immediate and living reality for the players, singers, and hearers.

All the movements made their point—the majesty of the opening Allegro, the drive of the Presto, the thoughtful contemplation of the Adagio, and, of course, the always-stirring choral Finale.

While this year's Festival Chorus was not one of the most outstanding in Tanglewood's history, the careful preparation of Hugh Ross and Alfred Nash Patterson and the conductor's zealous shepherding during the performance brought satisfactory and at times stirring results. Barring one or two unfortunate breaks in the highest pitches, the soloists sang splendidly. Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass, are to be congratulated for their efforts in the not always grateful solo assignments.

And above all, the conductor welded chorus, soloists, and players into an inspired instrument through which the composer's message spoke again in unmistakable and completely contemporary terms. A tumultuous and sustained ovation was just acknowledgement.

One of the pleasant surprises in the Festival has been the quality of performance when Pierre Monteux has relieved Dr. Munch. In the past it has seemed to this reviewer that the guest conductor was not always able to infuse the players with a sense of urgency and oneness in spirit. Or — uncomfortable thought—can it be that this reviewer has been insensitive to the real nature of the Monteux interpretations? In any event, just as in the previous week, the venerable master evoked nothing but admiration Saturday evening when he conducted three Beethoven works—the Overture to Fidelio, the "Pastoral" Symphony, No. 6, and the Fifth.

The performance of the "Pastoral," in particular, was a masterpiece in which grace, economy, subtlety, and perfect control brought new shades of meaning to the programmatic and evocative work. Mr. Monteux let the music speak for itself and take its own time without impressing his own ideas too forcibly on this hymn to nature. Yet the studied slight understatement and the ever-present but almost imperceptible nuances of tempo and dynamics invested the traversal with such meaning as to make one regret its conclusion. The musicians seemed as one with the conductor, and perhaps here is the plain and simple reason for the magnificent results that Mr. Monteux has achieved this season.

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ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 55,542
AUG 1 1959

Berkshire Festival to End With 3 Beethoven Concerts

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Rudolf Serkin, who will play pieces by Mendelssohn and Schumann tonight, returns Friday to be soloist in Beethoven's Piano Concerto No. 4. The program for the final weekend also includes four symphonies—the fourth, fifth, sixth and ninth, which closes the festival Aug. 9.

Tanglewood-on-Parade, the annual benefit for the Berkshire Music Center, takes place Thursday from 6 p. m. to 11 p. m. The highlight of the evening will be an all-Gershwin concert by the Boston Pops Orchestra, conducted by Arthur Fiedler.

★ ★ ★

THERE ARE ONLY five numbers on the program, but the Pops, a symphony orchestra with a sense of humor, is always generous with its encores. In fact, the encores usually outnumber the scheduled selections.

Earl Wild will be soloist in the Concerto in F and the Rhapsody in Blue.

RUDOLF SERKIN — Tanglewood soloist.

WATERBURY, CONN.
AMERICAN
D. 39,778
AUG 7 1959

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Tonight's program will include Beethoven's Symphony No. 4, the Fantasy in C minor for Piano, Chorus and Orchestra and the Fourth Piano Concerto. Rudolf Serkin will be soloist.

Tomorrow evening, Mr. Monteux will open with the "Fidelio" Overture, followed by the Fifth and Sixth Symphonies.

Dr. Munch will close the 1959 Berkshire Festival season traditionally with a performance of Beethoven's Ninth Symphony Sunday afternoon. Soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor, and Donald Gramm, bass. The Festival Chorus has been trained by Hugh Ross and Alfred Nash Patterson.

MILLBROOK, N.Y.
ROUND TABLE
W. 979
AUG 6 1959

KINGSTON, N.Y.
FREEMAN
D. 15,564
AUG 7 1959

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The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts will open tonight with an all-Beethoven program conducted by Charles Munch, the orchestra's music director in the Music Shed at 8:30 p. m. Pierre Monteux will conduct the concert on Saturday evening, August 8 at 8:30 and Dr. Munch the closing concert on Sunday afternoon, August 9 at 2:30. These two concerts will also feature music of Beethoven.

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The Boston Symphony's final rehearsal on Saturday morning, August 8 at 10 o'clock will be open to the public for the benefit of the Pension Fund.

Friends of the Berkshire Music Center may enjoy the final lecture in the Seminar in Contemporary Music on Friday at 3:15, in which the speaker will be the noted composer Ernst Krenek. The final concert of the student orchestra will be presented in the Music Shed on Saturday afternoon, August 8 at 3 and awards will be given. The final chamber music concert of the season will be given in the theatre on Sunday at 10 a. m.

CAIRO, N.Y.
HERALD
W. 420
AUG 6 1959

Tanglewood Festiv'l Enters Final Week

Music of Beethoven will be featured in the finalconcerts of the Berkshire Festival in the Music Shed at Tanglewood in Lenox, this Friday and Saturday evenings, Aug. 7 and 8, at 8:30 and Sunday afternoon, August 9, at 2:30. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the Orchestra on Friday evening and Sunday afternoon, while the Saturday evening concert will be under the direction of Pierre Monteux.

The pianist, Rudolph Serkin, will be soloist in Beethovens's Fourth Piano Concerto closing the Friday program. Dr. Munch will also conduct the Fourth Symphony and the Fantasy in C minor, for Piano, Chorus and Orchestra in which Rudolf Serkin and the Orchestra will be joined by the Festival Chorus, Hugh Ross Director.

Saturday evening's all-Beethoven concert, conducted by Pierre Monteux, will include the Overture to "Fidelio," Op. 72 and two symphonies - No. 6 in F major, the "Pastoral" Symphony, and No. 5 in C minor.

The Festival will close on Sunday afternoon with a performance of Beethoven's Ninth Symphony under the direction of Charles Munch. Soloists will include Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Chorus will be prepared by Hugh Ross and Alfred Nash Patterson. The program will open with the Overture to "Coriolan."

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The final concert in the Wednesday evening Chamber Music Series on August 5 at 8:30 in the Theatre-Concert Hall will feature the Kroll Quartet.

Tanglewood on Parade, the annual benefit for the Berkshire Music Center, will be held on Thursday evening, August 6, between 6 and 11 p. m. Concerts by the various departments of the School, including orchestra, chamber music and choir, will be followed by picnic suppers on the Tanglewood lawn and a gala concert in the Music Shed at 8:15. Arthur Fiedler will conduct the Boston Pops Orchestra in an all-Gerswin proram with soloist Earl Wild performing the Piano Concerto in F and the Rhapsody in Blue. Door prizes will be drawn at the intermission of the concert.

The final student concert of the Berkshire Music Center will be performed on Saturday afternoon, Aug. 8, at 3 p. m. in the Music Shed. Prizes will be awarded during the intermission of this concert. The final student chamber music concert will be presented in the Theatre-Concert Hall on Sunday morning, August 9 at 10 o'clock. Friends of the Berkshire Music Center are invited to both events.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
AUG 20 1959

The Lively Arts

By Milton R. Bass

But when you get right down to it, this blank spot between the music festival and the Labor Day weekend is probably as necessary to everybody as it is welcome to the average person around here. All this talk about bringing in something to top the Tanglewood festival is ridiculous. What are you going to get that's bigger than 12,000 people clustered to hear the Boston Symphony play Beethoven's Ninth? That's the end of the season, buddy, the showstopper, and from then on things have to go down.

The Tanglewood people work carefully to a climax, and they give the public only enough to make them want to come back for more. If you made Tanglewood common as the Berkshire dirt, do you think people would travel hundreds of miles, live under terrible conditions, and pay right through the bloody nose just to get near it? This is a rare commodity we have here, and we shouldn't try to spoil or outdo it. We should treat it as gently and as respectfully as it deserves.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217
AUG 1959

Mezzos and contraltos also are flitting widely. **Rosalind Elias,** after stint at Baalbeck Festival and Rome recordings, sings in Bartok's "Bluebeard" opera with the Phila. Orchestra in October. . . **Florence Kopleff,** at Berkshire fete, added voice to Mozart Requiem and Beethoven Ninth. . .

RAVENA, N.Y.
NEWS HERALD
W. 1,425
AUG 14 1959

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by Alice Wilsey

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We left Ravena at twelve thirty p. m. and traveling via the New York State Thruway and Massachusetts Turnpike arrived in Tanglewood at two twenty p. m. We did not arrive in time to pick up our reserve tickets because of the long line of traffic that we were in.

Unable to find a seat our group stood to hear the opening number and then we adjourned to the lawn. The lawn was filled with people sitting on their blankets and coats. I found that these people were very much absorbed in hearing the music.

The orchestra and chorus played in the Music Shed which is a steel structure building with a wood covering. The sides and back are open and the seats were placed on the ground. The Shed seats around six thousand people. The acoustics were heard coming from the Shed very well as they spread over the lawn. I was amazed at the quietness of the people while the music played.

A crowd of 12,800 came to hear the Boston Symphony and to listen to the works of Beethoven. We observed many nationalities and heard several foreign languages. Several people were dressed in their native costumes. Many people were dressed in the latest fashions while others were slacks, bermudas, sneakers and sport sweaters. We saw several buses from New York City, one from Quebec, Canada, and cars from Maryland and Louisiana.

Although I could not pronounce some of the pieces that were played and the music interesting and relaxing. The orchestra and chorus were dressed in white and Mr. Munch made an impressive figure as he conducted the orchestra. The audience brought Mr. Munch back six times to bow with their applauses.

On our way home the group agreed that it had been a memorable experience. Mr. Malcolm MacNaughton was in charge of the group. Mr. Roy Britton was the bus driver and Mrs. Britton also went. Those who attended were Linda Blaisdell, Mary Blaisdell, John Lands, Roberta Hartman, Danny Papa, Cheryl Wright, Kathy Swartout and Wayne Mar-

182

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KNICKERBOCKER NEWS
D. 55,542
AUG 1 1959

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* * *

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AMERICAN
D. 39,778
AUG 7 1959

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ROUND TABLE
W. 979
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Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

AUG 10 1959

Music: Berkshire Festival Ends Its Season

By RAYMOND MORIN
Telegram Music Critic

LENOX — A prolonged ovation was given the Boston Symphony, Charles Munch, conductor, festival chorus of 200, and soloists yesterday afternoon at Tanglewood for their performance of Beethoven's Symphony No. 9 in D Minor, which closed the Berkshire Music Festival.

Yesterday's attendance was 12,335. Total attendance for the six weeks of the festival was 181,715 as against 168,773 in 1958.

All of this summer's events brought in a total of $327,000 compared to $319,727 for last year.

Soloists for the Beethoven Ninth were Adelle Addison, soprano; Florence Kopleff, contralto; Blake Stern, Tenor; and Donald Gramm, baritone. The festival chorus was prepared by Hugh Ross and Alfred Nash Patterson.

Munch's Concept

Munch's concept of the Ninth Symphony was one of great magnitude. The four movements each had thoroughly integrated qualities. Munch's approach was to let each make its decisive impression and let the work span the tremendous gap for it initial rebellion to the epic grandeur of the finale, based on Schiller's "Ode to Joy," employing full resources.

The first movement was initiated with stealth, lading on the hugh chords with full impact. Munch was completely clear in outlining the giant design (the largest first movement of any of Beethoven's symphonies). The development section had strong currents of drama as if trying to escape from shackles.

We've never heard better synchronization from the strings of the Boston Symphony than in the first and third movements of this symphony. The second movement got off with harsh shouts and thunder from timpani. It traveled at top speed, which certainly disclosed the virtuosity of the orchestra. The trio was brilliantly handled by woodwinds and strings.

Gorgeous Mixtures

There were gorgeous mixtures of sound in the third or slow movement. The burden of which were carried by strings and woodwinds, with special reference to the glowing viola section.

At the offset of the finale, recitatives in cellos and bases were loaded with potency. There was great excitement in the review of themes from the first three movements and in the preliminary reference to the "Ode to Joy" that was later to be so magnificently extolled by orchestra and soloists.

With the exception of Stern, the soloists were eminently satisfactory, and the chorus produced ones of great splendor. Stern was overly athletic in his treatment of the tenor solos, laborious effort taking precedence over musical results.

The program opened with a vital performance of Beethoven's overture to "Coriolan," Opus 62. Fine discipline typified the explosive chords and restless, distressed themes. Accents were heavy and positive.

Saturday Night

Highlight of Saturday night's concert was the fresh and vital performance of Beethoven's Symphony No. 5 in C Minor, Opus 67, by the Boston Symphony conducted by Pierre Monteux.

It was preceeded by the overture to "Fidelio," Opus 72, and Symphony No. 6 in F Major, "Pastoral," Opus 68.

There was an audience of 12,343 in spite of rain that left wet grounds for 6,000 persons who heard the concert from outside the shelter of the shed.

Monteux a Craftsman

Monteux placed the hands of a craftsman on the startling features that separate the Fifth and Sixth symphonies. In the Sixth was the total absence of anything approaching the flamboyant, even in the storm sequence. Here, emphasis was on "joie-de-vivre" and steady emotion. In Monteux' interpretation of the Fifth Symphony, an unhindered path was blazed from the rebellious "Fate" motive at the beginning of the first movement to the prolonged triumph of the finale.

In the Fifth Symphony, he did not permit the tempo to lag or become logged. He silhouetted its epic nature against lyric contours. Strings and winds did some magnificant playing in the first movement; also the little interlude in oboe was perfectfuly voiced. A beautiful tone was heard from cellos at the opening of the slow movement and brasses rang out themes brilliantly.

The variations were assembled like links in a strong chain. The very long pause after the second movement was typical of Tanglewood this summer. It seemed to agitate Monteux that the audience prolonged its murmurred approval so that he had difficulty obtaining enough quiet to project the quiet opening of the third movement.

Marvellous Brasses

In the third movement, the brasses were nothing short of marvelous in their difficult, exposed passages. The finale came in on fire after the tiny sound of timpani. It grew to mammoth proportions in huge steel-like chords, chopped of as if with a sharp scythe.

Completely anti-podal was Monteux' conception of the sixth or "pastorial" symphony.

The opening movement was the ultimate in grace and good cheer. Phrases were perfectly molded with melody consistently in the foreground. Coverall for the entire movement was intense joy, poised but certainly not lacking in abandon.

Monteux wove the second movement melodies with tonal richness, achieved by dictating exact balances. Onaments were placed as if in a jewel setting. The nature sounds were purely intoned and realistic.

The conductor chose to interpret the third movement as an irrespressible scherzo, and whereas the horns had encountered difficulties of tone elsewhere, here they were perfectly attuned. The storm sequence was smoothly woven into the general pattern. Some measure of brittleness invaded the storm scene, but no harshness. The work ended in a spirit of exaltation.

'Fidelio' Overture

The "Fidelio" overture was a model of articulate orchestra performance and astute direction. Every fragment of each phrase fell neatly and precisely into place. Beautiful comparisons were made between the tones of strings and woodwinds, with the horns less fortunate in their results.

The overture had tremendous energy and drive, especially the ending which was taken at a fierce speed in full volume.

Considerable controversey has again existed over the programming for this festival. Even disdain was levelled at the familiarity of much of the repertory.

It is claimed that lack of rehearsal time prohibits the presentation of move "adventurous" works.

One side argues that few opportunities exist to hear so much standard repertory so well played. The press from some metropolitan areas bypass the "familiar" Tanglewood programs.

SCHENECTADY, N.Y.
GAZETTE
D. 46,208
AUG 7 1959

Berkshire Concerts Enter Final Weekend Tonight

The final weekend of Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., will open at 8:30 tonight at the Music Shed with an all-Beethoven program conducted by Charles Munch.

* * *

TOMORROW EVENING Pierre Monteux will conduct the concert. Dr. Munch will conduct the closing concert at 2:30 p.m. Sunday. All three weekend concerts will feature music of Beethoven.

Rudolf Serkin will be soloist in tonight's program which will include Beethoven's "Symphony number 4," the "Fantasy in C minor for Piano, Chorus and Orchestra" and the "Fourth Piano Concerto."

Monteux will present the "Fidelio" overture followed by the Fifth and Sixth Symphonies tomorrow evening.

* * *

DR. MUNCH will close this summer's Berkshire Festival Sunday afternoon with the traditional performance of Beethoven's Ninth Symphony. Soloists will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Donald Gramm, bass. Hugh Ross and Alfred Nash Patterson have trained the festival chorus.

The Boston Symphony's final rehearsal at 10 a.m. tomorrow will be open to the public for the benefit of the pension fund.

* * *

ERNST KRENEK will be the speaker at the final lecture of the seminar in contemporary music at 3:15 p.m. today. The final concert of the student orchestra will be presented at 3 p.m. tomorrow in the Music Shed and prizes will be awarded. The final chamber music concert of the season will be given in the theater at 10 a.m. Sunday.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 583,782 S. 795,133
AUG 10 1959

TANGLEWOOD FESTIVAL

Munch Leads Stirring 9th Before 12,892

By MILES KASTENDIECK

TANGLEWOOD, LENOX, Mass., Aug. 11—Beethoven's Ninth Symphony ended another Berkshire Festival for the fourth consecutive time under Charles Munch's direction here yesterday afternoon. In spite of the unfavorable weather during the weekend, over 33,000 people attended the concerts, the largest crowd gathering for the final event.

Many of the 12,892 present remained to cheer Munch for an exceptionally dramatic performance of the Ninth. It had unusual impact, for it revealed both depth and breadth of his insight into the music. To have heard only this performance was worth the trip to Tanglewood: It was one of Munch's great moments in his decade with the Boston Symphony.

Munch's intensity accounted for some thrilling crescendos during his reading of the work. His sharpness of accentuation punctuates the music decisively and his sense of drama heightens even this effectiveness. The result generates excitement that could be only for effect, but compensating factors occur to achieve a sense of musical balance if not always one of true proportion.

A Mellow Tone

For all his whiplashing of the orchestra, Munch attains a mellowness of tone that tempers the excessive brilliance of his impassioned drive. Giving himself so completely to the music, he does get carried away into unnecessarily fast tempos and final flourishes. These, however, have meaning within the framework of his interpretation. And Beethoven is flexible enough to absorb them all.

The festival chorus, prepared by Hugh Ross and Alfred Nash Patterson, disclosed a certain kind of mastery of text to be able to follow Munch's lead so admirably. The sopranos had the requisite brilliance to top the choral passages without sounding strident, an accomplishment of import in this taxing work. The quartet, composed of Adele Addision, Florence Kopleff, Blake Stern, and Donald Gramm, did not come through unscathed but nevertheless gave a good account of themselves.

As a curtain raiser the overture to "Coriolanus" served as a keynote to the drama to come. Elsewhere in this Beethoven weekend, Munch had conducted on Friday the Fourth Symphony, the Fourth Piano Concerto with Rudolf Serkin as soloist, and that oddity among Beethoven's works, the "Fantasy in C Minor for Piano, Chorus, and Orchestra, which is as curious as it is still novel.

Pierre Monteux led the Saturday concert consisting of the "Fidelio" overture, the sixth and fifth symphonies.

In a summary of attendance at the six weekends of the festival, about 12,000 more people were present this Summer than attended last year. The total for all festival events came to 181,715, a sizable number in itself.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161

AUG 22 1959

Berkshire Patronage

While the Boston Symphony Orchestra's 1959 Berkshire Festival did not score any records for programmatic enterprise, the attendance for its events, 181,715, topped the 1958 figure of 168,773, and ticket receipts also exceeded last summer's total with $327,055.50 as compared with $319,727.50. The 1957 attendance, 162,936, was less, but the ticket revenue reported at that time, $366,122, was greater than the corresponding intake for 1958 and 1959.

Attendance for the opening Bach and Mozart week ends 24,748, bettered the 1958 total by 1,811; the Bach concerts attracted 11,001 persons and the Mozart programs 13,747. The total for the six Wednesday night chamber orchestra concerts fell off slightly, from 8,168 to 7,638. Weather held the attendance for the annual Tanglewood on Parade benefit on Aug. 6 to 9,793. Under a fairer sky, the corresponding 1958 benefit had a record crowd of 14,588.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,782 S. 785,133

AUG 16 1959

Tanglewood Interest Increases

By MILES KASTENDIECK

INTEREST in the Berkshire Festival at Tanglewood increases each year. No matter what the weather conditions, total attendance figures continue to grow.

About 12,000 more people came this year than last. Saturday nights usually draw heavily. A substantial increase has come for the open rehearsals on Saturday mornings.

Big Factor

The statistics offer no special deductions. The weather is a factor, of course. With 6,000 seats available in the Music Shed, the assurance of an audience that size can be taken for granted.

Some indication of the influence of the weather could be detected this Summer at Tanglewood-on-Parade. The annual Berkshire Music Center benefit attracted 9,793 people on Aug. 6 in spite of a heavy downpour.

The program was all Gershwin with the Boston "Pops," a drawing card strong enough to break all existing records for attendance. The fact that so many came attests that strength though obviously a fair night would have lured at least 5,000 more.

How significant the programs figure remains speculative. The Beeethoven weekend, for instance, drew 1,500 less than a year ago, but the weather was probably a factor.

The Great Composer weekends have unified the festival policy to some extent.

Nothing Done

At a time when attention might have been given to Handel, Haydn and Mendelssohn, nothing spectacular was done. This was an unfortunate oversight, for it could have served a good purpose without changing the general picture of the Festival. Anniversary celebrations for these composers would have been quite in order.

Charles Munch has discreetly introduced contemporary music into his programs. The time has come to enlarge his scope. To be sure such procedure might involve more preparation. If other festivals can give premieres or revive neglected masterpieces, certainly an orchestra like the Boston Symphony is capable of doing as much if not more.

Having marked its 25th anniversary this season, the Berkshire Festival has an obligation to lead in this direction. It should seriously consider looking forward rather than backward in planning future festivals. They should not become a living museum as the programs this year suggested.

The people will still come to hear the orchestra in this setting.

CHICAGO, ILL.
NEWS
D. 547,796 S. 545,667

AUG 15 1959

Good Sign: Increase in Ravinia Gate

BY DON HENAHAN

The most obvious fact about the 1959 Ravinia Festival was that attendance rose spectacularly. The sold-out week of ballet, which closes the season Sunday night, boosted the total above last summer's—despite the fact that the park was open fewer nights this year.

ONE EXPLANATION, which I would like to believe, is that the novelty of television no longer is sufficient to keep people indoors in the summertime.

Official attendance figures from the 1959 Berkshire Festival also indicate that music listening is on a healthy upward trend: 181,715 patrons this season, against 168,773 in 1958. The fact that both major U.S. summer festivals registered a gain seems significant.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 106,090

AUG 23 1959

MUSIC

BERKSHIRE FESTIVAL WAS SUCCESSFUL

The recent Berkshire Music Festival, which this summer marked the 25th anniversary of the founding of the original Berkshire Symphonic Festival, had a successful season. The overall attendance was 181,715, a substantial increase over last year's attendance figures—168,773. The concluding weekend of three concerts featuring the music of Beethoven registered a considerably higher attendance than that attained in any previous group of weekend programs.

CINCINNATI, OHIO
ENQUIRER
D. 204,960 S. 277,547

AUG 13 1959

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002

AUG 10 1959

13,000 Attend Festival's Finale At Tanglewood

Special to the Herald Tribune

LENOX, Mass., Aug. 9.—Almost 13,000 persons attended the closing concert of the Berkshire Festival at Tanglewood this afternoon. Charles Munch conducted the Boston Symphony Orchestra in the "Coriolan" overture and Ninth Symphony of Beethoven.

The enthusiastic crowd fillin the music shed and the lawn outside cheered the orchestra, Dr. Munch, the festival chorus and soloists Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm at the close of the performance.

Attendance at the six-week Berkshire festival has increased over last year's total, with approximately 181,000 attending the various events. A total of $327,000 was taken in in ticket receipts for the three concerts each week end by the Boston Symphony Orchestra, the six Wednesday evening chamber music concerts and the Saturday morning open rehearsals.

The seventeenth season of the Berkshire Music Center, the orchestra's Tanglewood summer school, also closed with today's performance, most of the student body participating in the Ninth Symphony as members of the Festival chorus.

MILLBROOK, N.Y.
ROUND TABLE
W. 979

AUG 13 1959

SCHENECTADY, N.Y.
GAZETTE
D. 46,209

AUG 13 1959

1959 Berkshire Festival Drew 181,715 Visitors

The 1959 Berkshire festival by the Boston Symphony Orchestra at Tanglewood, which closed Sunday, drew about 181,715 visitors during its six weeks of programs.

The 1959 Berkshire music festival attendance figures, as released by the press office, include:

Thirty-two concerts and lectures open to Friends of the Berkshire Music Center were attended by 15,523 persons.

Total ticket sales for this year's festival amounted to $327,055.50. The total ticket sale for the four Shed weekends amounted to $224,400.

The Wednesday evening series of six chamber music concerts for the benefit of the Tanglewood revolving scholarship fund was attended by 7,638 people. The gross ticket sale for the chamber music concerts was $11,376.

The total enrollment for the Berkshire Music Center at Tanglewood was 256 students from 34 states, the District of Columbia and 14 foreign countries.

The six Saturday morning rehearsals of the Boston Symphony Orchestra benefitted the orchestra's pension fund in the amount of $19,353.75. A total of 21,797 people attended the rehearsals.

In spite of rainy weather a crowd of 9,793 people attended the annual Tanglewood-on-Parade program with a gross ticket sale of $25,160. The "Parade" program is presented as Berkshire Music Center benefit.

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217
SEP 1959

BERKSHIRE FESTIVAL

■ When Charles Munch ended the Berkshire Music Festival on Aug. 9 with the traditional closing performance of the Beethoven Ninth, the Boston Symphony Orchestra management could look with satisfaction on attendance and receipt figures which bettered last summer's marks by substantial margins. This is all the more significant because of the large numbers of Americans who attend European festivals, besides the increasing list of other worthwhile music festivals and series made available in this country for vacationists and students. There is no doubt that Americans are attending concerts in the summer in increasing numbers to the point where the season is now almost a year-round activity for many musicians, orchestras and concertgoers.

For those who like to peruse figures—and that's most of us—181,715 attended Festival events against last year's total of 168,773. Ticket sales were $327,055.50 compared to last summer's $319,727.50. Then there were various student concerts and special events to benefit the Berkshire Music Center, which runs concurrently with the Festival at Tanglewood and enlists conductor, orchestra personnel and outstanding instructors for the students who come from most of our states and from many foreign countries. Despite rainy weather almost 10,000 persons attended the Pension Fund festivity, "Tanglewood on Parade," in which Arthur Fiedler is the chief attraction.

As for the music in this 25th anniversary year (22nd of BSO participation,) the last week-ends brought some excellent concerts. Particularly impressive in the fifth week was a beautifully-conducted performance of a Munch specialty—the Berlioz "Requiem"—in which the conductor achieved perfect balance and complete command. Here, as in previous appearances, it cannot be said that the Festival Chorus was quite the equal of some heard in previous years. But after some initial roughness the singers settled down to a good and responsive performance. The instrumentalists were superb, the brass choirs and all. John McCollum sang the tenor solo better than I have ever heard him sing before—with copious tone, restrained yet passionate feeling, and with fine consideration for the beat, the conductor and the work itself.

■ The surprise in the last two weeks came most unexpectedly and pleasantly from Pierre Monteux, who relieved Mr. Munch regularly, as he has done in the last few years. If the dean of conductors has not always had the full cooperation of the players in the past and if his interpretations here seemed at times to have lacked tautness, all this was blown away by two superlatively fine demonstrations of the conductor's art—his reading of Mendelssohn's "Italian" Symphony and, for the final week, his perceptive unfolding of the Beethoven "Pastoral." Both were done with a finesse and artistic expressiveness breath-taking in the hair-breadth rightness of line, dynamics, rubato and tempi. Hats off to this grand artist, long may he achieve similar results with an orchestra which has now learned to pay attention to his directions!

Rudolf Serkin has not always succeeded in convincing this reviewer with his readings of more formidable works, but he was really excellent in the Mendelssohn Piano Concerto in G minor, the over-all effect being undeniably exciting.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

SEP 13 1959

Music

Fetes Indicate Disparate Tastes

By RAYMOND MORIN
Telegram Music Critic

The record - breaking attendance at Tanglewood this summer (181,715) was shared by the Jacob's Pillow Dance Festival in nearby Lee.

Total nine weeks' attendance at the Ted Shawn Dance Theater was 26,599, an increase of 2,744 over 1958. This is a new record for the 27-year-old festival.

In order of drawing power, the busiest three weeks at Jacob's Pillow were the fifth and fourth which attracted 8,441 to see the United States debut programs of London's Ballet Rambert, and the seventh week, when 3,788 saw the Ximenex-Vargas Ballet Espagnole.

A point of interest comes from matching these weeks with the Berkshire Festival programs. The fifth and fourth weeks at Tanglewood offered music by romantic 19th Century composers, and a Brahms weekend. The seventh week at the Pillow was post-Tanglewood.

Tanglewood's big weekend, all-Beethoven (Aug. 7-9) did not reflect accordingly on the dance festival, which offered a spectacular mixed program by Tania Karina, Oleg Sabline, Myra Kinch, Ted Shawn, Carola Goya, and Matteo.

As for the closing Ninth, Mr. Munch is always at his best for the farewell event. The well-matched soloists were Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor and Donald Gramm, bass. At the end orchestra, chorus, soloists and particularly Mr. Munch shared a long and tumultuous ovation.

JULES WOLFFERS

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
SEP 1959

Berkshire Festival Figures

The 1959 Berkshire Festival closed on Aug. 9 with the traditional Beethoven Ninth, with the Boston Symphony under the direction of Charles Munch. Thus ended the 25th anniversary season of the founding of the original Berkshire Symphonic Festival and the 22nd year of the Boston Symphony's participation. If we were to judge the success of the Festival by numbers alone, each year is better than the one before. This year, there were 181,715 visitors, as compared with 168,773 last season. But the true measure of success is the rapt attention of the audiences, in the Music Shed or the Theatre-Concert Hall, the obvious delight of the many who spread their blankets and sit out on the large surrounding lawns.

The total enrollment for the **Berkshire Music Center** at Tanglewood was 256 students from 34 states, the District of Columbia and 14 foreign countries. The students orchestra gave six concerts in the Music Shed under the direction of Eleazar de Carvalho, Seymour Lipkin, Leon Kirchner, Charles Munch and students of orchestral conducting. The Chamber Music Department gave 6 concerts on Sunday mornings. The Choral Department under the direction of Hugh Ross with the assistance of Lorna Cooke DeVaron and Alfred Nash Patterson presented two concerts. The Tanglewood Study Group under the leadership of Jacob Avshalomov, assisted by James Bastien and Florence Dunn, gave two demonstrations.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

AUG 23 1959

New Summer Cultural Climate

Berkshire Festival Plays Major Role

By ROBERT TAYLOR

The 1959 Berkshire Festival belongs to history; yet once again has proved successful in the only tangible way in which such events can be measured—at the box office. This season marked the 25th anniversary of the Festival's founding at Tanglewood (the 22nd year of the Boston Symphony's participation) and the total number of visitors to Lenox was approximately 181,000 compared with last year's 168,000.

A quarter century ago when the Berkshire Festival got underway, the summer was a blank cultural space between busy winters. The Esplanade concerts were in their infancy; summer theater was a realm for unknown actors and playwrights; tent "music circuses" were unknown; it was considered daring to release anything save the lightest reading and films.

Today the scene has changed. What occurred was a rediscovery of the possibilities of the summer in terms of the arts. There's always a place for hammock reading and light listening in tropical weather, but along the line someone decided people didn't put their mental equipment into mothballs merely because temperatures soared. The result: A summer theater and concert "season," which bids fair to rival the activity of the winter.

Major Industry

The Berkshire Festival, of course, played a major role in developing the new summer cultural climate. Statistics of the 1959 season may seem a trifle dry to those whose tastes are not for figures; but reveal how large an industry is the Tanglewood Festival and what it means to New England. Consider these growth pattern comparative estimates:

Item: Total ticket sales for this year's Festival were $327,055.50. (Ticket sales for last year totalled $319,727.50).

Item: The first two week-ends in the Theater-Concert Hall with a chamber music ensemble of Boston Symphony players was attended by 24,748—11,000 for the Bach week end, and more than 13,000 for the Mozart. (The same concerts in 1958 attracted 22,000.)

Item: Four week ends of concerts in the Music Shed by the full orchestra drew 117,739. (In 1958 the Shed concerts drew 107,000.)

Item: Six Saturday morning rehearsals attracted an audience of 21,797 and benefitted the Orchestra's Pension Fund $19,353.75. (Open Rehearsal attendance for 1958 was 16,002, and the ticket sale $14,223.50).

Indeed the only department failing to conform to the upward trend was the annual benefit, Tanglewood-on-Parade, with a crowd of 9,000 compared with last year's 14,000, a difference accountable to rain. The overall Berkshire Festival picture shows a small but perceptible increase in attendance reflecting, I'd say, a growing concern for good music on the part of the public.

The cold figures disclose an encouraging pattern of development (who knows what the visitors, many on a week-end basis, contribute to the total consumption of all goods in the Berkshire area?); but more than economics, one may discern a steadily mounting interest. A musician remarked to me the other day that in his estimation the American public is preparing for the greatest "cultural binge" in history. Put in this crude phrase it may be an oversimplification. Nevertheless one wouldn't be a bit surprised if constant exposure to the best as well as the worst aspects of music in our mass media have brought about the encouraging condition the Berkshire figures indicate.

186.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217
SEP 1959

BERKSHIRE FESTIVAL

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JULES WOLFFERS

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
SEP 1959

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Sunday Herald
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Independent Republican
Circ. 293,904
AUG 23 1959

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Item: Six Saturday morning rehearsals attracted an audience of 21,797 and benefitted the Orchestra's Pension Fund $19,353.75. (Open Rehearsal attendance for 1958 was 16,002, and the ticket sale $14,223.50).

Indeed the only department failing to conform to the upward trend was the annual benefit, Tanglewood-on-Parade, with a crowd of 9,000 compared with last year's 14,000, a difference accountable to rain. The overall Berkshire Festival picture shows a small but perceptible increase in attendance reflecting, I'd say, a growing concern for good music on the part of the public.

The cold figures disclose an encouraging pattern of development (who knows what the visitors, many on a week-end basis, contribute to the total consumption of all goods in the Berkshire area?); but more than economics, one may discern a steadily mounting interest. A musician remarked to me the other day that in his estimation the American public is preparing for the greatest "cultural binge" in history. Put in this crude phrase it may be an oversimplification. Nevertheless one wouldn't be a bit surprised if constant exposure to the best as well as the worst aspects of music in our mass media have brought about the encouraging condition the Berkshire figures indicate.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,678

AUG 15 1959

Around The Clock

Tanglewood Popularity Gives Hope To Others

By WAYNE A. SMITH

If Tanglewood's figures for the 1959 season's attendance can be taken as a barometer of the nation's interest in good music, great hope can be offered to others dedicated to the promotion of symphonic and choral groups.

If those figures can be assumed to record accurately the popularity of Western Massachusetts as a region providing the most strikingly appealing background for this annual festival, we may look forward to many more years of tourist business.

The Berkshire area, in fact, is nearing the close of one of its best seasons. The hills immediately to the west of Franklin County have been bursting with visitors eager to spend time and their dollars for a growing variety of attractions.

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IT IS THE GREAT Berkshire Festival of Music, promoted and maintained by the Boston Symphony Orchestra, however, which serves as the most powerful magnet. From all parts of the country and far beyond tourists, the curious, and quite a few music - lovers have been gathering for 25 years. And the conclusion of its silver anniversary has set records.

The 1959 festival closed this past week - end with an approximate 181,715 as the total number of visitors. Last year there were 168,773.

Thirty - two concerts and lectures open to Friends of the Berkshire Music Center had an attendance of 15,523. And total ticket sales for this year's festival was $327,055.50. Sales last year totalled $319,727.50.

This puts classical music into the realm of big American business and a close contender to such contrasts as parimutuel races and the county fairs. When one considers the fact that so much is crowded into a comparatively short season of a few summer weeks it becomes all the more remarkable. Berkshire Festival has become the giant of its kind in the nation. It is, in fact, one of the most successful in the world.

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THE FIRST TWO week-ends of concerts in the Theater - Concert Hall and Music Shed by a chamber orchestra of Boston Symphony players were attended by 24,748. Total attendance for these in 1958 was 22,937. Ticket sales this year totalled $58,-298; for 1958, $56,390.

Four week - ends of concerts by the full orchestra in the Music Shed had a total attendance of 117,739. In 1958 shed concert attendance was 107,078.

Six Saturday morning rehearsals of the Boston Symphony benefitted the orchestra's pension fund in the amount of $19,-353.75. A total of 21,797 attended. Open rehearsals for 1958 were attended by 166,002 and ticket sales were $14,223.50.

Despite rain there were 9,793 at the annual benefit program, Tanglewood - on - Parade, and gross ticket sale was $25,160. There were 14,588 last year with sales at $35,190.

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THIS MARKED the 22nd year that the festival has been directed by the Boston Symphony Orchestra. During this time, there has been a consistent policy of presenting only the finest in orchestral and vocal work with equal emphasis on the classics and moderns. A lot of young men and women of promise have been given opportunity to participate and perform. A lot of fine artists have been developed.

Growth has been equally consistent. This has been achieved without resorting to extravagance or false claims. The American musical public has shown tremendous progress wherever it has had opportunity to hear fine programs. The Tanglewood story is spreading its influence to the far corners of the nation. Its impact is certain to be felt from coast to coast.

The benefits to this region economically as well as culturally long have been recognized. With the festival firmly entrenched there has been greater interest in allied arts, such as the theater, ballet, and in concerts of smaller scope. Even jazz has clutched the coattails of Tanglewood to raise quite a dust by itself over in the Music Barn.

There will, of course, be limits within this setting. But there's nothing to prevent something similar from springing forth in other parts of the country within a few years. In fact, it seems inevitable.

The festival story now is being told in many towns and cities which have the facilities and the means to promote something like it. It does not seem likely that the Berkshires can remain unique in this respect indefinitely.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

AUG 13 1959

Berkshire Festival Closes 25th Season At Tanglewood

Increase In Visitors At Symphonic Fete Noted This Year By Orchestra

The 1959 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, closed Sunday with a performance of Beethoven's Ninth Symphony under the direction of the Orchestra's Music Director, Charles Munch. Soloists were Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Donald Gramm, bass, with the Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson. This season marks the 25th anniversary of the founding of the original Berkshire Symphonic Festival and the 22nd year of the Boston Symphony Orchestra's participation.

The total number of visitors to 1959 Festival events was approximately 181,715. Last season there were 168,773. Thirty-two concerts and lectures open to Friends of the Berkshire Music Center were attended by 15,523. Total ticket sales for this year's Festival was $327,055.50. Ticket sales in 1958 totalled $319,727.50.

The first two weekends of concerts in the Theatre-Concert Hall and Music Shed by a chamber orchestra of Boston Symphony players were attended by 24,748 (11,001 for the Beach weekend; 13,747 for the Mozart weekend). Total attendance at the Bach - Mozart concerts in 1958 was 22,937. Ticket sales for 1959 totalled $58,298; for 1958, $56,390.

Four weekends of concerts by the full Orchestra in the Music Shed had a total attendance of 117,739. This figure includes 27,363 for the Tchaikovsky weekend; 27,500 for the Brahms weekend; 29,541 for the weekend devoted to Romantic Composers; and 33,335 for the Beethoven weekend.

The Wednesday evening series of six Chamber Music Concerts in the Theatre-Concert Hall for the benefit of the Tanglewood Revolving Scholarship Fund was attended by 7,638 people. (In 1958: 8,168 people.)

The six Saturday morning rehearsals of the Boston Symphony Orchestra benefitted the Orchestra's Pension Fund in the amount of $19,353.75. A total of 21,797 people attended the rehearsals. Open Rehearsal attendance for 1958 was 16,002. (Ticket sale $14,223.50.)

Despite rainy weather, a crowd of 9,793 people attended the annual Berkshire Music Center benefit, Tanglewood-on-Parade, on Thursday, August 6. The gross ticket sale was $25,-160. Last season's record performance was attended by 14,-588 people. (1958 ticket sale $35,190).

Charles Munch, Music Director of the Boston Symphony Orchestra conducted fourteen of the Berkshire Festival concerts. One concert in each of the four Shed Weekends was conducted by Pierre Monteux. Principal soloists were Rudolf Serkin, pianist and Isaac Stern, violinist, who each performed at three separate concerts. Lukas Foss conducted a performance of his "Symphony of Chorales" on July 18 and Aaron Copland conducted his Suite from "ender Land" on July 26. Mr. Foss was also soloist with Ralph Berkowitz and Bernard Zighera in a program of Bach piano concerts under Dr. Munch's direction.

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 50,968

AUG 11 1959

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 50,968

AUG 10 1959

25th Tanglewood Season Ends

LENOX, Mass. (UPI)—More than 181,000 persons attended the Berkshire Music Festival at Tanglewood which ended the 25th annual summer season Sunday.

Music director Charles Munch conducted the Boston Symphony in the traditional festival finale, Beethoven's Ninth Symphony, while 13,000 persons listened from the Tanglewood semi-open shed and the grass outside.

Receipts for the six-week season totaled $327,000, an all-time record.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,953

AUG 13 1959

Berkshire Festival At Tanglewood Closes 25th Year

LENOX, Mass. — The 1959 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood closed August 9 with a performance of Beethoven's Ninth Symphony under the direction of the Orchestra's Music Director, Charles Munch.

This season marks the 25th anniversary of the founding of the original Berkshire Symphonic Festival and the 22nd year of the Boston Symphony Orchestra's participation.

Total number of visitors to 1959 Festival events was approximately 181,715. Last season there were 168,773. Thirty - two concerts and lectures open to Friends of the Berkshire Music Center were attended by 15,523. Total ticket sales for this year's Festival was $327,055.50. Ticket sales in 1958 totalled $319,727.50.

The first two weekends of concerts in the Theatre - Concert Hall and Music Shed by a chamber orchestra of Boston Symphony players were attended by 24,748 (11,001 for Bach weekend; 13,747 for the Mozart weekend). Total attendance at the Bach-Mozart concerts in 1958 was 22,-937. Ticket sales for 1959 totalled $58,298; for 1958, $56,390.

Four weekends of concerts by the full orchestra in the Music Shed had a total attendance of 117,-739. This figure includes 27,363 for the Tchaikovsky weekend; 27,500 for the Brahms weekend; 29,541 for the weekend devoted to Romantic Composers; and 33,335 for the Beethoven weekend. The total ticket sale for the four Shed weekends: $224,400 (In 1958: Shed concert attendance 107,078).

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

AUG 12 1959

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

AUG 12 1959

BSO Officials Break Down Attendance, Ticket Sale Figures

Boston Symphony Orchestra officials today issued a break-down of the attendance at events of the 1959 Berkshire Music Festival which ended Sunday afternoon at Tanglewood, Lenox.

New Record

They had disclosed yesterday that the total attendance for the season, establishing a new record, was 181,715, for total ticket sales of $327,055.50.

Today's breakdown showed that 117,739 of the total attendance represented the crowds at the four weekend series of three concerts each by the full Boston Symphony Orchestra in the Music Shed. This compares with last year's figure of 107,078. The receipts for these concerts this year reached $224,400. There were 27,-363 persons in the shed for the concerts of the weekend devoted to Tschaikovsky's music, 27,500 for the Brahms weekend, 29,541 in the weekend devoted to romantic composers, and 33,335 for the Beethoven weekend which closed the festival.

Preceding the four weekends of major Festival concerts, there were two weekends of programs in the Theater-Concert Hall or Music Shed by a chamber orchestra of Boston Symphony players and these were attended by 24,-748, compared with 22,937 last year. Of the total, 11,001 attended during the weekend devoted to the music of Bach, 13,747 in the weekend devoted to Mozart's music. These concerts produced receipts of $58,298.

Six Saturday morning rehearsals by the Boston Orchestra, opened to the public for the benefit of the orchestra pension fund, drew a total attendance of 21,797, compared with 16,002 last year, and produced $19,353.75 for the pension fund.

Weather Blamed

Two activities drew smaller crowds this year than last. Tanglewood on Parade, presented last Thursday evening was attended by 9,793 persons compared with 14,-588 last year, but the drop here was blamed on the weather. It rained all day last Thursday to discouraged attendance at the afternoon-evening affair.

Six Wednesday evening Chamber music concerts in the Theater-Concert Hall for the benefit of the Tanglewood Revolving Scholarship Fund, were attended this year by 7,638 persons compared with 8,168 last year. The gross ticket sale for these concerts was $11,376.

These are the events which produced the combined attendance figure of181,715. In addition, 32 concerts and lectures presented by students of or in connection with the Berkshire Music Center were attended by 15,523 persons. These concerts and lectures are open to Friends of the Berkshire Music Center, composed of persons who contribute to the support of the Center.

It had an enrollment this year of 256 students from 34 states, the District of Columbia and 14 foreign countries. In the Friends, the names of 2,767 donors were enrolled as members this year. Their contributions totaled $28,544.

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Tanglewood's Voice To Be Loud and Clear

BERKSHIRE EAGLE 4/23/59

For Tanglewood visitors who take their concert-going seriously, the announcement that work has begun on a new stage canopy for the Music Shed should strike a harmonious chord indeed. Acoustically speaking, it guarantees that the Shed will remain one of the outstanding musical auditoriums of its size in America.

Not that the present stage hasn't done yeoman's service. A rather hastily improvised structure of rough-and-ready design, it was built under early WPA auspices at a cost of only a few thousand dollars a quarter-century ago. All things considered, it has served its purpose remarkably well.

But the science of acoustics has come a long way since 1934, and the physical demands placed upon the Tanglewood stage have increased as well. The new canopy and side walls will eliminate the "dead" spots in the Shed to the great benefit of both the audience and the conductor. And the new stage, which is to have considerably more area and more risers than the present one, will not only accommodate the full orchestra plus choral groups with ease but will also make the musicians more clearly visible for those who like to see as well as hear.

Berkshire music lovers owe a vote of thanks to Mrs. Edmund H. Talbot of Boston, whose gift of $40,000 has made the overdue transformation possible. We expect that a good many people will come to Tanglewood this summer partly to see and hear this important acoustical first. And (to close on a dominant seventh) we would add our hope that the Boston Symphony programmers will be inspired to give them some musical firsts in future seasons to go with it.

American (e)
BOSTON, Mass.
Independent
Circ. 179,169

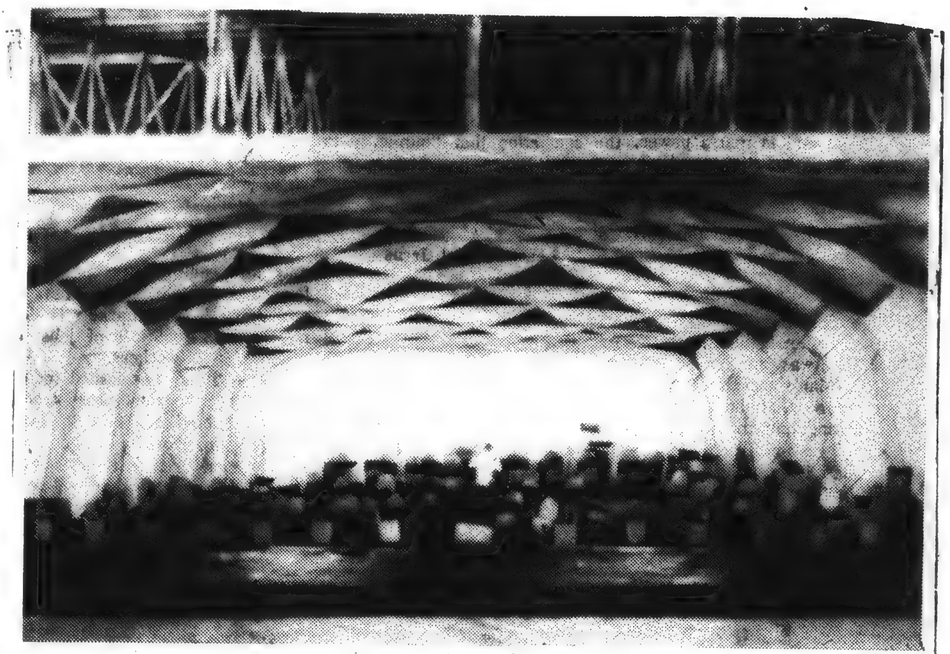
JUL 14 1959

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

1959

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,351

08 1959



NEW LOOK AT TANGLEWOOD—This giant stage canopy for the music shed at the site of the annual summer Tanglewood Music Festival in Pittsfield is being put into place. The Boston Symphony Orchestra gives concerts at Tanglewood every summer. The new acoustical canopy, consisting of 67 plywood triangles, is a gift from Mrs. Edmund H. Talbot of Boston. It's a memorial to her husband, who, 65 years ago, gave her a subscription to Boston Symphony Concerts as a wedding present. The canopy replaces the original shell built 25 years ago. (UPI photo)

New Stage Canopy to be Built For Music Shed at Tanglewood

The Boston Symphony Orchestra yesterday announced plans for a stage canopy to be constructed for the Music Shed at Tanglewood, Lenox.

To cover the cost, Mrs. Edmund H. Talbot of Boston has donated $40,000 to the Orchestra in memory of her husband, a Boston lawyer, for whom the structure will be named. Talbot studied at the Boston University School of Law and was a member of the firm of Tower, Talbot and Hiler.

The design for the new canopy has been made by the architectural firm of Eero Saarinen and Associates of Bloomfield Hills, Mich., in consultation with the acoustal engineering firm of Bolt, Beranek and Newman, Inc. of Cambridge, acoustical consultants for the new Lincoln Center project in New York and acoustical designers for the Kresge Auditorium at M.I.T.

Construction will be started this week and completed in time for the 1959 Berkshire Festival, six weeks of concerts by the Boston Symphony Orchestra under direction of Charles Munch.

It will replace the present shell, built for the first Berkshire Symphonic Festival 25 years ago. It has been used ever since, for several years at the Hanna Farm in Stockbridge, at the Holmwood Estate in Lenox and in a tent at Tanglewood. When the Music Shed was built at Tanglewood in 1938, the shell was installed there.

The new canopy will consist of 67 triangular plywood panels of various sizes, connected tip-to-tip and suspended from the roof trusses with side walls of plywood.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 55,542

APR 24 1959

FLINT, MICH.
JOURNAL
D. 91,189 S. 91,031

APR 26 1959

Saarinen Designs Orchestra Canopy

Will Be Erected At Lenox, Mass.

Eero Saarinen and Associates architectural firm of Bloomfield Hills has designed a new stage canopy to be built for the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

The structure, designed in consultation with the acoustical engineering firm of Bolt, Beranek and Newman, Inc., of Cambridge, Mass., will be named for Edmund H. Talbot whose widow donated $40,000 for its construction.

It is expected to be completed in time for the 1959 Berkshire Festival.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337

JUN 21 1959

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,142

JUN 16 1959

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809

APR 24 1959

Canopy for Symphony

The Boston Symphony Orchestra will have a new stage canopy for the Music Shed at Tanglewood this summer. To cover the cost of construction, Mrs. Edmund H. Talbot of Boston has donated the sum of $40,000 to the orchestra in memory of her late husband.

Construction of the canopy will be started this week. It will replace the present shell which was originally built by the Berkshire Symphonic Festival, Inc. for the first Berkshire Symphonic Festival 25 years ago. It has been used ever since

Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 29,530

AUG 17 1959

WASHINGTON, PA.
REPORTER
D. 8,963

JUL 16 1959

News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 5,083

JUN 27 1959

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 43,423

APR 24 1959

Tanglewood Shed To Get Memorial Acoustical Canopy

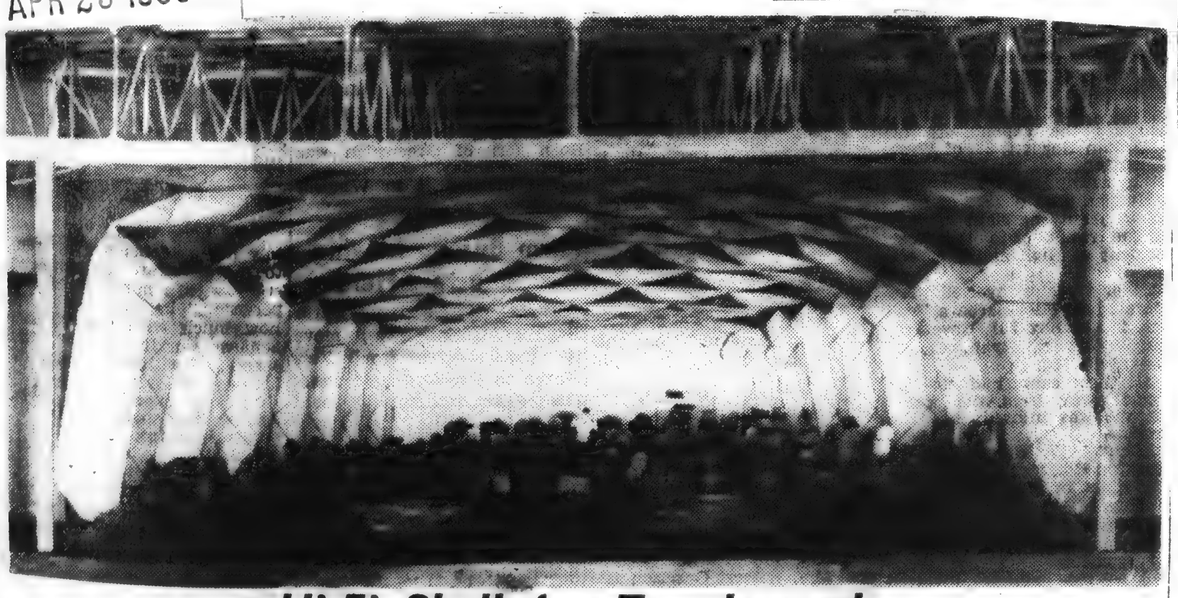
BOSTON — The Boston Symphony Orchestra today announced plans for a new stage canopy to be constructed for the Music Shed at Tanglewood, Lenox. To finance the project, Mrs. Edmund H. Talbot of Boston has donated $40,000 to the orchestra in memory of her husband, a Boston lawyer, for whom the structure will be named.

The design for the new stage canopy has been made by the architectural firm of Eero Saarinen and Associates of Bloomfield Hills, Mich., in consultation with the acoustical engineering firm of Bolt, Beranek and Newman, Inc. of Cambridge.

The new acoustical canopy will consist of 67 triangular plywood panels of various sizes, connected tip-to-tip and suspended from the roof trusses with side walls of plywood. It is scheduled for completion in time for the 1959 festival season.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161

APR 25 1959



Hi-Fi Shell for Tanglewood

ACOUSTICS for Boston Symphony Orchestra's Berkshire Festival concerts in Tanglewood Shed at Lenox, Mass., will have benefit of new $40,000 shell this Summer, gift of Mrs. Edmund H. Talbot of Boston. It's memorial to her husband who, 65 years ago, gave her subscription to concerts of Boston Symphony as wedding gift. New acoustically engineered shell of 67 plywood triangles replaces 25-year-old original, in use variously even before Shed was built in 1938.—[UPI Photo.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
APR 21 1959

Tanglewood

New Stage Canopy in Music Shed Will Replace 25-Year-Old Shell

A new stage canopy will give a new look to the Music Shed at Tanglewood this summer.

At a meeting of the Tanglewood Advisory Committee at the Hotel Wendell-Sherwood yesterday, Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, announced that the new stage canopy will be constructed and completed in time for the 1959 Berkshire Festival this season.

The new acoustical canopy will consist of 67 triangular plywood panels of various sizes connected tip to tip and suspended from the roof trusses, with side walls of plywood.

To cover the cost of construction, Mrs. Edmund H. Talbot of Boston has donated $40,000 to the Boston Symphony Orchestra in memory of her late husband, a Boston lawyer, for whom the structure will be named. Mr. Talbot studied at the Boston University School of Law and was a member of the firm of Tower, Talbot and Hiler.

Mrs. Talbot, whose husband presented her a subscription to the Boston Symphony concerts at Symphony Hall in Boston 65 years ago as a wedding gift, has been attending the concerts ever since.

Designed by Saarinen

The design for the new stage canopy has been made by the architectural firm of Eero Saarinen & Associates of Bloomfield Hills, Mich., in consultation with the acoustical engineering firm of Bolt, Bernaek & Newman Inc. of Cambridge. Bolt, Beranek & Newman Inc. are serving as acoustical consultants for the new Lincoln Center project in New York City. They also were acoustical designers for the Grace Rainey Rogers Auditorium at the Metropolitan Museum of Art in New York, the Kresge Auditorium at Massachusetts Institute of Technology, the Frederic Mann Auditorium in Tel Aviv and new concert halls in Vancouver, B.C., and Montreal.

Construction will be started tomorrow under the supervision of the Ernest J. Cramer construction firm of Pittsfield. Mr. Cramer said this morning his crew of workmen would start taking down the present shell "first thing in the morning."

The canopy will replace the shell, which was originally built by the Berkshire Symphonic Festival Inc., for the first Berkshire Symphonic Festival 25 years ago at the Hanna Farm in Interlaken. It was used for two years at the Hanna Farm, now the Stockbridge School; at the Holmwood estate in Lenox, now Foxhollow School for Girls, and in the tent at Tanglewood. The shell was installed in the Music Shed at Tanglewood when it was built in 1938 and has been used since that time in the huge auditorium.

In describing the new stage canopy, Mr. Perry said it would give a more even distribution and better reflection of sound. He added that it was designed to give listeners a feeling of being in the same room with the orchestra and not peering into a box in the Shed.

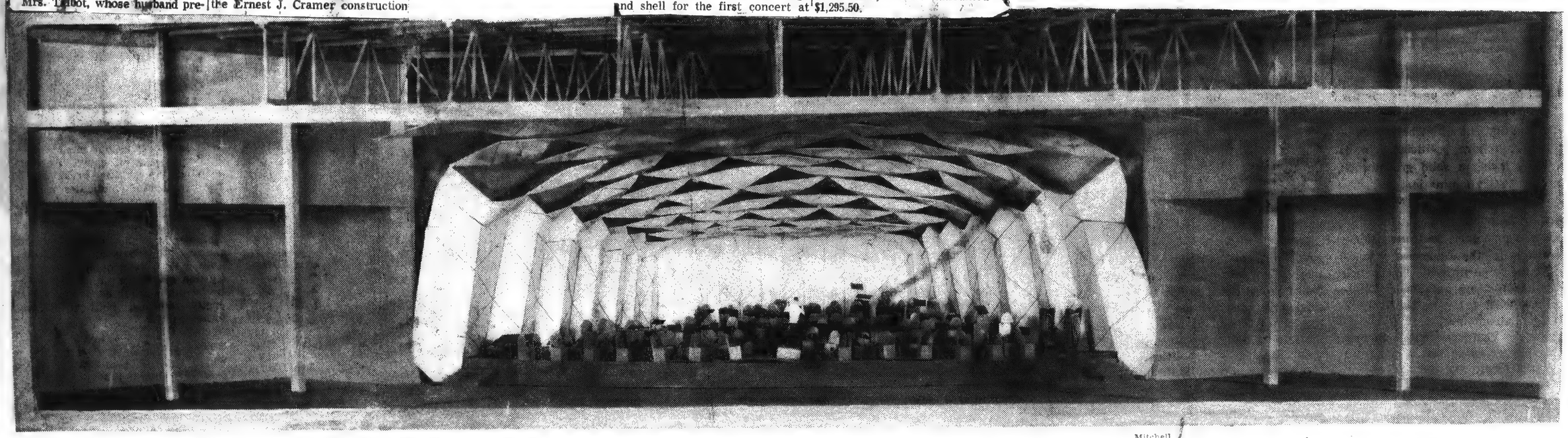
Mr. Perry pointed out that the shell had proven its worth many times over during the 25 years it has been in use, but "time has caused deterioration." It no longer is large enough "to hold all of the musicians," and for acoustical reasons. Mr. Saarinen and his associates have designed a new stage canopy to fit the needs of the orchestra to bring more listening pleasure to the audiences, the BSO manager concluded.

Owen Johnson, the well-known novelist and summer resident of Stockbridge, whose wife, Gertrude, was among the first to aid Miss Gertrude Robinson Smith in promoting the Festival idea in the Berkshires, helped the festival group obtain federal aid in 1934 to build the original shell. Mr. Johnson, a Democrat influential with the Roosevelt administration, persuaded officials of the Civil Works Emergency Relief Administration to provide labor to build the stage and shell for the first concert at the Hanna Farm. He also succeeded in getting the ERA to pay for the services of carpenters to build the benches for the audience in the horse-show ring on the property, where the first concerts were held.

Built by Unemployed

Unemployed carpenters and laborers from Lee, Stockbridge and Lenox were assembled on the grounds by Mr. Johnson to build the stage, the shell and the original benches—some of which are still in use on the outer rim of the Music Shed. He was assisted at the time by Frank Reusch of Stockbridge, foreman, and Richard K. Thorsell, the town's ERA representative.

Costs to the three towns for carpenters and laborers amounted to $570.55 for Stockbridge, $360 for Lee and $278.50 for Lenox. The only expense to the Festival was for the lumber used in constructing 500 benches, the shell, stage and box office, which amounted to $1,295.50.



Mitchell

NEW STAGE CANOPY for the Music Shed at Tanglewood will look like this when it is completed in July. Designed by Eero Saarinen and Associates of Bloomfield Hills, Mich., the new acoustical canopy will consist of 67 triangular plywood panels of various sizes, connected tip to tip and suspended from the roof trusses with side walls of plywood. It will replace the original shell constructed 25 years ago with federal funds for the first Berkshire Symphonic Festival at the Hanna Farm.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
MAY 1 3 1959

Social Chatter

By Alison Arnold

Berkshire Festival Honored Again by Gift from Woman

ONCE AGAIN, patrons of the Berkshire Festival of the Boston Symphony Orchestra have a woman to thank for a munificent gift. The estate of Tanglewood was given to the orchestra through the generosity of the late Mrs. Gorham Brooks. Now the very latest in acoustic devices is to be added to the great Music Shed, for the better projection of the music, by the gift of a Boston woman. She's Mrs. Edmund H. Talbot of the Back Bay and Marblehead. In memory of her late husband, she has provided $40,000 for the acoustic canopy now under construction. For many years Mr. and Mrs. Talbot enjoyed music in their home and Mr. Talbot continually renewed the Boston Symphony Orchestra subscription, which had been a wedding gift to his bride. A novel, "Sheila Bolingbrook," unfolding the romance of a musical heroine, was published in 1952 by Mrs. Talbot under the name of Edna Betts Talbot. Her late husband was a lawyer well-known among prominent Boston families as a member of the firm of Tower, Talbot & Hiler, which ceased to exist after his death.

MRS. TALBOT

* * *

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
MAR 23 1959

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138
APR 22 1959

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
APR 30 1959

New Tanglewood Stage Canopy Donated By Back Bay Woman

Mrs. Edmund H. Talbot Makes Gift Of $40,000 In Memory Of Husband

The Boston Symphony Orchestra today announced plans for a new stage canopy to be constructed for the Music Shed at Tanglewood, Lenox, Massachusetts. To cover the cost of construction, Mrs. Edmund H. Talbot of Commonwealth Ave., Back Bay, has donated the sum of $40,000 to the Orchestra in memory of her late husband, a Boston lawyer, for whom the structure will be named. Mr. Talbot studied at the Boston University School of Law and was a member of the firm of Tower, Talbot and Hiler.

The design for the new stage canopy has been made by the architectural firm of Eero Saarinen and Associates of Bloomfield Hills, Michigan, in consultation with the acoustical engineering firm of Bolt, Beranek and Newman, Inc. of Cambridge. Bolt, Beranek and Newman, Inc. are serving as acoustical consultants for the new Lincoln Center project in New York City, and were also acoustical designers for the Grace Rainey Rogers Auditorium at the Metropolitan Museum of Art in New York, the Kresge Auditorium at M.I.T., the Fredric Mann Auditorium in Tel-Aviv and new concert halls in Vancouver, B. C. and Montreal.

The construction of the canopy will be started this week and completed in time for the 1959 Berkshire Festival, six weeks of concerts by the Boston Symphony Orchestra under the direction of Charles Munch.

It will replace the present shell which was originally built by the Berkshire Symphonic Festival, Inc. for the first Berkshire Symphonic Festival 25 years ago. It has been used ever since, for several years at the Hanna Farm in Stockbridge, at the Holmwood Estate in Lenox and in a tent at Tanglewood. When the Music Shed was built at Tanglewood in 1938 the shell was installed there.

The new acoustical canopy will consist of 67 triangular plywood panels of various sizes, connected tip-to-tip and suspended from the roof trusses with side walls of plywood.

CHICAGO, ILL.
NEWS
D. 547.786 SAT. 545.667
MAY 29 1959

Bandshell Going Up

Opening day visitors to the Berkshire Festival at Lennox, Mass., July 1 will find that the famous old Music Shed, where Tanglewood's music is heard, has a new $40,000 acoustical canopy over the stage.

Now under construction, the canopy will replace a 25-year-old bandshell.

Charles Munch will conduct 14 of the 18 concerts by the Boston Symphony this summer, and Pierre Monteux will take four.

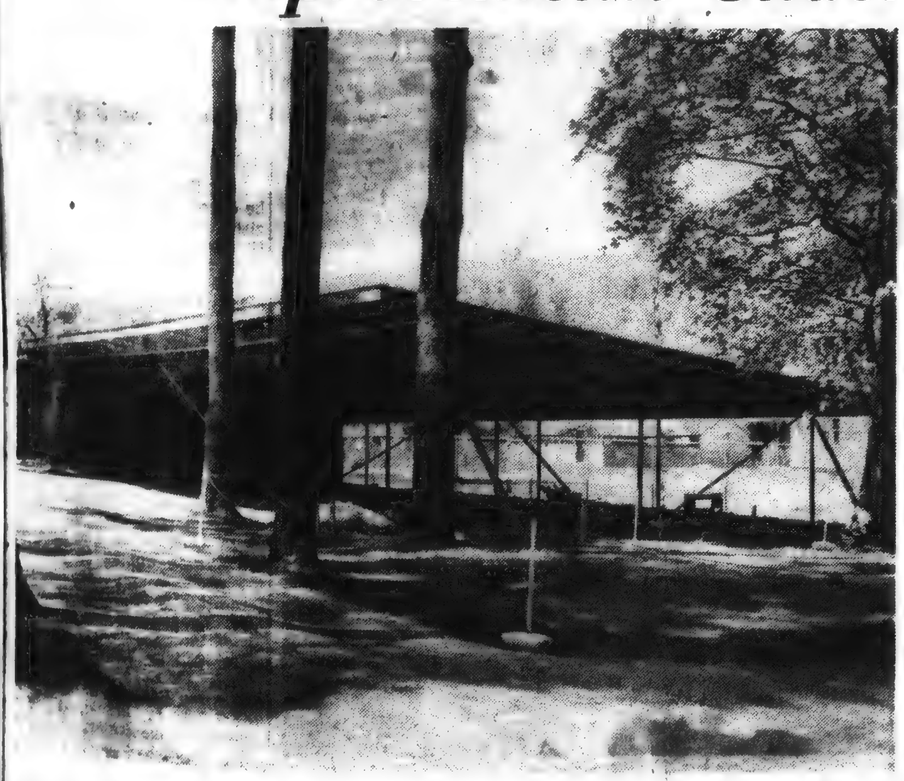
* * *

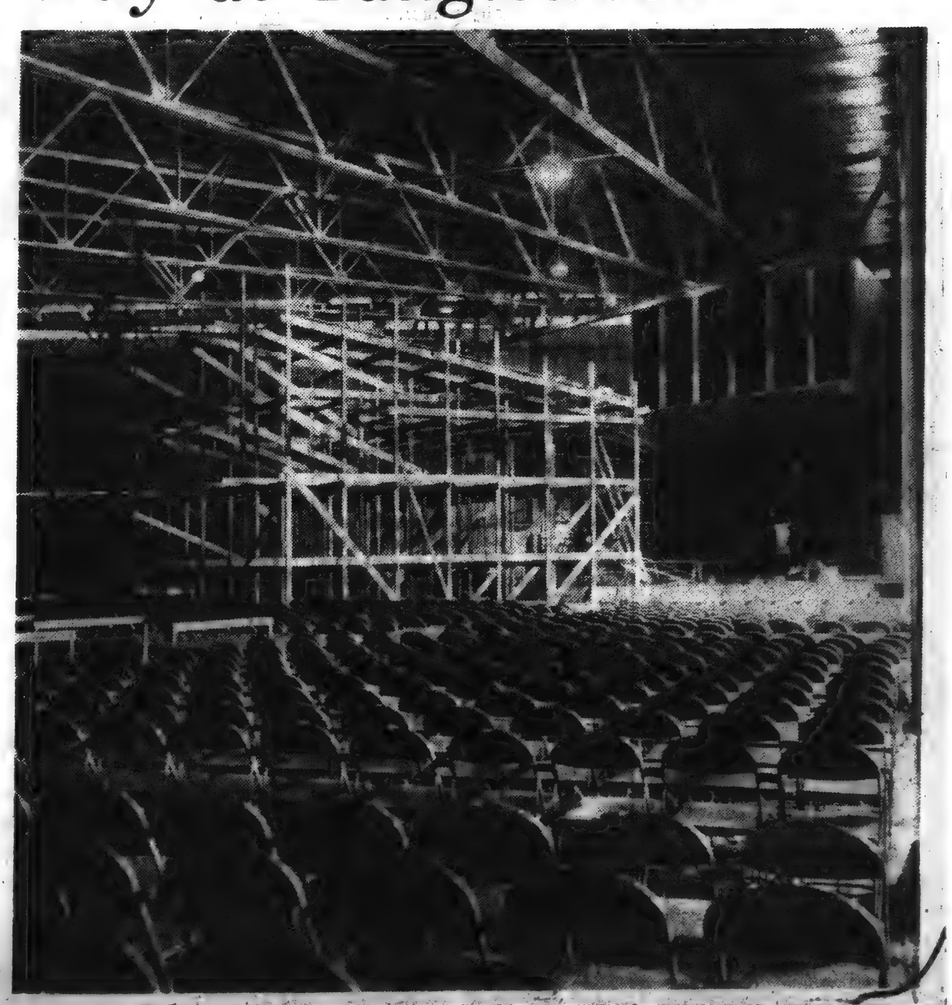
AMONG the soloists will be Rudolf Serkin, Isaac Stern, Nicole Henriot-Schweitzer, Adele Addison, and Donald Gramm.

There will be seminars in contemporary music and concerts sponsored by the Fromm Foundation.

The Berkshire Music Center opens its summer school for promising young musicians June 29, and runs concurrently through the end of the festival, Aug. 9.

Improvements Under Way at Tanglewood





Photos by McCarthy

FOR STOMACH AND EAR, work is progressing on substantial improvements at Tanglewood. Above, a new cafeteria shelter is nearing completion to replace Navy tents used for several years. The Boston Symphony Orchestra has given the tents to the Boys' Club and Girls Club of Pittsfield for use in their camps. At right, in the Music Shed, a new stage canopy is being built to improve acoustics of the huge auditorium. The canopy replaces an orchestra shell built in 1934 for the first concert of the Berkshire Symphonic Festival, held at the Hanna Farm. The new canopy is to be finished in time for the first Shed concert in July. Pittsfield contractor Ernest J. Cramer is doing both jobs.

NEW STAGE CANOPY for the Music Shed at Tanglewood will look like this when it is completed in July. Designed by Eero Saarinen and Associates of Bloomfield Hills, Mich., the new acoustical canopy will consist of 67 triangular plywood panels of various sizes, connected tip to tip and suspended from the roof trusses with side walls of plywood. It will replace the original shell constructed 25 years ago with federal funds for the first Berkshire Symphonic Festival at the Hanna Farm

192

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

JUL 9 1959

To Dedicate New Shell Canopy At Tanglewood

A new stage canopy in the Music Shed at Tanglewood will be officially dedicated on Saturday evening, July 11. Dedication ceremonies will be held at the intermission of the Boston Sympathy Orchestra's Berkshire Festival concert devoted to three Mozart Symphonies. Dr. Charles Munch, Music Director of the Orchestra, who will conduct the concert, will participate in dedication ceremonies as will Mr. Henry B. Cabot, President of the Orchestra's Board of Trustees, and Mrs. Edna Betts Talbot of Boston, donor of the canopy.

The Talbot Canopy, which replaces the former shell, built by the Berkshire Symphonic Festival concerts, is the gift of Mrs. Talbot, who has given $40,000 to the Boston Symphony Orchestra as a memorial to her husband, the late Edmund Hawes Talbot.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 104,169

MAY 10 1959

MUSIC

Please put with Access clippings

Munch Completes Decade With Boston Symphony

By GORDON E. ARMSTRONG

Charles Munch completed his tenth season as conductor of the Boston Symphony Orchestra with the concert in Boston on April 25. He has now held the post longer than any previous incumbent (uninterrupted term) with the exception of his late predecessor, Serge Koussevitzky.

CHARLES MUNCH

The Boston Symphony has maintained its eminent position under Dr. Munch and even increased its world prestige during his tenure. The orchestra made its first European tour in the spring of 1952, a transcontinental tour the following year, and a second tour of Europe in 1956. The latter tour took the orchestra for its initial visit behind the "Iron Curtain" with concerts in Moscow, Leningrad, and Prague.

The orchestra's activities have steadily increased in the past decade, particularly in broadcasting and recording. Each year finds the Boston ensemble making a larger number of records for RCA and it has both a regular series of broadcasts and television programs. Dr. Munch has inaugurated a series of Open rehearsals to give youthful audiences the opportunity of hearing this great orchestra.

Figures just released also indicate that the present Boston conductor, as was Koussevitzky, is one of the foremost exponents of contemporary music. During the Munch reign, the orchestra has given world premieres to 32 works, a number of which were commissioned, and it has also given 16 first American performances of other works.

Visitors to Tanglewood this summer will hear the Boston Symphony "at its best," according to another announcement just released by the management. A new stage canopy is now being constructed in the Music Shed where the main concerts are given during the annual Berkshire Music Festivals. The structure, embodying the latest advances in acoustics, is a gift to the orchestra from Mrs. Edmund H. Talbot in memory of her late husband, a Boston lawyer.

The Talbot Canopy, as it is to be known, will replace the present shell which has served the orchestra since the Music Shed was constructed in 1938. This shell was built for the first Berkshire Symphonic Festival 25 years ago and reached its ultimate location in the Music Shed after considerable moving around. At various times it reposed at the Hanna Farm in Stockbridge, at the Holmwood Estate in Lenox, and in a concert tent at Tanglewood.

The architectural firm of Eero Saarinen and Associates of Bloomfield Hills, Michigan, has designed the new stage canopy in consultation with the acoustical engineering firm of Bolt, Beranek, and Newman, Inc., of Cambridge, Mass. The latter firm was the acoustical designer for the Grace Rainey Rogers Auditorium at the Metropolitan Museum of Art in New York, the Kesge Auditorium at M.I.T., the Fredric Mann Auditorium in Tel-Aviv, and other new concert halls in Vancouver, B.C. and Montreal. Currently the firm is serving as the acoustical consultant for the new Lincoln Center Project in New York City.

The Talbot Canopy, being constructed at a cost of $40,000, will consist of 67 triangular plywood panels of various sizes. These panels are to be connected tip-to-tip and suspended from the roof trusses with side walls also of plywood. The canopy will be ready for the opening of this year's festival in July.

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,678

JUN 24 1959

Around The Clock

Music World's Roads Lead To Tanglewood

By WAYNE A. SMITH

All roads may not lead to Lenox, but most of the weekend traffic in Western Massachusetts soon will be headed to and from this elm shaded community. The reason? Another Berkshire Festival is about to be launched.

Tanglewood has become a national household word like Greenfield Village, Old Sturbridge, Deerfield, Hollywood and New York. It represents, of course, America's major summertime musical endeavor.

The 1959 edition of the Berkshire Festival, with Charles Munch directing the Boston Symphony Orchestra, will run from July 1 to Aug. 9. During this time there will be not only the great concert series in the shed, but some chamber music programs and the annual festival feature, "Tanglewood on Parade", with Arthur Fiedler and the Boston Pops Orchestra.

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THE OUTSTANDING PIANO virtuoso, Rudolf Serkin of the Marlboro, Vt., College of Music, will appear on three separate festival programs. So will Isaac Stern, American violinist.

Serkin will be heard in Brahms' Piano Concerto No. 2 on July 26; Mendelssohn's Piano Concerto No. 1 and Schumann's Concert Piece, Opus 92, Aug. 1; and Beethoven's Choral Fantasy with piano and Piano Concerto No. 4 on Aug. 7. Stern will be soloist in the violin concertos of Tschaikovsky on July 18, Brahms on July 24 and Mendelssohn on Aug. 2.

Nicole Henriot - Schweitzer, young French pianist, will be soloist in Mozart's Piano Concerto in G Major on July 10 and will appear again on Sunday afternoon, July 18, in D'Indy's Symphony on a Mountain Air.

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THE PROGRAM on Saturday evening, July 4, in the Music Shed will be conducted by Dr. Munch and will be devoted to performances of concertos of one, two and three pianos by Johann Sebastian Bach. Soloists, all of whom are members of the faculty of the Berkshire Music Center, will include Lukas Foss, pianist, composer and conductor; Bernard Zighera, official pianist of the Boston Symphony and principal harp; and Ralph Berkowitz, former piano instructor at Curtis Institute of Music in Philadelphia.

Doriot Anthony Dwyer, first flute of the Boston Symphony, will be soloist in Bach's Suite No. 2 on July 3 and Ralph Gomberg, principal oboe, will be heard with Ruth Posselt, violin, in Bach's Concerto for violin and oboe on July 5.

Bethany Beadslee, soprano, will be soloist in Bach's Cantata No. 51, assisted by Roger Voisin, trumpet, on July 5. John McCollum, tenor, will be soloist in the Berlioz Requiem on July 31. The vocal quartet will be heard in the Mozart Requiem on July 12 and Beethoven's Ninth Symphony on Aug. 9 will include Adele Addison, soprano; Florence Kopleff, alto; Blake Stern, tenor; and Donald Gramm, bass.

The Festival Chorus, Hugh Ross, director, will be heard in the Berlioz Requiem on July 31; Beethoven's Choral Fantasy with piano on Aug. 7; and Beethoven's Ninth Symphony on Aug. 9. A small group from the chorus, the Tanglewood Choir, will appear in Bach's Cantata No. 50 on July 3 and Mozart's Requiem on July 12.

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THE FESTIVAL CONCERTS will be under direction of Dr. Munch, who has invited Pierre Monteux to conduct four of the programs on July 18, 24, Aug. 1 and 8. Lukas Foss will conduct his Symphony of Chorales" on July 18 and the program of July 26 will include Aaron Copeland's "Tender Land" Suite conducted by the composer.

Artists to be heard in the Wednesday evening Chamber Music series include the Kroll Quartet, New York Pro Musica, the Beaux Arts Trio, Bel Arte Trio and Alexander Schneider, violin, and Leon Kirchner, piano.

There will be a new stage canopy in use this summer. To cover the cost of construction, Mrs. Edmund H. Talbot of Boston donated the sum of $40,000 to the orchtstra in memory of her late husband, a Boston lawyer, for whom the structure will be named. Talbot studied at the Boston University School of Law and was a member of the firm of Tower, Talbot and Hiler.

The canopy will replace the shell which was built by the Berkshire Symphonic Festival, Inc., for the first festival 25 years ago. It has been used ever since, for several years at the Hanna Farm in Stockbridge, at the Holmwood Estate in Lenox and in a tent at Tanglewood. When the present Music Shed was built at Tanglewood in 1938, the shell was installed there.

The new acoustical canopy consists of 67 triangular plywood panels of various sizes, connected tip to-tip and suspended from the roof trusses with side walls of plywood.

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ONE OF THE SCHEDULED activities will not take place, however. It has been disclosed that the movie version of the "Tanglewood Story" must be postponed. Last summer 20th Century-Fox contracted with the Symphony to start filming the late James Agee's "Tanglewood Story" at the outset of the 1959 season, but because of script changes the project has been delayed.

The opera department also will suspend activities in the current season while Boris Goldovzky travels in Europe and prepares the text of a book he has been planning for some time. This will summarize and consolidate his years of accumulated knowledge and experience.

The Tanglewood Study Group, a department devoted to providing a broad program of musical activity and experience for the music-lover, will be directed by Jacob Avshalomov of Portland, Ore., composer and conductor of the Portland Junior Symphony. Ralph Berkowitz is dean of the Berkshire Music Center and Leonard Burkat, administrator.

ALBANY, N.Y.
TIMES-UNION
D. 63,420 S. 117,417

JUL 8 1959

New Canopy At Music Shed

A new stage canopy in the Music Shed at Tanglewood will be dedicated Saturday evening. Dedication ceremonies will be held at the intermission of the Boston Symphony Orchestra's Berkshire Festival concert. Dr. Charles Munch, music director of the orchestra, will participate in dedication ceremonies as will Henry B. Cabot, president of the orchestra's board of trustees, and Mrs. Edna Betts Talbot of Boston, donor of the canopy.

WINTER HAVEN, FLA.
NEWS-CHIEF
D 5,286 S. 5,504

JUN 15 1959

News (e)
AMESBURY, Mass.
Independent
Circ. 2,500

JUN 11 1959

Telegram-News (e)
LYNN, Mass.
Democratic
Circ. 20,492

JUN 9 1959

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 43,423

JUN 8 1959

LAS VEGAS, NEV.
REVIEW-JOURNAL
D. 22,608 S. 25,686

JUN 4 1959

Times (e)
BEVERLY, Mass.
Republican
Circ. 8,097

JUN 3-1959

FARMINGTON, N.M.
TIMES
D. 8,562 S. 8,921

JUN 1 1959

CINCINNATI, OHIO
ENQUIRER
D. 204,960 S. 277,547

MAY 31 1959

SCRANTON, PA.
SCRANTONIAN
SUN. 47,869

MAY 31 1959

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 66,613

MAY 31 1959

GALESBURG, ILL.
REGISTER-MAIL
D. 23,177

MAY 26 1959

VARIETY
NEW YORK, N.Y.
WEEKLY

APR 29 1959

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

APR 24 1959

ST. PAUL, MINN.
PIONEER-PRESS
D. 90,324 S. 186,637

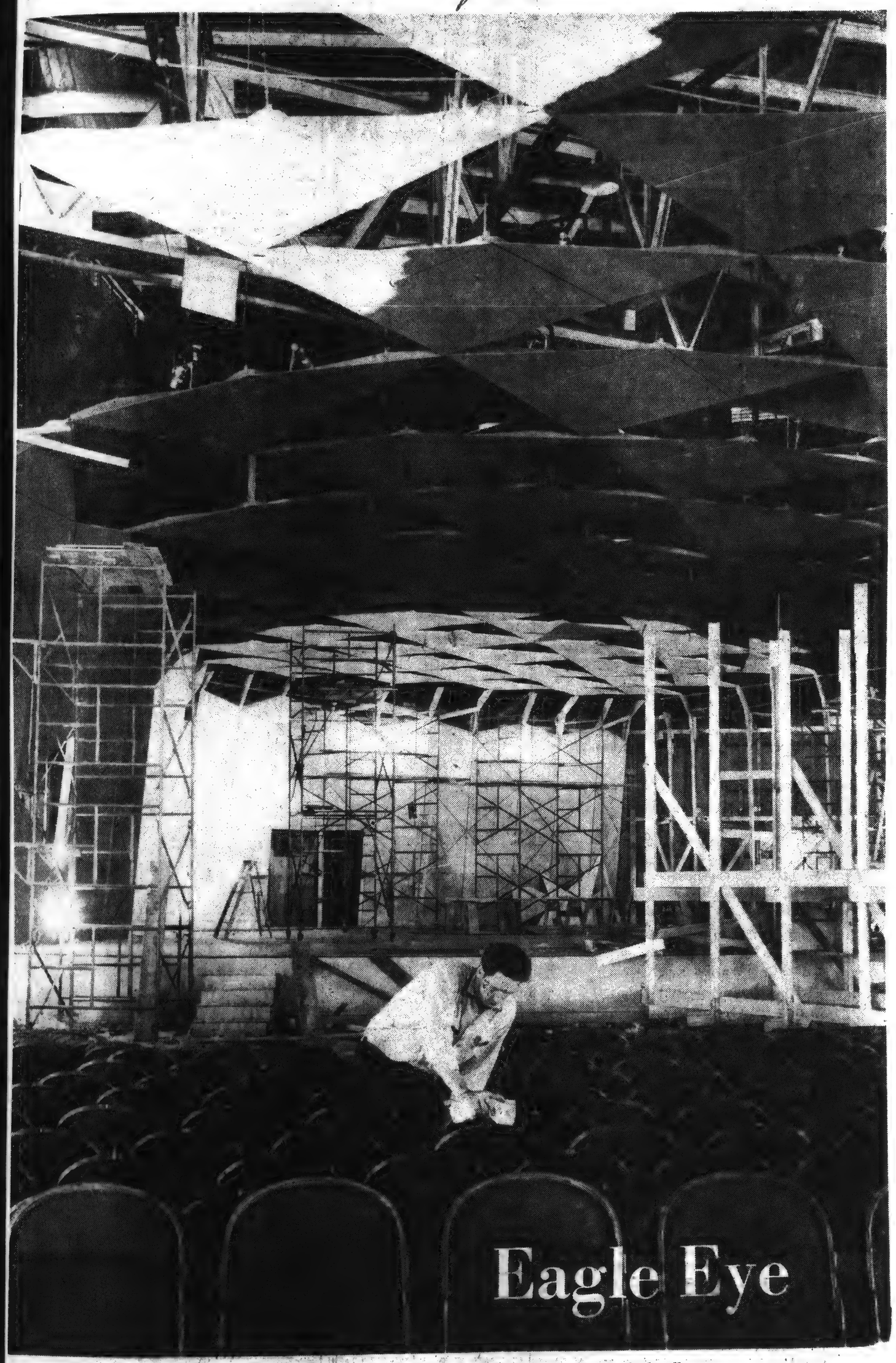
MAY 31 1959

Boston Symphony To Get New Canopy

LENOX, MASS. — (UPI) — A new $40,000 stage canopy will replace the present shell when the Boston Symphony orchestra opens its six-week summer concert series at the Tanglewood Music shed here. Mrs. Edmund H. Talbot donated the sum in memory of her late husband, a Boston attorney, for whom the structure will be named.

The new acoustical canopy will consist of 67 triangular plywood panels of various sizes, connected tip-to-tip and suspended from the roof trusses with side walls of plywood.

Pittsfield Mass.



TANGLEWOOD CONSTRUCTION on new canopy for orchestra is in final stages and will be finished in time for first Shed concert next Saturday night. Dusting chairs is Loren Hutchins of maintenance staff. Overhead triangles of the canopy are designed to improve the acoustics.

By William H. Tag[illegible]e

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

JUL 8 1959

MILLBROOK, N.Y.
ROUND TABLE
W. 979

MAY 7 1959

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590

MAY 3 - 1959

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

APR 26 1959

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

APR 23 1959

NEW YORK, N.Y.
RIVERDALE PRESS
W. 8 470

MAY 7 1959

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

MAY 5 - 1959

Tanglewood News

The Boston Symphony Orchestra has plans for a new stage canopy, to be constructed for the Music Shed at Tanglewood, Lenox, Mass. To cover the cost of construction, Mrs. Edmund H. Talbot of Boston has donated the sum of $40,000 to the Orchestra in memory of her late husband, a Boston lawyer, for whom the structure will be named. Mr. Talbot studied at the Boston University School of Law and was a member of the firm of Tower, Talbot and Hiler.

The design for the new stage canopy has been made by the architectural firm of Eero Saarinen and Associates of Bloomfield Hills, Mich., in consultation with the acoustical engineering firm of Bolt, Beranek and Newman, Inc., of Cambridge, Mass.

The construction of the canopy has been started and will be completed in time for the 1959 Berkshire Festival, six weeks of concerts by the Boston Symphony Orchestra under the direction of Charles Munch. It will replace the present shell which was originally built by the Berkshire Symphonic Festival, Inc., for the first Berkshire Symphonic Festival 25 years ago. It has been used ever since, for several years at the Hanna Farm in Stockbridge, at the Holmwood Estate in Lenox, and in a tent at Tanglewood. When the Music Shed was built at Tanglewood in 1938 the shell was installed there.

The new acoustical canopy will consist of 67 triangular plywood panels of various sizes, connected tip-to-tip and suspended from the roof trusses with side walls of plywood.

194

News-Times (e)
DANBURY, Conn.
Independent
Circ. 18,203
JUL 8 - 1959

Tanglewood Gets Gift Of New Stage Canopy

The old concert shell which has served the Berkshire Symphonic Festival at Tanglewood for the past 25 years, has been replaced this season with a new acoustical canopy, the $40,000 gift of Mrs. Edmund Hawes Talbot of Boston, in memory of her late husband. The Talbot canopy will be officially dedicated Saturday, night, during the intermission of the Boston Symphony orchestra's concert devoted to three Mozart symphonies.

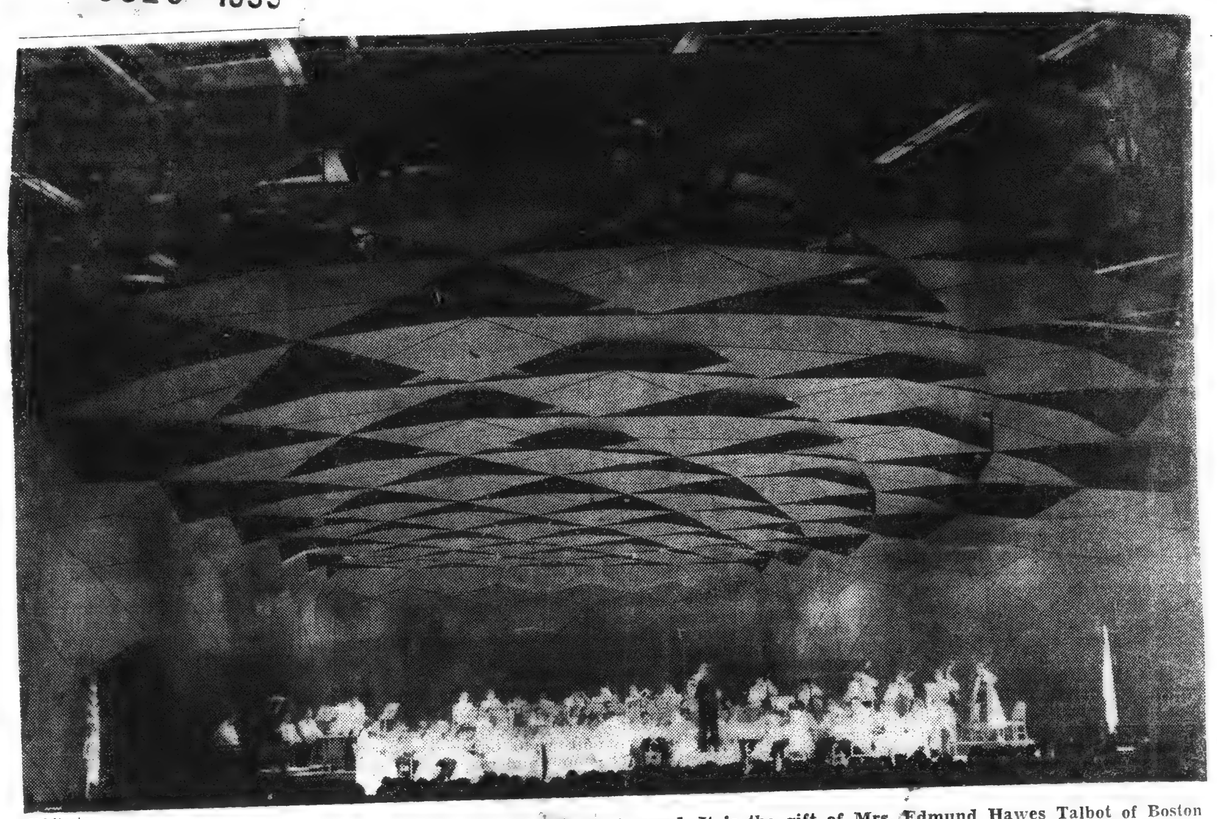
Besides giving a "new look" to the shed, the Talbot canopy, a series of triangular panels of graduated sizes connected tip-to-tip and suspended from the roof trusses by steel cables, has been acoustically designed to disperse the sound to listeners in the shed and those on the lawn outside, as well as to the various actions of the orchestra.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 10 1959

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

JUL 9 1959



Whitestone

Eleazar de Carvalho conducts the student orchestra in the new acoustical stage canopy now in use at the Music Shed at Tanglewood. It is the gift of Mrs. Edmund Hawes Talbot of Boston and will be dedicated Saturday night.

Tanglewood's New 'Flying Panels'

By NATHAN HORWITT

Mr. Horwitt, former New York advertising man, has operated a farm in Lenox since 1945 and on the side engages in product design. Probably his best-known invention is the "Braquette," a metal and string device for mounting pictures to hang.

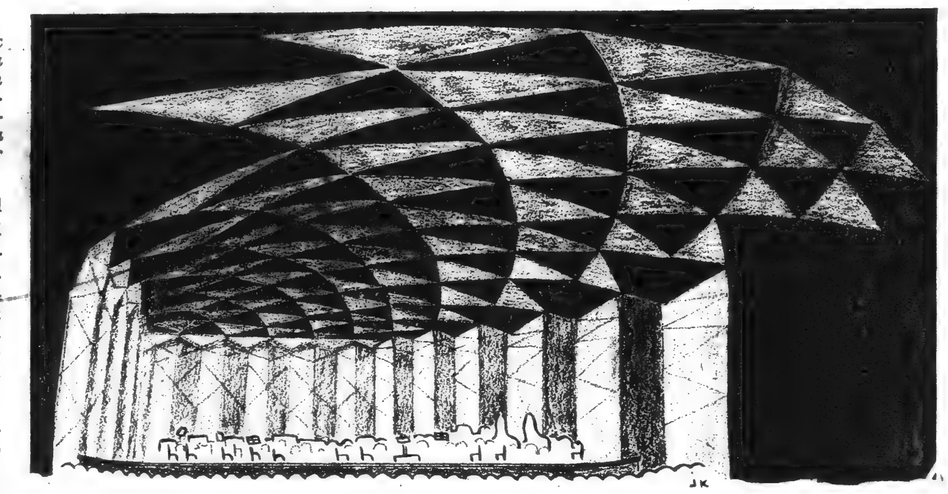
TANGLEWOOD is Tanglewood—an acoustic canopy in the Shed is primarily a device for projecting sound to greater audience distance or with greater tonal fidelity. Therefore, hardly a word has been written about it as a work of a sister art—visual art—which it surely is, a noble visual setting for transcendant music.

From a quick glance at this new acoustic canopy, it is possible to speculate that Eero Saarinen wished he could wave away the steel and board viscera of the great building itself so that nothing but blue sky and occasional clouds would serve as a ceiling beyond his mobile and beautiful design. But since this is not to be, the background as it stands is an arresting stage—set for a brilliant orchestra, whatever the acknowledged benefits to the projection of the music for which it was commissioned.

* * *

THIS COMMISSION, made possible by the generosity of Mrs. Edna Betts Talbot of Boston, is the second step to replace the inadequate and somewhat shabby sound screen that had served Tanglewood through the near quarter-century of its existence. Designer and acoustic experts apparently worked together to provide a backdrop that would catch the complex of orchestral and vocal sound and project it without unwanted turbulence in highest fidelity throughout the Shed and the green beyond. But since music is not without theater and is customarily surrounded by the visual elegance of a great orchestra, the problem lay equally in the laps of a noted architect and the acoustical experts.

What emerged is a concave backdrop of geometric pattern



A side-angle impression of the new canopy by artist June Kimball

equally reminiscent of the long panels of stained glass church windows rising from the floor and the diamond cutters' facets where it curves inward near the ceiling. More remarkable still in the designer's metaphorical complement to the scintillation of musical notes is a ceiling of huge curving triangles in full flight outward from the stage, wing tip to wing tip, as though in physical transport of great music.

* * *

THE "FLYING" PANELS are no little suggestive of a Calder mobile, the faceted walls, for their part, suggest the geodesic patterns of Buckminster Fuller. Yet neither is purely functional nor purely esthetic but a highly successful synthesis of form and function. Though the whole canopy is in a single neutral color, the illusion of the stained glass window in full color is somehow there, and while the facets in a cut stone reflect gleams of color and light, it is not difficult to sense in these monochrome facets the interplay and dance of musical sounds which these facets reflect.

It may be that I give the impression of excessive theater and distraction, out and beyond any concern for orchestra, audience and music. This is not so, for the entire backdrop, ceiling, panels and all, have been toned in a rich and restrained monochrome "pewter gray," to quote the distinguished music editor of *The Eagle*. When the stage is lit and the orchestra seated, the orchestra itself becomes the focus of attention. The backdrop recedes in warmth and distinction.

* * *

THE ORCHESTRA, in previous years a crowd of musicians in white jackets confined by the the drab white screen, now comes alive and aglow in this new setting so that music, color and animation are all projected by the backdrop in a focused harmony that must please the designers as it apparently delights the audience. The glow is achieved by spotlights, partly hidden between the triangular ceiling panels and caught and re-projected toward the musicians by a luminous white floor which the audience does not really see because of the stage elevation. The whole is flattering not only to the orchestra; this writer thought it gave particular radiance to the silver-thatched and boyish-looking Dr. Munch.

There will of course be no little criticism, some on musical grounds because of an occasional sharp escape of certain trumpet tones, while other equally sincere Tanglewood goers will miss the accustomed austerity of the orchestral setting. Both should realize that this is probably a first step in a continuing experiment to improve the great Shed in its already remarkable acoustics and appearance.

* * *

I SHOULD imagine that something will be done eventually to paint out the busy interlacing structure above the canopy and to determine whether these hide the gremlins that play pranks with the high D trumpet sounds which Jay Rosenfeld noted.

Something, too, should be done about the rear reflector panel of the Shed, which has begun to buckle and needs paint. Possibly side panels could be mounted on the upper sides of the Shed in a pattern not unlike the hanging of many flags about an amphitheater. These would be in character with the new canopy design and might serve as do cupped hands behind one's ears, intensifying the softer and more elusive sounds where these suffer in a competition with chattering and whispering from the rear.

Whatever will be done later, the design of the stage canopy, as it stands is, in this reviewer's opinion, a distinct success. The Boston Symphony, Mrs. Talbot, Mr. Saarinen and the firm of acoustic engineers all deserve congratulations.

Notes and Footnotes

IN A WORD: Nicholas Vasilieff, talented Lanesboro painter, tells us he can't do a stroke of work unless he is completely alone in his studio. Not even his wife intrudes during working hours. . . What male autoist hasn't been annoyed at some time when a female passenger twists the rear-view mirror around to study her features in it? One of our colleagues the other day finally accused such a passenger of pure vanity. Not at all, said she tartly. "Women look in a mirror critically. But I notice men do it to preen." End of argument. . . Cathleen Nesbitt, starring at Berkshire Playhouse in "Time Remembered," admitted to us that she usually tries to land a Hollywood movie role during the winter to get away from the tough winters in these parts. That's how she came to play in recent "Separate Tables." . . Betty Warren Lancaster of Malden Bridge, N.Y., opens the first of a series of art exhibits Wednesday with a showing of her paintings, to be hung in the Lodge at the Malden Bridge Playhouse. Pictures will be on view two weeks. . . Isn't July 6, when Berkshire Playhouse opens "The Diary of Anne Frank," the same day that Anne Frank was arrested by the Gestapo?. . Regular shoemakers incensed at stores that attach "bargain" rubber heels. One showed us a pair: rubber with a core of wood. . . Pleasant outing yesterday afternoon at opening exercises for the Berkshire Music Center at Tanglewood. Seventeenth season, and going strong. One of the students stopped us to ask if we were Virgil Thompson, but lad was from Texas and hadn't been around. Looked in on the Shed where new "canopy" has been built to replace former shell. Modernistic effect, like a flight of triangles swooping up and out from back wall of orchestra stage. Ends high above first rows of auditorium seats. Will enhance acoustics of the Shed. . . Already, Vermont is pumping out publicity for a fall foliage festival to be staged in the northeastern part of the state, Oct. 2 through 10. Claim a dry spring assures fine color in the autumn. We'll see.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 55,542
JUL 11 1959

Besides the U. S. debut of the Ballet Rambert, another event of interest historically will be the dedication tonight of the new acoustical canopy in the Music Shed at Tanglewood. The modernistic canopy, which replaces the original shell used for 25 years of Berkshire Festival concert, is a gift from Mrs. Edna Betts Talbot of Boston.

Mrs. Talbot gave the Boston Symphony Orchestra $40,000 for the new canopy as a memorial to her husband, the late Edmund Hawes Talbot, Boston lawyer. The orchestra hired Eero Saarinen to design the Talbot Canopy, which is suspended from the roof by steel cable and consists of a series of triangular panels of graduated sizes connected tip-to-tip.

The ceremony will take place during the intermission of a concert consisting of three Mozart symphonies. The all-Mozart weekend ends tomorrow with another symphony and the Requiem Mass. Soloists will be Adele Addison, Florence Kopleff, Blake Stern and Donald Gramm.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 11 1959

Still No Busses

SATISFACTION over settlement of the grievance at GE was somewhat tempered in Pittsfield by the continued absence of any comparable spirit of compromise, in the bitter Berkshire Street Railway strike, which has halted most bus transportation in the county since mid-June. A mounting chorus of complaints from local bus riders was supplemented this week by statements from the Pittsfield Chamber of Commerce, which reported that North Street retailers are feeling the effects of the strike, and the Berkshire Hills Conference, which warned that the lack of bus service to Tanglewood and other tourist attractions will hurt the area's summer trade.

Also watching the situation with more than routine interest was the federal Small Business Administration, which put up $200,000 of the $292,000 with which the Berkshire Street Railway was purchased from the New Haven Railroad last year by Harold B. Gordon, on whom the union blames all its troubles. An official in the SBA New England office noted this week that "if we find that management isn't making an attempt to continue services and to maintain a going business, we have ways of bringing influence."

The most immediate hope, however, rests with a mediation session called for this afternoon in Springfield by Joseph P. Curran, a state mediator. Mayor Haughey, the city solicitor, and a representative of the City Council are scheduled to sit in on the meeting.

Other Headlines

ANOTHER BIG SUMMER was well under way in the Berkshires this week, ushered in by a 4th of July weekend that brought some 25,000 persons to Pittsfield's beaches and produced a turnout of about 30,000 for the big parade which was the high light of the annual Firemen's Muster. The weekend also saw the Boston Symphony Orchestra's first performance of the season in the Tanglewood Music Shed, where the new acoustic stage canopy was proclaimed a thumping success . . .

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416

JUL 11 1959

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUL 12 1959

NEW STAGE CANOPY IN SHED AT LENOX HAS ITS DEDICATION

LENOX—The new stage canopy in the Music Shed at Tanglewood was officially dedicated last night. Dedication ceremonies were held at the intermission of the Boston Symphony Orchestra's Berkshire Festival concert devoted to three Mozart symphonies. Dr. Charles Munch, music director of the orchestra, who conducted the concert, participated in dedication ceremonies with Henry B. Cabot, president of the orchestra's board of trustees, and Mrs. Edna Betts Talbot of Boston.

The Talbot Canopy, which replaces the former shell, built by the Berkshire Symphonic Festival, Inc. and used for 25 years of the Berkshire Festival concerts, is the gift of Mrs. Talbot, who has given $40,000 to the Boston Symphony Orchestra as a memorial to her husband, the late Edmund Hawes Talbot, Boston lawyer and member of the firm of Tower, Talbot and Hiler.

This new canopy is suspended from the roof trusses by steel cable and consists of a series of triangular panels of graduated sizes connected tip-to-tip. The sidewalls of the stage are solid, with openings between each triangle, and permit the audience seated within an arc of 110 degrees to see the orchestra. Architecturally, the sidewalls are integrated with the floating overhead panels and repeat the triangular motif.

The acoustical design of a shell for a hall seating 6000 persons inside and up to 6000 more outside on the lawn is a complex task. The shell should provide balance of the various sections of the orchestra, the members of the orchestra hearing properly what is going on in other sections, and the sound being dispersed to 12,000 listeners. Another design consideration is flexibility. The shell must be appropriate for small ensembles, for soloists and the organ, as well as for the full symphony orchestra.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 11 1959

Name in the News

Quiet Benefactor of Tanglewood

A gracious elderly woman, unknown to area residents until a few weeks ago when the Boston Symphony Orchestra announced her gift of $40,000 to build a new stage canopy at Tanglewood, will be seated in Box 1 at the Music Shed tonight for the dedication of the memorial to her husband.

Mrs. Edna Betts Talbot, whose husband, Edmund Hawes Talbot, a prominent Boston lawyer, died there Jan. 5, will be making her first visit to Tanglewood, although she has been attending Boston Symphony concerts in Boston for the past 62 years.

A native of Stockton, Calif., Mrs. Talbot, a pianist in her younger days, was given a subscription to the BSO concerts at the old Music Hall in Boston as a wedding present by her husband 62 years ago "and I have been going to the Friday afternoon concerts ever since," she said today.

Her first connection with concerts in the Berkshires came in 1936 when she attended the first performance by the BSO, with Dr. Serge Koussevitzky conducting, at Holmwood, the former summer home of Mrs. Margaret Emerson. That was the year the Berkshire Symphonic Festival Inc. first brought the BSO to the Berkshires, after the late Henry Hadley and the New York Philharmonic presented concerts in a horse show ring at the former Dan Hanna estate in Interlaken.

'I Thought I Would Perish'

Mrs. Talbot, who is spending the weekend at the Lenox Club, recalled the Holmwood concert was held in a large tent "and it was so hot I thought I would perish."

She first heard last January of the need for improving the acoustics at the Music Shed from one of the BSO trustees, Harold D. Hodgkinson, a close friend, and decided to donate $5,000 toward the project. When other BSO officials went to her home at Marblehead Neck to express their gratitude for the gift, she added another $5,000.

"Then one Friday afternoon while attending a concert at Symphony Hall," Mrs. Talbot recalled, Mr. Perry (Thomas D. Perry Jr., manager of the BSO), invited her to his office to inspect the model of the new stage canopy the BSO hoped to erect at Tanglewood.

"When I learned the total cost would be $40,000," she added, "I decided right there and then to give another $30,000 and make it a memorial to my husband."

'Something of Beauty'

The on-the-spot decision was made, she said, because "I saw in that model something of beauty, something my husband would have loved since it would provide pleasure for so many thousands of people at Tanglewood."

Although her husband did not attend concerts regularly at Symphony Hall, "he loved music," she said.

Mr. and Mrs. Talbot traveled widely during their 62 years of married life and in 1952 she wrote a novel, "Sheila Bolingbrook," which, she says, "is an authentic word picture of the cities and countrysides we visited in Europe."

Mrs. Talbot planned her charming walled-in gardens at her home at Marblehead Neck. A statue of St. Francis of Assisi, patron saint of gardens and birds, is surrounded by beautiful flowers planted inside brick borders around the estate.

Soon after Mrs. Talbot arrived at the Lenox Club she heard of the special opening today of the gardens at Naumkeag, the former estate of Miss Mabel Choate, which has been turned over to the Trustees of Reservations.

Tague

Mrs. Talbot on the lawn of the Lenox Club.

"I must see those wonderful gardens while I am here," exclaimed Mrs. Talbot after looking at photographs of the property which appeared in last week's edition of *The Eagle's* "Berkshire Week." Her invitation was soon forthcoming from Henry W. Dwight of Stockbridge, one of the trustees. In addition to visiting Naumkeag this afternoon, Mrs. Talbot also plans a visit to Chesterwood in Stockbridge, the former home of the famed sculptor, Daniel Chester French, whose daughter, Mrs. Margaret French Cresson, has opened the mansion for the first time to the public this weekend.

"There is so much beauty in the Berkshires, I want to take in as much of it as I can in the short time I'll be here," said Mrs. Talbot as she looked across the terrace from the porch of the Lenox Club.

Tonight when Mrs. Talbot appears at Tanglewood, she will be in the box section with Miss Gertrude Robinson Smith of Stockbridge, first president of the Berkshire Symphonic Festival Inc., and other surviving members of the first board of trustees of the Festival.

To Present Testimonial

Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, will present to Mrs. Talbot a leather-bound testimonial of her $40,000 gift to the Music Shed.

A bronze plaque has been placed on the north wall of the Music Shed, near the colonnade, next to one given by the BSO in gratitude to Miss Robinson Smith and her board for establishing the Festival and erecting the Music Shed, which was given to the BSO by the Berkshire group in 1945.

When Mrs. Talbot leaves the Berkshires tomorrow morning, she will return to her home in York Harbor, Maine, knowing, she said, "how happy this gift of the stage canopy would have made my husband."

Eagle 7/13/59

In Brief . . .

Another gratifying aspect of the Ford Foundation's grant to Williams for graduate training in development economics is the fact that it will provide such an eminently worthy use for the handsome Cluett property, which was donated to the college last year and will serve as headquarters for the new program . . . While the protracted mediation session with the principals in the Berkshire Street Railway strike appears to have produced no agreement, just getting both sides to sit down together may rate as something of an achievement . . .

We're glad that Mrs. Edna Betts Talbot was on hand to take a well-deserved bow Saturday night for the new Tanglewood stage which she made possible, and we hope she'll come to hear its happy effects soon again. Curiously, her only previous visit to Music Festival was way back in the days when it was operating under a tent.

NE, MONDAY, JULY 13, 1959

Acoustical Stage Canopy Dedicated at Tanglewood

Special to the Herald Tribune

TANGLEWOOD, Lenox, Mass., July 12.—A new acoustical stage canopy in Tanglewood's 6,000-seat music shed was formally dedicated last night in the presence of an audience of 6,929 assembled to hear the Boston Symphony Orchestra under its music director, Charles Munch, perform a concert of three Mozart symphonies.

The canopy, designed by Eero Saarinen and associates with the co-operation of the acoustical consultants, Bolt, Beranek & Newman, Inc., was made possible through the generosity of Mrs. Edna Betts Talbot, of Boston, who donated $40,000 to the orchestra in memory of her late husband, Edmund Hawes Talbot, a Boston attorney.

Mrs. Talbot appeared on stage before the opening of the concert and was presented with an illuminated scroll by Henry B. Cabot, president of the Boston Symphony's board of trustees. Mr. Cabot mentioned the founders of the Berkshire Symphonic Festival who twenty-five years ago built the original shell which is replaced by the present canopy.

He spoke of Dr. Munch's gift of $10,000 toward replacement of the old shell and the fact that Mrs. Talbot's additional contribution had made the canopy possible. Mrs. Talbot's association with the orchestra began sixty-two years ago when her husband gave her a subscription seat to the Friday afternoon Boston Symphony concerts as a wedding present, a seat which she still occupies.

Dr. Munch spoke warmly of the gratitude of the orchestra members and himself for "this beautiful stage in which it is such a joy to make music." A plaque is mounted at the back of the music shed to commemorate the formal dedication.

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Tanglewood

New Stage Canopy in the Shed Acclaimed 'A Great Success'

TANGLEWOOD—The new stage canopy in the Music Shed was acclaimed "a great success" Saturday night when the Boston Symphony Orchestra, with Dr. Charles Munch conducting, gave the first BSO performance of the season in the huge auditorium.

A crowd of 4,573 was on hand for the performance in the Shed. Hundreds listened from the spacious lawns surrounding the pavilion, including acoustical engineers, BSO officials, musicians, newspapermen and others. Several persons walked as far as the administration building and others into the formal gardens to determine whether the sound from beneath the new canopy carried that far. All were in agreement that the new structure gives a more even distribution and reflection of sound than the 25-year-old shell which had been used for symphony concerts in the Berkshires since the Festival idea was originated in 1934 at the Dan Hanna Farm.

$40,000 Gift

The new canopy is the gift of Mrs. Edna Betts Talbot of Boston, who has given $40,000 to the Boston Symphony Orchestra for the cost of its construction as a memorial to her late husband, Edmund Hawes Talbot, Boston lawyer and member of the firm of Tower, Talbot & Hiler.

Among those attending the Saturday night concert was Leo Beranek, an acoustical engineer of the firm of Bolt, Beranek and Newman Inc., of Cambridge, who served as acoustical consultants with the architectural firm of Eero Saarien & Associates of Bloomfield Hills, Mich., in planning the canopy. The construction work was done by Ernest J. Cramer Inc., of Pittsfield. With Mr. Beranek at the concert was Russell Johnson, an acoustical consultant with the firm.

11,001 Attend Concerts

The weatherman cooperated fully for the first weekend concerts at Tanglewood, which attracted 11,001 persons. On Friday evening when the first Bach concert was given in the theater-concert hall, 3,283 persons attended and yesterday afternoon 3,145 heard the concert in the theatre.

Managers of major orchestras from all parts of the country will arrive at Tanglewood over the weekend as guests of the BSO for their annual meeting.

In addition to attending concerts of the Boston Symphony Orchestra under the direction of Charles Munch on Friday and Saturday evenings, July 11 and 12, and observing the activities of the Berkshire Music Center, managers and their wives will have an opportunity to meet a number of Berkshire residents during their stay. Luncheons, teas and dinners will be given for the visitors by Mrs. Lawrence K. Miller of Pittsfield, Mrs. Olga Koussevitzky of Lenox, widow of the founder of the Berkshire Music Center, Mrs. C. D. Jackson of Lenox, whose husband is a trustee of the Boston Symphony Orchestra, and Mrs. Thomas D. Perry Jr., wife of the orchestra's manager.

Dedication Saturday

A special feature of the visit will be the dedication of the new acoustical stage canopy in the Tanglewood Music Shed on Saturday evening. Mrs. Talbot will be present for the dedication.

Managers who will attend the meetings on the Tanglewood grounds will include: William Herring (Atlanta Symphony); Betty Danneman (Baltimore Symphony); Thomas D. Perry Jr. and Norman S. Shirk (Boston Symphony); Ramsi P. Tick (Buffalo Symphony); George Kuyper (Chicago Orchestra); Craig Hutchinson (Cincinnati Symphony); A. Beverly Barksdale (Cleveland Orchestra); Alan Watrous (Dallas Symphony); Howard Harrington (Detroit Symphony); Tom Johnson (Houston Symphony); George Morgulis (Kansas City Symphony); Alice Taylor (Los Angeles Philharmonic); Boris Sokoloff (Minneapolis Symphony); Pierre Beique (Montreal Symphony); Jack F. Dailey (New Orleans Philharmonic); George Judd Jr.; Carlos Moseley and Silas Edman (New York Philharmonic); Roger Hall (Philadelphia Orchestra); John Edwards (Pittsburgh Orchestra); Tom Iannaccone (Rochester Philharmonic); Clinton Norton (San Antonio Symphony); William Zalken (St. Louis Symphony); Jack Elton (Toronto Symphony).

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

JUL 16 1959

☼ ☼

The benefactress who gave Tanglewood $40,000 for the new canopy that is improving acoustics in the Music Shed had never been to Tanglewood until last weekend, when she was on hand for the dedication of her gift. But she is a long-time Boston Symphony "regular"—in Boston. Mrs. Edmund H. Talbot was given a subscription to the Symphony as a wedding present by her husband 62 years ago, and she has been going to the Friday afternoon concerts ever since. Mrs. Talbot, while never at Tanglewood before, was present at the first Boston Symphony concert of the Berkshire Festival at Holmwood in 1936. There are many who remember that it was held in a tent and was suffocating. Perhaps that is why Mrs. Talbot stayed in Boston for the rest of her contacts with the BSO. In any event, she has now had the opportunity to see how far the Berkshire Festival has come in 23 years and to enjoy the beauty of Tanglewood and the Lenox surroundings before returning to her own vacation choice, Maine.

MINNEAPOLIS, MINN.
TRIBUNE
D. 214,827 S. 635,122

JUL 26 1959

summer . . . **Boris Sokoloff, Minneapolis Symphony manager, was among the guests at the recent symphony managers' association and attended the Boston Symphony's dedication of its new acoustical stage canopy at the Berkshire festival . . .**

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 13 1959

Tanglewood Dedication

Photos by McCarthy

AFTER DEDICATION Thomas D. Perry Jr., manager of the BSO, chats with Miss Gertrude Robinson Smith of Stockbridge, first president of Berkshire Symphonic Festival Inc., and Mrs. Edmund Hawes Talbot of Boston, who gave $40,000 canopy in husband's memory.

AMONG GUESTS are Prof. Philip Marshall Brown of Williamstown, an original trustee of the Berkshire Symphonic Festival, and Prof. Charles R. Keller, director of John Hay Fellows program, New York. Professor Brown was one of several original board members who were guests of BSO.

BERKSHIRE COUNTY people in the box section at Tanglewood Saturday evening when the new stage canopy was dedicated include Mrs. Alan J. Blau, at left, and her aunt, Mrs. Albert C. England, right. With Mrs. Blau is her guest Mrs. Alan Wurtzburger of Baltimore.

ALBANY, N.Y.
TIMES-UNION
D. 63,420 S. 117,417
JUL 21 1959

CANOPY PASSES TEST:

Artistry at Peak At Tanglewood

By EDGAR S. VAN OLINDA

There was an air of suppressed excitement permeating the 6,000-seat Shed at Tanglewood Friday night for the opening of the series of four weekend major concerts by the Boston Symphony Orchestra (100 men and three women) under the direction of Charles Munch. Even the tuning up "A" sounded by Ralph Gomberg, first oboist, only served to accentuate the tension.

Would, or would not the new stage canopy, the gift of Mrs. Edna Betts Talbot, of Boston, measure up to the specifications as laid out by the architect. Eero Saarinem and the acoustical firm of Bolt, Beranek and Newman? With the first crashing chords of Hector Berlioz's overture, "Le Corsaire," all anxieties were dispersed. Here is high fidelity and stereophonic sound at its zenith. Here is the Boston Symphony Orchestra at its highest peak of artistry. There were no sad rights for the passing of the original acoustical shell, one which had served faithfully for 25 years.

NEW SONORITIES

The rich, colorful harmonies of the contemporary composer, Martinue's vignettes, "The Parables" took on new kaleidoscopic color under the fan-like, geometrically - constructed ceiling. But the real test was the familiar Sixth, or "Pathetique" symphony by Tchaikowsky. We have always maintained that had Mr. Tchaikowsky reversed the order of the third and fourth movements. allowing for the minor digressions, the title of the score might have read: "Joyeux." This radical idea of the writer was concurred in when the huge audience burst into spontaneous applause following the exciting third movement, a circumstance, which, undoubtedly, disturbed the equanimity of the Proper Bostonians in the box section.

The feature of the Saturday night concert, also conducted by Dr. Munch, was the Tchaikowsky violin concerto. impeccably played by Isaac Stern, a mature artist who had one of his first professional engagements as guest artist with the Albany Civic Music Association at the beginning of his remarkable career. With Mr. Stern, technic is subservient to warmth and emotional self-expression. Even his indisputable lush violin tone was greatly enhanced by the blending qualities of the new projection.

Lukas Foss, a product of the Berkshire School of Music, during the reign of Mr. Koussevitzky, and an earlier piano soloist with the Albany Symphony Orchestra, conducted his own "Symphony for Chorales," based on four of Bach's beautiful melodies. He received a veritable ovation following the interesting work.

Sunday afternoon's concert was directed by Pierre Monteux, former conductor of the orchestra, who. also was the recipient of tremendous applause, during and after the concert. He offered works by Rimsky - Korsakov, Debussy and d'Indy. The latter's "Symphony on a French Mountain Song" featured a charming mademoiselle, Nicole Henriot-Schweitzer, in the incidental piano solo. Tchaikowsky's brilliant "Symphony No. 5" brought the Series A concerts to a triumphant ending.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,699
JUL 26 1959
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161
JUL 11 1959

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
JUL 23 1959
Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 13,700
JUL 16 1959

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Dr. Munch spoke warmly of the gratitude of the members of the Orchestra and himself: "The musicians of the Boston Symphony Orchestra and I are so grateful to you for giving us this beautiful stage in which it is now such a joy to make music."

Mr. Cabot then presented Mrs. Talbot with the illuminated, leather bound scroll, reading as follows: "The Trustees of the Boston Symphony Orchestra and Charles Munch, Music Director, take this means of expressing their gratitude to Edna Betts Talbot for the gift of the Edmund Hawes Talbot Stage Canopy. Presented at Tanglewood, July 11, 1959." A plaque is mounted at the back of the Music Shed to commemorate the formal dedication, with the following text: "The Stage Canopy was given to the Boston Symphony Orchestra by Edna Betts Talbot, in memory of her husband. Edmund Hawes Talbot, 1865-1959. Tanglewood 1959."

Eero Saarinen of the firm of Eero Saarinen and Associates of Bloomfield Hills, Michigan, architects for the stage canopy, issued the following statement:

"We were happy to have a chance to work again with Tanglewood. We have always hoped that the original stage could be improved. Five years ago, working with Bolt, Beranek & Newman, we were asked to design this new ceiling. Now, due to the generosity of Mrs. Talbot, it has finally become a reality.

"An architect faces many different kinds of problems and challenges in his profession. Sometimes he is challenged to make an original statement, in which the building itself makes an expression about intention or purpose or even an attitude of our times. Sometimes, as in this case, the architecture must be subservient to something else. With our acoustical advisors, we realized that in this case the orchestra 'was the thing.' We tried to make a ceiling which would serve the music. We wanted to create a pleasant, well-designed and unobtrusive covering which would please the eye and effectively enhance the listener's enjoyment of the Berkshire concerts. If it fulfills this purpose, we shall feel we have been successful."

DRAMATIC CANOPY . . . covers the stage in the Music Shed at Tanglewood. The new acoustical canopy was dedicated with a concert by the Boston Symphony Orchestra last Saturday evening, with a performance of three Mozart Symphonies under the baton of Dr. Charles Munch. A gift of $40,000 to cover the cost of construction of the canopy was given to the Boston Symphony Orchestra by Mrs. Edmund Hawes Talbot of Boston in memory of her husband.

ALBANY, N.Y.
TIMES-UNION
D. 63,420 S. 117,417
JUL 21 1959

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
JUL 23 1959

Press (e)
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Sunday Journal
PROVIDENCE, R. I.
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JUL 26 1959

Times (e)
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Circ. 120,161
JUL 11 1959

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 13 1959

McCarthy

TESTIMONIAL to Mrs. Edna Betts Talbot, left, is read by Henry Cabot, president of the Boston Symphony Orchestra's board of trustees in the Music Shed Saturday night during the dedication of the new $40,000 stage canopy, the gift of Mrs. Talbot in memory of her husband, Edmund Hawes Talbot, prominent Boston lawyer who died Jan. 5. Dr. Charles Munch, center, musical director of the BSO, also spoke briefly, expressing his gratitude for the new canopy which replaces the 25-year-old shell, first used at the Berkshire Symphonic Festival at the Hanna Farm in Interlaken, when outdoor concerts were established in county.

BSO Head Reveals $10,000 Gift From Munch Toward Canopy

TANGLEWOOD—Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra, revealed Saturday night at the dedication ceremonies of the new stage canopy in the Music Shed that Dr. Charles Munch, BSO director, had donated $10,000 toward the construction of the canopy, a memorial to Edmund Hawes Talbot of Boston. Mr. Talbot's widow, Mrs. Edna Betts Talbot, gave $40,000 to make possible the construction of the canopy in time for this season's Berkshire Festival concerts.

Mrs. Talbot was seated on the stage with Dr. Munch and members of the orchestra when Mr. Cabot read and presented to her a leather bound testimonial from the BSO in recognition of her gift. A crowd of 6,929 was on hand for the ceremony and concert which followed.

'In thanking Mrs. Talbot for her contribution, Dr. Munch said the canopy "solved our whole problem of disproportion between the different elements of the orchestra."

He expressed his "deepest gratitude" to Mrs. Talbot for her contribution, which was given in memory of her late husband, a Boston attorney.

In a statement released from his home in Bloomfield Hills, Mich., the architect for the canopy, Eero Saarinen, said:

"We wanted to create a pleasant, well-designed and unobtrusive covering which would please the eye and effectively enhance the listeners' enjoyment of the Berkshire concerts.

"If it fulfills this purpose, we shall feel we have been successful."

NEW ENGLANDER
BOSTON, MASS.
MONTHLY 12,558

AUG 1959

THE ARTS

New Shell Dedicated

Featuring the 26th season of Berkshire Festival concerts at Tanglewood in Lenox, Mass., opening last month, was the dedication of a handsome new acoustical shell for the music shed.

A concert of Mozart symphonies by the Boston Symphony Orchestra provided the background for the dedication program. The shell, costing $50,000, was officially named the Talbot Canopy, in honor of Mrs. Edna Betts Talbot of Boston, who donated $40,000 toward the cost. The other $10,000 was given by Charles Munch, co-musical director of Boston Symphony.

The new shell features serrated rear walls and a series of triangular panels suspended from the roof trusses, designed to spread the sound of all the members of the orchestra evenly around the entire listening area, including the great lawn in the rear.

New Englander
BOSTON, Mass.
Circ. 12,243

AUG 1959

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Democrat
HOLYOKE, Mass.
Weekly Democrat

SEP 5 1959

NEW STAGE COMPANY

LENOX, Mass. (UPI) — A new $40,000 stage canopy will replace the present shell when the Boston Symphony orchestra opens its six-week summer concert series at the Tanglewood Music Shed here. Mrs. Edmund H. Talbot donated the sum in memory of her late husband, a Boston attorney, for whom the structure will be named.

The new acoustical canopy will consists of 67 triangular plywood panels of various sizes, connected tip-to-tip and suspended from the roof trusses with side walls of plywood.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

AUG1 1959

The Referee's Sporting Chat

By JOHN M. FLYNN

Elinor Hughes, reviewing in the Boston Herald activities over the weekend at Tanglewood, where the attendance was 21,500, was high in praise of the programs and the new stage canopy in the Shed. This paragraph in the review caught my eye: "From the center of the Shed, a little more than half way back, the acoustics were beautifully balanced, and I am told that there is a great improvement in the quality of the sound heard by listeners. On Friday night in the still, hot air, bemused insects danced in the light, weaving their way in and out of the triangles."

VARIETY
NEW YORK, N.Y.
WEEKLY

JUL 29 1959

Inside Stuff—Music

A new acoustical stage canopy in Tanglewood's 6,000-seat Music Shed was dedicated before 6,929 by the Boston Symphony under Charles Munch. Canopy, designed by Eero Saarinen and acoustical consultants, Bolt, Beranek and Newman Inc., was erected as a $40,000 memorial by his wife to late Edmund Hawes Talbot, Hub atty.

198

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 13 1959

McCarthy

TESTIMONIAL to Mrs. Edna Betts Talbot, left, is read by Henry Cabot, president of the Boston Symphony Orchestra's board of trustees in the Music Shed Saturday night during the dedication of the new $40,000 stage canopy, the gift of Mrs. Talbot in memory of her husband, Edmund Hawes Talbot, prominent Boston lawyer who died Jan. 5. Dr. Charles Munch, center, musical director of the BSO, also spoke briefly, expressing his gratitude for the new canopy which replaces the 25-year-old shell, first used at the Berkshire Symphonic Festival at the Hanna Farm in Interlaken, when outdoor concerts were established in county.

BSO Head Reveals $10,000 Gift From Munch Toward Canopy

TANGLEWOOD—Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra, revealed Saturday night at the dedication ceremonies of the new stage canopy in the Music Shed that Dr. Charles Munch, BSO director, had donated $10,000 toward the construction of the canopy, a memorial to Edmund Hawes Talbot of Boston. Mr. Talbot's widow, Mrs. Edna Betts Talbot, gave $40,000 to make possible the construction of the canopy in time for this season's Berkshire Festival concerts.

Mrs. Talbot was seated on the stage with Dr. Munch and members of the orchestra when Mr. Cabot read and presented to her a leather bound testimonial from the BSO in recognition of her gift. A crowd of 6,929 was on hand for the ceremony and concert which followed.

In thanking Mrs. Talbot for her contribution, Dr. Munch said the canopy "solved our whole problem of disproportion between the different elements of the orchestra."

He expressed his "deepest gratitude" to Mrs. Talbot for her contribution, which was given in memory of her late husband, a Boston attorney.

In a statement released from his home in Bloomfield Hills, Mich. the architect for the canopy, Eero Saarinen, said:

"We wanted to create a pleasant, well-designed and unobtrusive covering which would please the eye and effectively enhance the listeners' enjoyment of the Berkshire concerts.

"If it fulfills this purpose, we shall feel we have been successful."

NEW ENGLANDER
BOSTON, MASS.
MONTHLY 12,558

AUG 1959

THE ARTS

New Shell Dedicated

Featuring the 26th season of Berkshire Festival concerts at Tanglewood in Lenox, Mass., opening last month, was the dedication of a handsome new acoustical shell for the music shed.

A concert of Mozart symphonies by the Boston Symphony Orchestra provided the background for the dedication program. The shell, costing $50,000, was officially named the Talbot Canopy, in honor of Mrs. Edna Betts Talbot of Boston, who donated $40,000 toward the cost. The other $10,000 was given by Charles Munch, co-musical director of Boston Symphony.

The new shell features serrated rear walls and a series of triangular panels suspended from the roof trusses, designed to spread the sound of all the members of the orchestra evenly around the entire listening area, including the great lawn in the rear.

New Englander
BOSTON, Mass.
Circ. 12,243

AUG 1959

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Democrat
HOLYOKE, Mass.
Weekly Democrat

SEP 5 1959

NEW STAGE COMPANY

LENOX, Mass. (UPI) — A new $40,000 stage canopy will replace the present shell when the Boston Symphony orchestra opens its six-week summer concert series at the Tanglewood Music Shed here. Mrs. Edmund H. Talbot donated the sum in memory of her late husband, a Boston attorney, for whom the structure will be named.

The new acoustical canopy will consists of 67 triangular plywood panels of various sizes, connected tip-to-tip and suspended from the roof trusses with side walls of plywood.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

AUG 1 1959

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VARIETY
NEW YORK, N.Y.
WEEKLY

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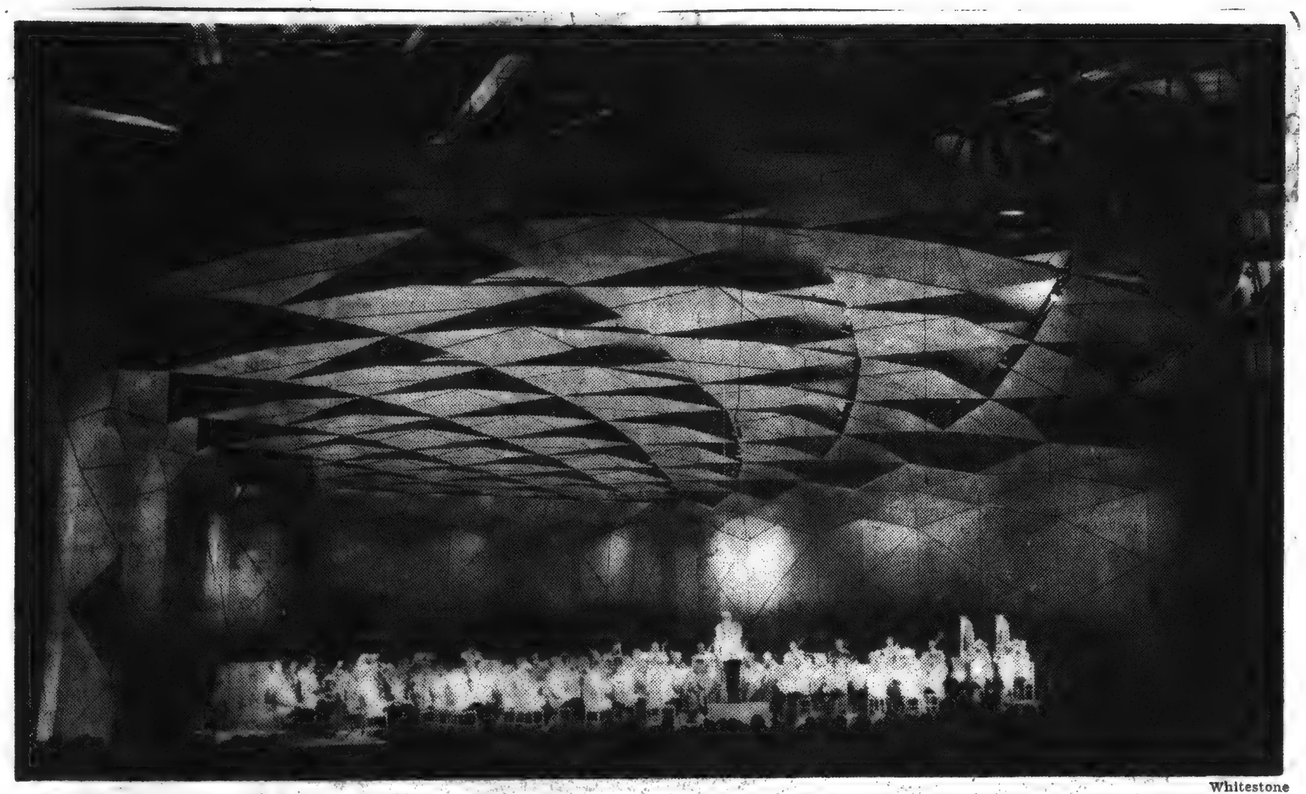
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 28 1959



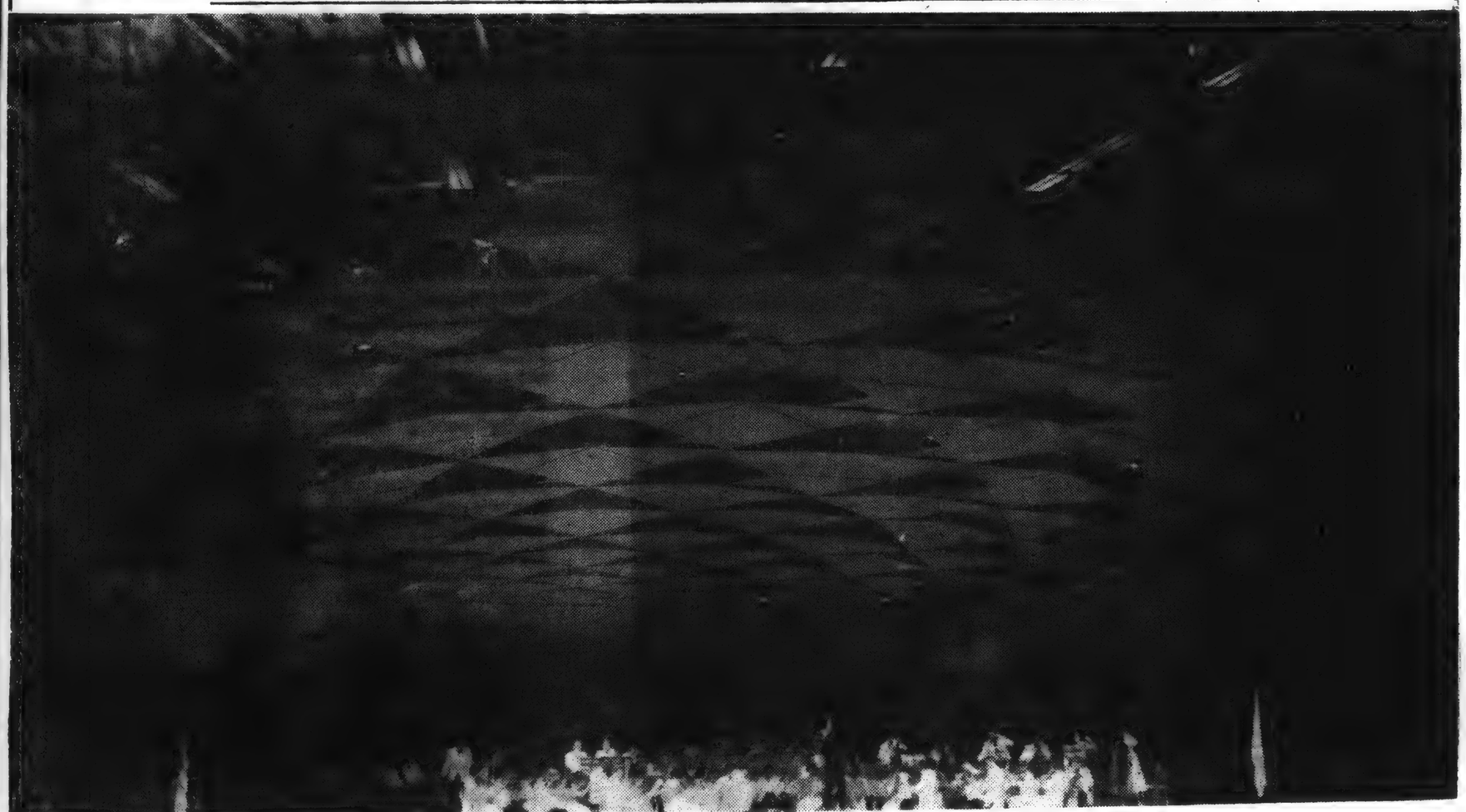
Whitestone

NEW STAGE CANOPY in the Music Shed at Tanglewood, is attracting wide attention from all parts of the country by newspaper and magazine music critics, all of whom continue to laud the improved acoustics in the huge auditorium. Here Dr. Charles Munch conducts the Boston Symphony Orchestra in one of the weekend concerts. The first two weekend major concerts in the Shed have drawn more than 50,000 persons. Friday night the BSO will perform Berlioz' "Requiem," with the Berkshire Music Center chorus, John McCollum, tenor soloist and four additional brass bands.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

JUL 27 1959

New Acoustical Canopy In Music Shed



NEW ACOUSTICAL STAGE CANOPY in the Music Shed at Tanglewood in Lenox was recently dedicated with a concert by the Boston Symphony Orchestra. A gift of $40,000 to cover the cost of constructing the canopy was made to the Symphony Orchestra by Mrs. Edmund Hawes Talbot in memory of her late husband, a Boston attorney. Above, the Berkshire Music Center's student orchestra performs under the new canopy.

200

August

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

Bach and Mozart at Tanglewood

The twenty-second Berkshire Festival opened at Tanglewood, July 3, and in accordance with tradition the first two week-ends were devoted respectively to Bach and Mozart. One of the big events of the second week-end was the formal dedication of the new acoustical stage canopy in the 6,000 seat Music Shed, July 11. The canopy, designed by Eero Saarinen and Associates, was made possible through the generous contribution by Mrs. Edna Betts Talbot in memory of her late husband, Edmund Hawes Talbot. **Charles Munch,** music director of the Boston Symphony, had previously made a gift of $10,000 toward the replacement of the old shell. Actually, the July 11 concert was the third heard in the Shed this season, for the concerts on July 4 and 10 were also played there. The new canopy is an interesting-looking modern affair, with triangles of increasing size as it goes out toward the audience. The acoustics are perhaps a little better, and that is the most important thing.

On July 3, the Bach program included the Brandenburg Concerto No. 3 in G; Suite No. 2 in B minor for flute and strings; the Musical Offering and Cantata No. 50. It was held in the Theatre-Concert Hall, and featured the beautiful flute playing of **Doriot Anthony Dwyer,** first flutist of the Boston Symphony. The July 4 concert in the Shed boasted three keyboard artists, **Lukas Foss, Ralph Berkowitz,** dean of the Berkshire Music Center, and **Bernard Zighera,** harpist of the Boston Symphony. They played on three adjacent grand pianos, with the three lids up forming a design matching that of the new canopy. The works were Bach's triple concertos No. 1 in D minor and No. 2 in C major. The artists played well together, in fine rhythmic and interpretive unison. Mr. Foss also played two solo concertos, No. 5 in F minor and No. 1 in D minor, with unusual sensitivity. The final Bach concert of the week-end, again in the Theatre-Concert Hall, included the Sixth Brandenburg Concerto; Cantata No. 51, with **Bethany Beardslee,** soprano, as soloist; the D minor Concerto for Violin and Oboe, with **Ruth Posselt,** violinist, and **Ralph Gomberg,** oboist, as soloists; and the Orchestra Suite No. 3. Dr. Munch was in good form in all three concerts.

While the Bach week-end was sunny and pleasant, the Mozart week-end had much threatening weather. Because of the downpour on July 10, the first of these concerts was shifted from the Theatre-Concert Hall to the Shed. The program opened with the overture to "Don Giovanni" followed by the Piano Concerto in G major, K. 453, with Nicole Henriot-Schweitzer as soloist. The pianist gave a delicate and refined performance, particularly effective in the slow movement. The balance of the program included the Divertimento in B flat major, for Strings and Two Horns and the "Haffner" Symphony. Dr. Munch interpreted these works with strength and joy—here was not a delicate Mozart but a zestful one. On July 11, there were three symphonies, Nos. 39, 40, and 41—all in a row, three sparkling jewels that glowed brightly. July 12, the afternoon concert was held in the Theatre-Concert Hall. The two works were the "Prague" Symphony and the Requiem Mass in D Minor. The Symphony was performed in the vigorous style, characteristic of Munch's other Mozart interpretations. In the Requiem Mass, the soloists were **Adele Addison,** soprano, **Florence Kopleff,** contralto, **Blake Stern,** tenor, and **Donald Gramm,** bass, all excellent in their parts. Dr. Munch's dramatic flair was used to good advantage in a performance of interesting contrasts and intensity.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217
AUG 1959

TANGLEWOOD, MASS.

■ A new stage canopy in the Music Shed at Tanglewood was officially dedicated on Saturday evening, July 11, in the intermission of the Boston Symphony Orchestra's Berkshire Festival concert. Dr. Charles Munch, Music Director of the Orchestra, participated in these ceremonies with Henry B. Cabot, president of the Orchestra's Board of Trustees, and Mrs. Edna Betts Talbot of Boston, donor of the canopy, who has given $40,000 to the Orchestra as a memorial to her husband, the late Edmund Hawes Talbot, Boston lawyer.

Eero Saarinen, who drew up the original plans for the Shed, was the chief architect. The new canopy is suspended from the roof trusses by steel cables and consists of triangular panels of graduated sizes connected tip to tip. The sidewalls of the stage are solid, with openings between each triangle, and this permits the audience seated within an arc of 110 degrees to see the orchestra.

The canopy, which gives a "new look" to the Shed, has further aided its fine acoustics.

The opening concert on July 3 was held in the Theatre-Concert Hall. Dr. Munch presented Bach's Brandenburg Concerto No. 3, the Suite No. 2 in B Minor for flute and strings, the "Musical Offering" and Cantata No. 40, "Nun ist das Heil und die Kraft" for double chorus and orchestra. Doriot Anthony Dwyer, the flute soloist, displayed an excellent technique and a delicate tone. The Festival Chorus, due to lack of sufficient preparation time, was weak and did not have the proper solidity of tone.

The following evening, in the Music Shed, Dr. Munch presented a gem of a concert, consisting of four Bach concertos and Suite No. 4 in D major. Lukas Foss, pianist, appeared in all four concertos and was soloist in No. 5 in F minor and No. 1 in D minor. It was a memorable experience to hear both the concertos for three claviers on the same program. Ralph Berkowitz, dean of the Berkshire Music Center, and Bernard Zighera, harpist of the Boston Symphony, were Mr. Foss' keyboard colleagues. The three pianists played in complete unison and gave a thrilling performance.

The concert on Sunday afternoon, concluding the first weekend, was held in the Theatre-Concert Hall and consisted of the Brandenburg Concerto No. 6; the Cantata No. 51, for solo soprano "Jauchzet Gott in Allen Landen;" the Concerto for Violin and Oboe in D minor; and Suite No. 3 in D major for orchestra. High points were the florid and lovely singing of Bethany Beardslee in the cantata, and the playing of Ruth Oissek, violinist, and Ralph Gomberg, oboist, in the concerto for violin and oboe, blending perfectly with each other and with the orchestra.

The following weekend was devoted to works of Mozart. On Friday evening, July 10, due to rain, the concert was transferred from the Theatre-Concert Hall to the Music Shed. Despite the thick fog which worked its way insidiously into the shed and into the instruments, the orchestra performed the Overture to "Don Giovanni" with great spirit. Nicole Henriot-Schweitzer played the Piano Concerto in G major, K. 453 and displayed sensitive musicianship, secure technique and graceful style. The Divertimento in B flat major for strings and two horns, K. 287, was particularly well done by the violin section. The evening's concert concluded with the "Haffner" Symphony.

On Saturday evening in the Music Shed the orchestra presented the Symphony No. 39 in E Flat major, the familiar G minor Symphony No. 40, and the "Jupiter" Symphony, which stirred the vast audience with its dramatic power.

Sunday afternoon, concluded the second weekend of the Festival and the Mozart series. The concert was performed in the Theatre-Concert Hall and opened with the "Prague" Symphony. Dr. Munch again demonstrated his gifts for producing a performance of power and stirring emotional impact. In the "Requiem Mass" the soloists were Adele Addison, soprano, Florence Kopleff, contralto, Blake Stern, tenor, and Donald Gramm, bass. All were excellent and performed beautifully together. The Festival Chorus, Hugh Ross director, showed marked improvement over their last performance and produced an exciting and solid tone.

It is a joy to hear music performed so nobly in the garden oasis of the "friendly" Berkshire mountains. No sound of screaming jet airplanes intrudes. Let us thank our good fortune!

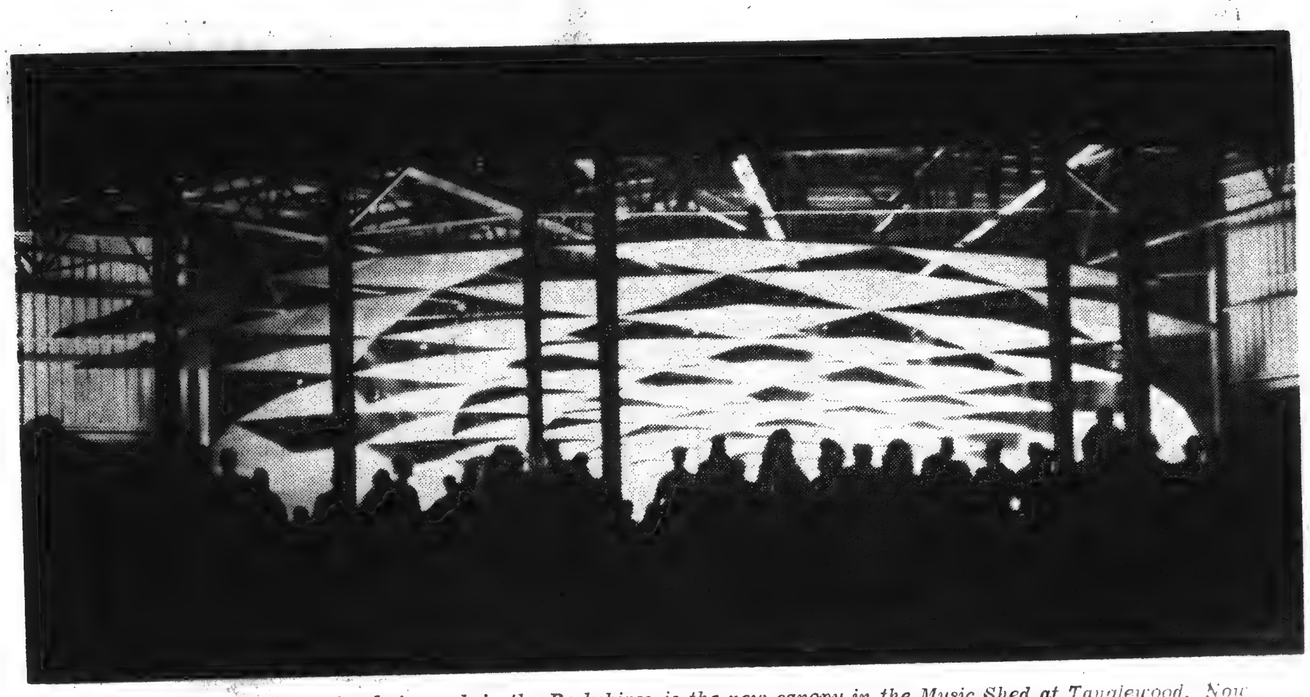
L. K.

During the opening week of the Berkshire Festival, the Boston Symphony Orchestra is shown playing at Tanglewood under the new acoustic canopy provided for the Festival Shed by a $40,000 gift of Mrs. Edna Betts Talbot. *(Story on page 10.)*

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

AUG 22 1959

Modern Target for Photographers



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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
AUG 1959

New Shell Improves Acoustics At Tanglewood Concerts

By Miles Kastenbieck

Lenox, Mass.—Pursuing a course followed in recent years, Charles Munch set up the Berkshire Festival again for six Great Composer weekends. Had there been some marked change in the composers selected and more contemporary music inserted in the programs, the consensus would not have labeled this summer's festival as the most conservative in years. The round of Bach, Mozart, Tchaikovsky, Brahms, Mendelssohn-Schumann, and Beethoven fell into a comfortable rut, tending to make the playing by the Boston Symphony more important than the presentation of the music itself. A further restrictive move was having Isaac Stern and Rudolf Serkin play three concertos each, all of them well-known.

Not that contemporary works were completely neglected. Martinu's "Parables", Foss's "Symphony of Chorales", Piston's Third Symphony, Copland's "Tender Land" Suite, and Tcherepnin's Fourth Symphony came up for rehearing. Except for the Foss they all received favorable response from the audiences.

In a year when Handel, Haydn, and Mendelssohn anniversaries have been observed, it is surprising that these composers did not merit a week-end apiece. Playing their music would have varied the over-all picture of the festival considerably. And with the Festival Chorus available for choral works of all three composers, the lost opportunity appears almost calamitous.

The news of the festival was the stunning new acoustical shell in the Music Shed. Made possible by a gift of Mrs. Edna Betts Talbot, it replaces the old 25-year-old shell that "might fall apart at any time". Out of necessity, then, has come the Talbot Canopy, which has been hailed as striking both in looks and in purpose. That part of the audience seated on the lawns will bless Mrs. Talbot and Mr. Munch for contributing the $50,000 to create it since the music has become much more audible outside.

Designed by Eero Saarinen and Associates, architects of Bloomfield, Mich., and Bolt, Beranek & Newman, acoustical consultants of Cambridge, Mass., the canopy is suspended from the roof trusses and consists of a series of triangular panels of graduated sizes connected tip-to-tip. They look like birds or airplanes in flight. Their function is to equalize the sound for the members of the orchestra as well as for the audience. The side walls are solid but integrated with the floating panels overhead. All are painted a dark gray, which contrasts strikingly with the musicians dressed in white.

The effect with full orchestra is to add both brilliance and richness to the sound. The lower strings have more body and the woodwinds more articulate clarity. The brasses do not appear to blare so loudly. In short, the acoustics are more alive than ever before.

Beginning with a Bach weekend is traditional. Of the three concerts only the Sunday matinee jelled, culminating in an exuberant performance of the Third Suite. This program opened with the Sixth Brandenburg Concerto and boasted three soloists: Bethany Beardslee in Cantata No. 51 with Roger Voisin quite in evidence on the trumpet, Ruth Posselt and Ralph Gomberg in the Concerto for Violin and Oboe.

Four Bach Clavier Concertos

A somewhat freakish program on Saturday listed four clavier concertos and the Fourth Suite. Lukas Foss dominated the concert playing in all four; the D minor (No. 1) and the F minor (No. 5) for one clavier; the D minor (No. 1) and the C major (No. 2) both for three claviers with Ralph Berkowitz and Bernard Zighera. The opening program comprised the Third Brandenburg, too much of "The Musical Offering", and the Second Suite. Mr. Munch was his vigorous self in all these programs.

The Mozart weekend caught attention for the performance of the Requiem, with such excellent soloists as Adele Addison, Florence Kopleff, Blake Stern, and Donald Gramm, and with the Festival Chorus prepared by Hugh Ross. It included that strange program repeated from last year that lines up the last three symphonies. It attracts a large crowd which apparently does not mind either the assembly-line presentation nor the richness of the fare. The first concert brought Nicole Henriot-Schweitzer to play the Piano Concerto K. 453. Other works included the Overture to "Don Giovanni", the Divertimento K. 287, and the "Haffner" Symphony.

The Tchaikovsky weekend found the full Boston Symphony in the Music Shed to play only three works of his: Symphonies No. 6 and 5 and the Violin Concerto, with Mr. Stern as soloist. Mr. Munch conducted Martinu's "Parables" with the discernment that gives it stature. Lukas Foss conducted his own "Symphony of Chorales", which goes tangent to Bach and gets too involved doing so, sometimes quite violently. Pierre Monteux made his first appearance, including in his program D'Indy's "Symphony on a Mountain Air", in which Miss Henriot-Schweitzer played the piano part.

The Brahms weekend gave more attention to his music than had been given to Tchaikovsky a week earlier. Mr. Monteux opened it with the Bach-Respighi Passacaglia and Fugue in C minor, of all pieces, and ended with Strauss's "Don Juan". Mr. Stern played the Violin Concerto. The other Brahms work was Virgil Thomson's arrangement of Brahms Chorales.

Mr. Munch revised the Saturday program to pay tribute to Ernest Bloch. Samuel Mayes played the cello rhapsody "Schelomo" in his memory. The concert began with Piston's Third Symphony, with the composer present, and ended with the Brahms Second Symphony. The Haydn Variations and D minor Piano Concerto, with Mr. Serkin as soloist, dominated Mr. Munch's Sunday program. Aaron Copland conducted his "Tender Land" Suite, which presents the best parts of the opera score.

Composers of the Romantic period —mostly Mendelssohn and Schumann but including the Berlioz Requiem— were the feature of the fifth weekend. Mr. Munch chose the Berlioz as appropriate for the Koussevitzky Memorial Concert. John McCollum, the Festival Chorus, and several additional brass players participated. Mr. Monteux conducted a program with Mendelssohn's "Italian" Symphony and Piano Concerto No. 1, Schumann's "Manfred" Overture and Concert Piece Op. 92, with Mr. Serkin as soloist. Wagner's Prelude and Love Death from "Tristan and Isolde" slipped in at the end. Mr. Munch played Tcherepnin's delightful Fourth Symphony, Mendelssohn's Violin Concerto, with Mr. Stern as soloist, and Schumann's Second Symphony at the Sunday concert.

Beethoven Weekend

The Beethoven weekend made no deviation whatever from works by him. Mr. Munch opened it with the Fourth Symphony. Mr. Serkin played the Choral Fantasy and Fourth Piano Concerto. Mr. Monteux led performances of the "Fidelio" Overture and Symphonies No. 5 and 6. Mr. Munch concluded the festival with a "traditional performance of the Ninth Symphony, preceded by the "Coriolanus" Overture.

For the most part the performances sustained that high level expected from these conductors, soloists, and the orchestra. Like most of the music played, they are "tried and true". Full appreciation of these facts came in larger audiences than usual. The weather generally was also more favorable than a year ago.

No account of the Berkshire Festival should fail to take note of the Wednesday evening concerts nor the Contemporary Music activity fostered by the Fromm Music Foundation for the Berkshire Music Center. The chamber-music concerts were given by the Kroll Quartet, the New York Pro Musica, the Beaux Arts Trio of New York, the Bel Arte Trio with Ralph Berkowitz, Alexander Schneider and Leon Kirchner. The Fromm Foundation sponsored both a concert and a lecture-recital series and the Fromm Fellowship Players, who participated in the seminar and the Sunday night Composers' Forums.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

AUG 22 1959

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The Brahms weekend gave more attention to his music than had been given to Tchaikovsky a week earlier. Mr. Monteux opened it with the Bach-Respighi Passacaglia and Fugue in C minor, of all pieces, and ended with Strauss's "Don Juan". Mr. Stern played the Violin Concerto. The other Brahms work was Virgil Thomson's arrangement of Brahms Chorales.

Mr. Munch revised the Saturday program to pay tribute to Ernest Bloch. Samuel Mayes played the cello rhapsody "Schelomo" in his memory. The concert began with Piston's Third Symphony, with the composer present, and ended with the Brahms Second Symphony. The Haydn Variations and D minor Piano Concerto, with Mr. Serkin as soloist, dominated Mr. Munch's Sunday program. Aaron Copland conducted his "Tender Land" Suite, which presents the best parts of the opera score.

Composers of the Romantic period —mostly Mendelssohn and Schumann but including the Berlioz Requiem— were the feature of the fifth weekend. Mr. Munch chose the Berlioz as appropriate for the Koussevitzky Memorial Concert. John McCollum, the Festival Chorus, and several additional brass players participated. Mr. Monteux conducted a program with Mendelssohn's "Italian" Symphony and Piano Concerto No. 1, Schumann's "Manfred" Overture and Concert Piece Op. 92, with Mr. Serkin as soloist. Wagner's Prelude and Love Death from "Tristan and Isolde" slipped in at the end. Mr. Munch played Tcherepnin's delightful Fourth Symphony, Mendelssohn's Violin Concerto, with Mr. Stern as soloist, and Schumann's Second Symphony at the Sunday concert.

Beethoven Weekend

The Beethoven weekend made no deviation whatever from works by him. Mr. Munch opened it with the Fourth Symphony. Mr. Serkin played the Choral Fantasy and Fourth Piano Concerto. Mr. Monteux led performances of the "Fidelio" Overture and Symphonies No. 5 and 6. Mr. Munch concluded the festival with a "traditional performance of the Ninth Symphony, preceded by the "Coriolanus" Overture.

For the most part the performances sustained that high level expected from these conductors, soloists, and the orchestra. Like most of the music played, they are "tried and true". Full appreciation of these facts came in larger audiences than usual. The weather generally was also more favorable than a year ago.

No account of the Berkshire Festival should fail to take note of the Wednesday evening concerts nor the Contemporary Music activity fostered by the Fromm Music Foundation for the Berkshire Music Center. The chamber-music concerts were given by the Kroll Quartet, the New York Pro Musica, the Beaux Arts Trio of New York, the Bel Arte Trio with Ralph Berkowitz, Alexander Schneider and Isaac Kirchner. The Fromm Foundation sponsored both a concert and a lecture-recital series and the Fromm Fellowship Players, who participated in the seminar and the Sunday night Composers' Forums.

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JOSEPH FRANZ, TANGLEWOOD'S DESIGNER, DIES

Stockbridge Engineer Supervised Construction of Music Shed at Lenox

STOCKBRIDGE — Joseph Franz, 76, well-known engineer who redesigned the original plans and supervised construction of the Music Shed at Tanglewood, Lenox, died Tuesday in his home on Elm St.

Helped Reduce Cost

In building the Tanglewood shed, Mr. Franz, a member of the music festival board, had modified the original plans made by the architect Elliel Saarinen. The modifications were made in order to reduce construction costs. His major change was the placing of three columns in the middle of the shed, reducing the amount of steel needed and simplifying the steel structure. The cost of the shed was reduced from the original estimate of $125,000 to $77,768, which the former Graves and Hennes building contractors of Great Barrington finally used as a construction figure.

Mr. Franz was born July 21, 1882, in Bruchsal, Germany, son of the late Karl Anton and Barbara (Pienauer) Franz. He attended schools of Vienna, and Winterthur, Switzerland. He graduated from Vienna Polytechnic Institute, and came to this country in 1900. He served his apprenticeship in mechanical engineering with Francis Keil and Son in New York.

He came to Stockbridge in 1903 and was in charge of constructing part of the Berkshire Street Railway trolley line from South Lee to Great Barrington. After completing his work in the Berkshires, he returned to New York and was associated with contracting firms there and in Boston.

Returns to Berkshires

In 1906 he returned to the Berkshires to design the electric light plant of the Stockbridge Lighting Co., now a part of the New England Electric System. The plant embraced a new feature of the day, being the first in which overhead conductors were successfully connected with underground cable lines. Two articles on this project were published by Mr. Franz in the Electrical World magazine.

In 1912 he was made chief engineer and superintendent of the Stockbridge Light Co. During his life in the Berkshires, he supervised the construction of many buildings and electrical systems throughout the country and wrote many other articles for technical magazines.

He was active in civic affairs and from 1927 to 1939 was treasurer of the Laurel Hill Association. He also served as president of the Chamber of Commerce, and from 1935 to 1937 was a selectman. In 1936 he also was a member of the Board of Assessors. He was the first treasurer of the Jacobs Pillow Dance School in Becket, founded by Ted Shawn and Ruth St. Denis, serving in that capacity for five years.

Mr. Franz was affiliated with the American Institute of Electrical Engineers, New England Association of Power Engineers and a number of other electrical societies. He was married twice. In 1908 he was married to Natalia M. Wahlstrum.

He leaves his second wife, the former Emilia D. Radell, five children, Mrs. Arthur T. Hewlett of Anchorage, Alaska; Russell Carl Franz, of Montreal, Can.; Mrs. John Humphrey of New York City; Mrs. Paul H. Miller of Arlington, Va., and Peter B. Franz of Attleboro; seven grandchildren, and a great great grandchild. Private funeral services will be held at the Searing-Stevens funeral home. There are no calling hours. Friends are asked to omit flowers and are asked instead to make contributions to the Heart Fund.

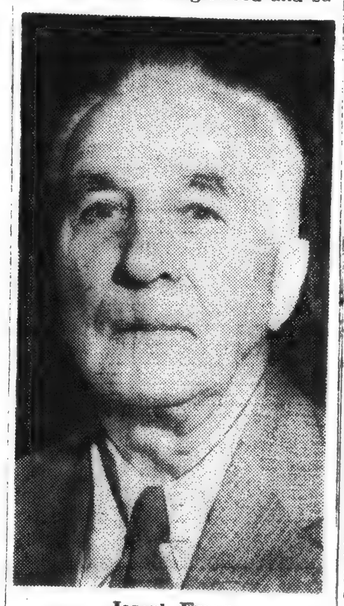
Springfield Republican 6/24

EAGLE 6/23/59

Joseph Franz Dies at Home At Age 76

Redesigned Plans For Music Shed At Tanglewood

STOCKBRIDGE — Joseph Franz, 76, well-known engineer, who redesigned the original plans for the Music Shed at Tanglewood and supervised its construction, died this morning at his Elm Street home.



Joseph Franz

Mr. Franz had been ill for some time. He had recently returned to his Elm Street home after receiving treatment at Hillcrest Hospital.

In the building of the Tanglewood shed, Mr. Franz, a member of the Festival board, modified the original plans made by the famous architect, Eliel Saarinen. These modifications were made to reduce the construction costs to meet the prices the Berkshire Symphonic Festival Board could afford.

When Mr. Saarinen saw the modifications, he resigned from the project, but allowed the festival board to use his plans with the changes that were needed by the board's financial resources.

From that point, Mr. Franz was on his own in the construction of the shed. The major change he made was the placing of three columns in the middle of the shed, reducing the weight of steel in the building. He also simplified the steel structure.

These changes reduced the cost of the shed from Mr. Saarinen's estimate of $125,000 to the $77,768 that Graves & Hemmes of Great Barrington bid for the job.

During the construction period, Mr. Franz, working within the scaled-down budget, made many additions to the Shed. Over 900 square feet of floor space was added to the apex of the building so the stage could be set further back and the seating capacity increased from 4,300 to 6,025.

Native of Germany

He was born July 21, 1882, in Bruchsal, Germany, son of Karl Christian and Barbara Tinauer Franz. He was educated in the public schools of Vienna, Austria, and Winterthur, Switzerland, and was graduated from Vienna Polytech Institute. He came to the United States in 1900.

Mr. Franz served his apprenticeship in mechanical engineering with Francis Keil & Son in New York, took up the electric wireman's trade and became a master electrician.

Mr. Franz came to this town in 1903 and took charge of constructing part of the Berkshire Street Railway from South Lee to Great Barrington for the Fred T. Ley Co. After completion of the trolley line, he returned to New York and was engaged with contracting firms there, as well as in Boston.

Built Electric Plant

Mr. Franz returned to the Berkshires in 1906 to design the electric light plant of the Stockbridge Lighting Co., now a part of the New England Electric System. This plant embraced a new feature, being the first time that overhead conductors were successfully connected to underground cable lines. Two articles on this project were published by Mr. Franz in the Electrical World.

He continued as an engineer and general superintendent until 1910 when he took a position with the Safety Insulated Wire, Cable and Conduit Co., New York, as chief engineer. Here he had charge of designing many electric cable and conduit systems for various other cities in the United States.

He returned again to Stockbridge in 1912 with the Stockbridge Lighting Co. as chief engineer and superintendent. He designed and constructed the first outdoor hydroelectric generating plant on the Williams River in West Stockbridge.

He did civil, mechanical and structural engineering such as making maps for electric light systems at the Stockbridge Cemetery and Golf Club and for private estates; designed many industrial plants throughout Berkshire County, designed and supervised the construction of Laura's Tower and Laurel Hill Bridge and rebuilt the Jackson Library in Stockbridge. After completing the construction of the Tanglewood Music Shed, he designed and constructed the Jacob's Pillow Dance Theater in 1942.

He wrote many articles for technical magazines and also contributed an article in the "Story of Western Massachusetts" by Harry A. Wright. The article was on Tanglewood.

Active in Town Affairs

He was active in civic affairs of the town, and from 1927 to 1939 he was treasurer of the Laurel Hill Assn. At one time he was president of the Chamber of Commerce. From 1935 to 1937 he served as a selectman of the town. He also served as president of the Stockbridge Ski Club. His hobbies were riding, skiing and skating.

Mr. Franz was a member of the Board of Assessors here in 1936. Throughout his life he had a great interest in town affairs, especially in the field of tax assessments.

In recent years Mr. Franz has been an outspoken critic of the American education system. He favored the more disciplined European methods under which he was educated.

Treasurer at Pillow

Mr. Franz was the first treasurer of the board of directors of Jacob's Pillow. He served in that capacity from 1942 to 1947.

He was affiliated with the American Institute of Electrical Engineers, New England Association of Power Engineers, National Light Assn., Society of American Military Engineers and Massachusetts and National Societies of Professional Engineers. He was a registered professional engineer.

Mr. Franz was married twice, first in 1908 to Natalia M. Wahlstrum. He had two children from that marriage, Mrs. Arthur T. Hewlett of Anchorage, Alaska, and Russell Carl Franz of Montreal, Canada.

He is survived by his present wife, the former Emilia D. Radell, whom he married in 1925. They have three children, Mrs. John Humphrey of New York City, Mrs. Paul H. Miller of Arlington, Va., and Peter Bernjard Franz, a process engineer with M & C Nuclear Division of Texas Instruments Inc. of Attleboro, Mass.

There are seven grandchildren and one great-grandchild.

The Rev. Nehemiah Boynton of Stockbridge will officiate at private funeral services. There will be no calling hours.

Friends are asked to omit flowers and instead make contributions to the Heart Fund or the Karl McEachron Fund in Pittsfield.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
DEC 1 - 1958

Auerbach

SILVER TRAY is presented to Ward J. Gaston, left, at a reception given by the Boston Symphony Orchestra last night. Tray was presented by Thomas D. Perry Jr., center, manager of the BSO, while Mrs. Gaston, left, looks on. Mr. Gaston retired Nov. 1 as superintendent of Tanglewood after 27 years of service. He and his wife purchased a home in Pittsfield.

Gaston Honored At Retirement Party by BSO

LENOX — Ward J. Gaston, who retired last month after 27 years as superintendent of the Tanglewood grounds, was honored last night at a recepton given by the Boston Symphony Orchestra.

About 60 attended the dinner at Chef Karl's. Mr. and Mrs. Thomas D. Perry Jr. were hosts. Mr. Perry is manager of the BSO.

Presented Silver Tray

An engraved silver tray was presented to Mr. and Mrs. Gaston by Mr. Perry. In giving it, Mr. Perry said that Tanglewood was as famous for the beauty of its grounds as for the beauty of its music.

"I had a lot of help," Mr. Gaston said. "I don't deserve all the credit."

The retired superintendent said that his wife and the "good" men working under him helped to keep the Tanglewood grounds in shape.

The reception was attended by many of the men who had worked under Mr. Gaston. Among them was James F. Kiley, who has been appointed to succeed Mr. Gaston. Also present were members of the Tanglewood Advisory Committee and officials of the BSO.

Judd's Telegram

George Judd, retired manager of the BSO, was one of many persons to send telegrams to Mr. Gaston. The Judd telegram dealt with some of the trials of supervising the music festival's grounds.

The telegram said:

"Remember when the prize Guernsey licked the paint pails, when Highwood's lower meadow was flooded, when neighbors were awakened by hardy yodels, when gate crashing was a local sport, when we forgot to fly the flag, when Dr. Koussevitzky required an escort headed by a horn blowing guy, when, but why mention the night when the heavens fell on the tent."

After reading the telegram, Mr. Gaston fell to reminiscing about his days at Tanglewood.

"Those are fond memories," he said.

Dr. Charles Munch, musical director of the BSO, sent by telegram his "best wishes to you for many years in the Berkshires. I will miss you at Tanglewood."

Miss Smith's Tribute

A telegram was received from Miss Gertrude Robinson Smith of Stockbridge and New York City, first president of the Berkshire Symphonic Festival Inc. Miss Robinson Smith said:

"The success of the Berkshire Symphonic Festival at Tanglewood is due in no small measure to your interest and loyal cooperation, which I personally deeply appreciate.

"Berkshire County people who helped make this great music center an international attraction must also be grateful to you and Mrs. Gaston for all you have done. I am bitterly disappointed that personal matters have arisen which prevent my being with you Sunday."

Miss Robinson Smith was one of the founders of the Berkshire Symphonic Festival concerts and served as its head from 1934 to 1945.

Mr. and Mrs. Leonard Burkat also sent a telegram to Mr. Gaston. Mr. Burkat is music administrator of the BSO.

Mr. and Mrs. Gaston have lived on the Tanglewood grounds since 1928 when the property was owned by Miss Mary Aspinwall Tappan and her niece, Mrs. Gorham Brooks. Mr. Gaston was made superintendent in 1931. The estate was given to the BSO in 1937. The Gastons have purchased a home at 386 South St., Pittsfield.

HACKENSACK, N. J.
BERGEN RECORD
Circ.-D. 74,087
OCT 25 1958

Provided Green Beauty

Ward J. Gaston doesn't rate a place in Boston Symphony history with Serge Koussevitzky or Charles Munch, but a warm tribute was paid to him recently by the management when he retired as superintendent of the beautiful Tanglewood estate near Lenox, Mass. where the famous orchestra plays its celebrated festival each summer. Gaston and his wife were in the employ of Mrs. Graham Brooks and Miss Mary Aspinwall Tappan when they gave the estate to the Boston Symphony 20 years ago, and they have remained in charge ever since, with results, said Thomas D. Perry Jr., manager of the orchestra for which the Orchestra, the public, and the Berkshires should be very grateful indeed. May we add the gratitude of the press, Perry?

In Brief . . .

County Commission approval of another stretch of the Swamp Road in Richmond for relocation is another step toward the currently popular objective of more speed and less charm, all in the name—supposedly—of safety . . . Certainly the all-time record for adapting comfortably to change must go to Ward Gaston, retiring superintendent of grounds at Tanglewood. No more extreme transition comes to mind than that of the quiet Tappan estate to the brouhaha of the Salzburg of America . . . We hope that the League of Women Voters bus tour Friday of the Pittsfield water shed—including the East Branch of the Housatonic—is a hint that the league will risk its reputation for getting things done on enlisting in the battle on river pollution . . .

It is probably safe to predict that Ronald Crennan is the Pittsfield autobuyer most likely to come out ahead this year. He has an Oldsmobile to sell now that he has the Pontiac he acquired at the Pete's Motors used-car bazaar for nine dollars . . . Emil Columbia, Pittsfield recipient of the St. George's medal for his 27 years of work with the Boy Scouts, has no sons of his own, but he has had four good reasons for special interest in Troop 20—a quartet of nephews

American (e)
BOSTON, Mass.
Independent
Circ. 176,318
OCT 2[illegible]8

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590
NOV 2 1958

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326 478 S 529.715
OCT 15 1958

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

OCT 14 1958

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937
OCT 1[illegible]58

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541
OCT 15 1958

Gaston Retiring At Tanglewood

LENOX — Ward J. Gaston, for almost 30 years superintendent of grounds at Tanglewood, announces his retirement on Nov. 1. Gaston, a native of West Stockbridge, was superintendent for the previous owners of Tanglewood and continued his efforts to maintain the beauty of the grounds after the estate was presented to the Boston Symphony Orchestra in 1936.

Tanglewood's 210 acres of lawns and meadows and the many beautiful trees, including elms, birches and the famous "Hawthorne Pines" are an inseparable part of the Tanglewood atmosphere and both Gaston and his wife, Mrs. Jenny Gaston, have devoted the past 30 years to preserving this special quality.

Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, speaks of Mr. Gaston as follows: "Ward Gaston has always shown a rugged insistence that the beauty of Tanglewood be preserved. Tanglewood is known the world over not only for the beauty of its music but also as a show place visited throughout the year. The Boston Symphony Orchestra is very grateful to Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan for the gift of Tanglewood and not the least part of the gift was Ward and Jenny Gaston, to whom the orchestra, the public and the Berkshires should be very grateful indeed."

EAGLE 10/14/58

Gaston Retiring at Tanglewood

LENOX—Ward J. Gaston, superintendent of the grounds at Tanglewood for 27 years, has announced that he will retire Nov. 1.

Mr. Gaston came to work at Tanglewood in April of 1928 and was made superintendent of the 210 acres of lawns, gardens and meadows in 1931. At that time, the property was owned by Miss Mary Aspinwall Tappan and her niece, Mrs. Gorham Brooks, who gave Tanglewood to the Boston Symphony Orchestra in 1937.

Mr. and Mrs. Gaston have made their home on the property at a house near the present main gate to the music center. They plan to move, however, to a house at 386 South St., Pittsfield.

Their plans for the future include travel. Included in their trips will be one to the maritime provinces of Canada.

No successor has been announced at Tanglewood. The maintenance staff there consists of about 18 in the summer and 5 during the winter.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

OCT 15 1958

705

Name in the News

Last Link With the Past

LENOX—To those who come from the big cities on summer weekends, Tanglewood is identified almost exclusively with the Boston Symphony Orchestra. But to many of those living in the area year-round, Tanglewood is identified with other personalities as well. One of them is that of Ward J. Gaston.

Mr. Gaston, who plans to retire Nov. 1, is a final link with the Tanglewood of the past. He is the only member of the present staff who worked on the estate when it was a private home.

When Mr. Gaston went to work for Supt. of Grounds Alexander M. MacConnachie in 1928, Tanglewood was the home of Miss Mary Aspinwall Tappan, who had lived there since Civil War days. She and her niece Mrs. Gorman Brooks of Boston owned the property.

Promoted in 1931

Mr. Gaston was promoted to superintendent of the grounds in 1931. This is the post from which he plans to retire at the end of the month.

"They were good people to work for," Mr. Gaston says of Miss Tappan and Mrs. Brooks. To prove it, he points out that their maid had worked for them 45 years, the chauffeur (formerly the coachman) for 50 years and the superintendent for 52 years.

Where Mr. Gaston had come from, jobs were less secure. After 17 years as a brakeman for the New Haven Railroad, he had been reduced to part-time work because of the number of trains being taken off the schedule in 1928.

"When I started working for Miss Tappan," he recalls, "I thought I'd never get a chance again to work for anyone as good. But I did. The Boston Symphony Orchestra has been just as good."

Mr. Gaston became an employe of the BSO when Miss Tappan and Mrs. Brooks gave Tanglewood to the orchestra in 1937.

Judd Was 'Like a Father'

"George Judd (former manager of the BSO, now retired) was like a father to me. Neither he or Mr. (Thomas D.) Perry (Mr. Judd's successor) have ever found fault. They have been fine people to work for."

There were some things the superintendent of grounds had to be more careful about, however, after Tanglewood became a music center. One of them was noise.

"When the orchestra is tuning up, they'll be blowing and sawing in each others ears and making an awful din," Mr. Gaston points out. "But they can still hear a squeak in a hay rake out in the fields. You have to be careful about that."

Besides his responsibilities as superintendent, Mr. Gaston acquired other duties when Tanglewood became a music center. One of them was to escort the late Serge Koussevitsky down for the concerts from his home at Saranak on Baldhead Mountain.

Used Musical Horn

"He wouldn't leave the house," Mr. Gaston recalls, "until the final bell was ringing for the concert to begin. I had arrangements made ahead of time so that when state police heard me coming they would stop all traffic.

"I had a musical horn on my car."

A musical horn, he explains, has three notes and you play it with your fingers.

Mr. Gaston's main job at Tanglewood, however, has always been the care and neatness of the 210 acres of grounds there. He recalls that after the estate became a music center, there were fewer flowers to take care of, but the area of lawns about doubled.

McCarthy

Tanglewood's Ward J. Gaston

Mr. Perry speaks of Mr. Gaston's "rugged insistence that the beauty of Tanglewood be preserved."

Mr. Gaston's "rugged insistence" is well known to anyone who has ever been caught letting the chains down on one of the driveways entering Tanglewood, or otherwise interfering with the management of the grounds. His voice has often heard from quite a distance.

"The Boston Symphony Orchestra has always been grateful," a BSO release states, "to Miss Tappan and Mrs. Brooks for the gift of Tanglewood, and not the least part of the gift was Ward and Jennie Gaston, to whom the orchestra, the public and the Berkshires should be very grateful indeed."

An Active Mason

Besides his association with Tanglewood, Mr. Gaston is a deputy sheriff of Berkshire County, a past master of Wisdom lodge of Masons of West Stockbridge and a past patron of the Eastern Star. He is also a member of the Melha Shrine in Springfield and one of the organizers of the White Shrine in Pittsfield.

A native of West Stockbridge, he attended schools there. His first job was as a fireman on the Boston & Albany Railroad. His next job was as superintendent on the estate of Frank E. Peckham at Norwich, Conn. Mr. Peckham now lives in Annapolis, Md., and is a frequent correspondent of Mr. Gaston.

When Mr. and Mrs. Gaston, the former Jennie Hanson, leave their present home on the Tanglewood grounds, they will move to a "little red house" they have purchased at 386 South St., Pittsfield.

They will be back at Tanglewood for future concerts, however. Mr. and Mrs. Gaston have been attending Berkshire Festival concerts since before they were held at Tanglewood.

EAGLE
Nov. 29, 1958

Kiley Named Tanglewood Superintendent

James F. Kiley

LENOX—The Boston Symphony Orchestra has named James F. Kiley of the maintenance staff at Tanglewood to succeed Ward J. Gaston as superintendent of grounds.

Mr. Gaston retired Nov. 1. Mr. and Mrs. Kiley and their two sons have moved into the cottage formerly occupied by the Gastons near the main gate to Tanglewood.

A Stockbridge native, Mr. Kiley graduated from Williams High in 1943 and served three years in the U.S. Navy. He and William J. Obanhein, who is now Stockbridge police chief, graduated from Williams High the same year and served together on board the U.S.S. Arkansas in the Atlantic and Pacific. Mr. Obanhein was a gunner's mate, and Kiley, an electrician's mate.

Mr. Kiley worked for the Southern Berkshire Power & Electric Co. from 1946 to 1949, when he joined the Tanglewood staff. He was named a foreman in 1951.

Mrs. Kiley is the former Barbara Buckler, daughter of Town Clerk and Mrs. Willard J. Buckler of Stockbridge.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
JUL 10 1959

Top Orchestras' Managers Guests At Tanglewood

Managers of the country's major orchestras will be guests this weekend of the Boston Symphony Orchestra at Tanglewood, Lenox, for their annual meeting.

In addition to attending concerts of the Boston Symphony Orchestra under the direction of Charles Munch tonight and Saturday evening, and observing the activities of the Berkshire Music Center, managers and their wives will have an opportunity to meet a number of Berkshire residents during their stay. Luncheons, teas and dinners will be given for the visitors by Mrs. Lawrence K. Miller of Pittsfield, Mrs. Olga Koussevitzky of Lenox, widow of the founder of the Berkshire Music Center, Mrs. C. D. Jackson of Lenox, whose husband is a trustee of the Boston Symphony Orchestra, and Mrs. Thomas D. Perry Jr., wife of the orchestra's manager.

A special feature of the visit will be the dedication of the new acoustical stage canopy in the Tanglewood Music Shed on Saturday evening. The canopy has been designed by Eero Saarinen & Associates with the advice of the acoustical consultants, Bolt, Beranek & Newman, and was donated to the orchestra by Mrs. Edmund H. Talbot of Boston in memory of her husband, for whom the canopy is named. Mrs. Talbot will be present for the dedication.

Managers attending the meetings on the Tanglewood grounds will include: William Herring (Atlanta Symphony); Betty Danneman (Baltimore Symphony); Thomas D. Perry Jr. and Norman S. Shirk (Boston Symphony); Ramsi P. Tick (Buffalo Symphony); George Kuyper (Chicago Orchestra); Craig Hutchinson (Cincinnati Symphony); A. Beverly Barksdale (Cleveland Orchestra); Alan Watrous (Dallas Symphony); Howard Harrington (Detroit Symphony); Tom Johnson (Houston Symphony); George Morgulis (Kansas City Symphony); Alice Taylor (Los Angeles Philharmonic); Boris Sokoloff (Minneapolis Symphony); Pierre Beique (Montreal Symphony); Jack F. Dailey (New Orleans Philharmonic); George Judd Jr., Carlos Moseley and Silas Edman (New York Philharmonic); Roger Hall (Philadelphia Orchestra); John Edwards (Pittsburgh Orchestra); Tom Iannaccone (Rochester (Philharmonic); Clinton Norton (San Antonio Symphony); William Zalken (St. Louis Symphony; Jack Elton (Toronto Symphony).

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 6 1959

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070
JUL 7 1959

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
JUL 7 1959

Major Orchestra Managers Meet At Tanglewood

Managers of the country's major orchestras will be guests of the Boston Symphony Orchestra at Tanglewood, Lenox, next week for their annual meeting. In addition to attending concerts of the Boston Symphony Orchestra under the direction of Charles Munch and observing the activities of the Berkshire Music Center, managers and their wives will have an opportunity to meet a number of Berkshire residents during their stay.

Luncheons, teas and dinners will be given for the visitors by Mrs. Lawrence K. Miller of Pittsfield, Mrs. Olga Koussevitzky of Lenox, widow of the founder of the Berkshire Music Center, Mrs. C. D. Jackson of Lenox, whose husband is a trustee of the Boston Symphony Orchestra, and Mrs. Thomas D. Perry Jr., wife of the orchestra's manager.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 11 1959

Whitestone

MANAGERS AND SONS attending the orchestra managers conference this weekend at Tanglewood are, left to right, George Judd, former manager of the Boston Symphony Orchestra; Thomas D. Perry III and his father, Thomas D. Perry Jr., BSO manager; George W. Edman, former clerk of the Berkshire Symphonic Festival Inc., now a public relations officer with the State Department; George E. Judd Jr., recently appointed manager of the New York Philharmonic Orchestra, and Silas Edman, assistant manager of the Philharmonic.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
JUL 26 1959

WORLD OF MUSIC: EYEING THE FOUNDATION PIE

By ROSS PARMENTER

WHEN a pie is about to be sliced, there is always a good deal of interest in how the cutting should be done. Since there are indications that the foundations, with their new interest in aiding art, are thinking of more extensive aid for symphonic music, the managers of the nation's major orchestras naturally have developed an interest in the foundation pie.

Earlier this month those managers, acting through their informal organization, the Managers of Major Symphony Orchestras, decided to draw up a report incorporating their ideas as to how foundations can be most useful in the symphonic cause.

The decision was made at the managers' annual meeting. That meeting was held for the first time at Tanglewood. Normally, the major managers meet in June in a city that has an orchestra in the association. Last year, for instance, the meeting was in New Orleans and next year it will be in Minneapolis. This year it was the Boston Symphony's turn to be the host and the orchestra decided to entertain the managers, not in Boston in June, but in Lenox in July. Understandably, the managers were agreeable to the pleasant invitation, and representatives of twenty orchestras met there during the second week of the Berkshire Festival.

At one of the sessions they discussed what the foundations might do for them—that is, if the foundations were willing. Could they be helped best individually or as a group, was one question raised. The consensus of the meeting was that the managers could help the foundations—and probably themselves as well—if they clarified their own ideas about what sort of aid would be most fruitful. Accordingly, Thomas D. Perry Jr., manager of the Boston Symphony, was named chairman of the committee that will canvass the members for their ideas and draw up recommendations to be presented to the group next year.

Herald 9/7/59

Orchestra Managers Meet at Tanglewood

Managers of the country's major orchestras will be guests of the Boston Symphony Orchestra at Tanglewood, in Lenox, this week for their annual meeting. In addition to attending concerts of the Boston Symphony Orchestra under the direction of Charles Munch on Friday and Saturday evenings, July 11 and 12, and observing the activities of the Berkshire Music Center, managers and their wives will have an opportunity to meet a number of Berkshire residents during their stay.

A special feature of the visit will be the dedication of the new acoustical stage canopy in the Tanglewood Music Shed on Saturday evening. The canopy had been designed by Eero Saarinen and Associates with the advice of the acoustical consultants, Bolt, Beranek and Newman, and was donated to the Orchestra by Mrs. Edmund H. Talbot of Boston in memory of her husband for whom the canopy is named.

Managers who will attend the meetings on the Tanglewood grounds will include: Managers from Atlanta, Baltimore; Thomas D. Perry, Jr. and Norman S. Shirk from the Boston Symphony; Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Houston, Kansas City, Los Angeles, Minneapolis, Montreal, New Orleans, New York, Philadelphia, Pittsburgh, Rochester, San Antonio, St. Louis and Toronto.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 6 1959

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUL 9 1959

Editing Circle.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
AUG 1959

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
JUL 10 1959

Top Orchestras' Managers Guests At Tanglewood

Managers of the country's major orchestras will be guests this weekend of the Boston Symphony Orchestra at Tanglewood, Lenox, for their annual meeting.

In addition to attending concerts of the Boston Symphony Orchestra under the direction of Charles Munch tonight and Saturday evening, and observing the activities of the Berkshire Music Center, managers and their wives will have an opportunity to meet a number of Berkshire residents during their stay. Luncheons, teas and dinners will be given for the visitors by Mrs. Lawrence K. Miller of Pittsfield, Mrs. Olga Koussevitzky of Lenox, widow of the founder of the Berkshire Music Center, Mrs. C. D. Jackson of Lenox, whose husband is a trustee of the Boston Symphony Orchestra, and Mrs. Thomas D. Perry Jr., wife of the orchestra's manager.

A special feature of the visit will be the dedication of the new acoustical stage canopy in the Tanglewood Music Shed on Saturday evening. The canopy has been designed by Eero Saarinen & Associates with the advice of the acoustical consultants, Bolt, Beranek & Newman, and was donated to the orchestra by Mrs. Edmund H. Talbot of Boston in memory of her husband, for whom the canopy is named. Mrs. Talbot will be present for the dedication.

Managers attending the meetings on the Tanglewood grounds will include: William Herring (Atlanta Symphony); Betty Danneman (Baltimore Symphony); Thomas D. Perry Jr. and Norman S. Shirk (Boston Symphony); Ramsi P. Tick (Buffalo Symphony); George Kuyper (Chicago Orchestra); Craig Hutchinson (Cincinnati Symphony); A. Beverly Barksdale (Cleveland Orchestra); Alan Watrous (Dallas Symphony); Howard Harrington (Detroit Symphony); Tom Johnson (Houston Symphony); George Morgulis (Kansas City Symphony); Alice Taylor (Los Angeles Philharmonic); Boris Sokoloff (Minneapolis Symphony); Pierre Beique (Montreal Symphony); Jack F. Dailey (New Orleans Philharmonic); George Judd Jr., Carlos Moseley and Silas Edman (New York Philharmonic); Roger Hall (Philadelphia Orchestra); John Edwards (Pittsburgh Orchestra); Tom Iannaccone (Rochester (Philharmonic); Clinton Norton (San Antonio Symphony); William Zalken (St. Louis Symphony); Jack Elton (Toronto Symphony).

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUL 6 1959

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070
JUL 7 1959

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
JUL 7 1959

Major Orchestra Managers Meet At Tanglewood

Managers of the country's major orchestras will be guests of the Boston Symphony Orchestra at Tanglewood, Lenox, next week for their annual meeting. In addition to attending concerts of the Boston Symphony Orchestra under the direction of Charles Munch and observing the activities of the Berkshire Music Center, managers and their wives will have an opportunity to meet a number of Berkshire residents during their stay.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 11 1959

Whitestone

MANAGERS AND SONS attending the orchestra managers conference this weekend at Tanglewood are, left to right, George Judd, former manager of the Boston Symphony Orchestra; Thomas D. Perry III and his father, Thomas D. Perry Jr., BSO manager; George W. Edman, former clerk of the Berkshire Symphonic Festival Inc., now a public relations officer with the State Department; George E. Judd Jr., recently appointed manager of the New York Philharmonic Orchestra, and Silas Edman, assistant manager of the Philharmonic.

NEW YORK, N.Y.
TIMES
D. 600.319 S. 1,221.337
JUL 26 1959

WORLD OF MUSIC: EYEING THE FOUNDATION PIE

By ROSS PARMENTER

WHEN a pie is about to be sliced, there is always a good deal of interest in how the cutting should be done. Since there are indications that the foundations, with their new interest in aiding art, are thinking of more extensive aid for symphonic music, the managers of the nation's major orchestras naturally have developed an interest in the foundation pie.

Earlier this month those managers, acting through their informal organization, the Managers of Major Symphony Orchestras, decided to draw up a report incorporating their ideas as to how foundations can be most useful in the symphonic cause.

The decision was made at the managers' annual meeting. That meeting was held for the first time at Tanglewood. Normally, the major managers meet in June in a city that has an orchestra in the association. Last year, for instance, the meeting was in New Orleans and next year it will be in Minneapolis. This year it was the Boston Symphony's turn to be the host and the orchestra decided to entertain the managers, not in Boston in June, but in Lenox in July. Understandably, the managers were agreeable to the pleasant invitation, and representatives of twenty orchestras met there during the second week of the Berkshire Festival.

At one of the sessions they discussed what the foundations might do for them—that is, if the foundations were willing. Could they be helped best individually or as a group, was one question raised. The consensus of the meeting was that the managers could help the foundations—and probably themselves as well—if they clarified their own ideas about what sort of aid would be most fruitful. Accordingly, Thomas D. Perry Jr., manager of the Boston Symphony, was named chairman of the committee that will canvass the members for their ideas and draw up recommendations to be presented to the group next year.

Herald 9/7/59

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 6 1959

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
JUL 9 1959

...iting Circle.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY
AUG 1959

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463
JUL 16 1959

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
JUL 9 1959

News-Times (e)
DANBURY, Conn.
Independent
Circ. 18,203
JUL 10 1959

DANBURY, CONN.
NEWS-TIMES
d. 18,203
JUL 10 1959

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 7 1959

Harry Lane Exhibits Works at Tanglewood

An exhibtion of paintings and drawings is on view in the glass exhibition room at the main gate of Tanglewood, Lenox, by Harry Lane.

Mr. Lane, who lives in State Line, near Stockbridge, was trained in Munich and Paris and came to the United States in 1925.

Included in the Tanglewood exhibit are: Copper Beeches, Stockbridge Bowl, Leopold Stokowski, Water Lily, Abandoned Nest, Late Harvest.

Future exhibitions at Tanglewood will include paintings by Berkshire County artists from the Tyringham Gallery from July 15 to July 19 and photographs by Minot Beale, a member of the Boston Symphony Orchestra, from July 22 through July 26.

Redwood and brass sculpture in the pools in the formal garden at Tanglewood are by the Richmond sculptor, Homer Gunn. Three pieces represent stringed instruments, piano and wind instruments and a fourth piece depicts birds in a bush.

Eagle 7/9/59

Harry Lane Paintings on View At Tanglewood

An exhibition of paintings and drawings is now on view in the Glass Exhibition Room at the Main Gate of Tanglewood by Harry Lane. Mr. Lane, who lives in State Line, near Stockbridge, was trained in Munich and Paris and first came to the United States in 1925. Works by this prominent artist are also on view at the Berkshire Museum in Pittsfield. Included in the Tanglewood exhibit are: Copper Beeches; Stockbridge Bowl; Leopold Stokowski; Water Lily; Abandoned Nest; Late Harvest.

Future exhibitions at Tanglewood will include paintings by Berkshire County artists from the Tyringham Gallery from July 15 to July 19 and photographs by Minot Beale, a member of the Boston Symphony Orchestra, from July 22 through July 26.

Redwood and brass sculpture in the pools in the formal gardens at Tanglewood are by the Richmond sculptor, Homer Gunn. Three pieces represent stringed instruments, piano, and wind instruments, and a fourth piece depicts birds in a bush.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 25 1959

Letters

What Makes Sammy Run

To the Editor of THE EAGLE:—

May I object to the headlining of the story in *The Eagle* [July 24] concerning my running a free bus service to Tanglewood for the Shed concerts.

I have no idea of "defying" anyone, and it is not my intent to defy Mr. Gordon or the Berkshire Street Railway Co.

It is my intent to help arrange transportation so that music lovers without transportation can get to Tanglewood to enjoy the concerts.

It is my sincere wish that both Mr. Gordon and the bus drivers will get together and straighten out their differences in the very near future.

SAMMY VINCENT.
Pittsfield.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 21 1959

In Brief . . .

Berkshire tub-thumper John Downing told eloquently the happy story of the weekend's crush of tourist business, but failed to make one important gesture of gratitude—Mother Nature didn't even rate a nod for bypassing Tanglewood with that deluge Sunday afternoon . . . Judging by the lively program the Pittsfield Art League has been conducting of recent years, that citation to Mrs. Florence Manns on her departure from the presidency was richly deserved . . . The death in Providence of Albert H. Daly at 74 is sure to rekindle Dalton memories of a local boy who made good in a way approaching the spectacular. The youngest of a large family, Albert was the only one to decline his father's offer of a house on Daly Avenue. He took the money instead, and obviously put it to good use . . .

Philip C. Ahern's discomforting reminder that defense work at GE ordnance plays a vital role in the area's economy illustrates what people mean when they use that ironic paradox, "a peace scare" . . . The Boston Symphony Orchestra will be remiss if a medal of honor is not struck off for Sammy Vincent in recognition of his one-man crusade to provide bus service between Pittsfield and Tanglewood . . .

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 20 1959

Music Man Vincent Hires Bus To Tie City to Tanglewood

Bus transportation from Pittsfield to Tanglewood, knocked out by the Berkshire Street Railway Co. strike, was revived this weekend by Sammy Vincent, local Merchant, patron of the arts, bon vivant, and a guy who used to lead a band.

If happened this way, according to Mr. Vincent: "Saturday afternoon four women who came here for the concerts dropped into the store. They told me they had no way of getting to Tanglewood. I figured that it was a hell of a note for us to spend thousands of dollars encouraging tourists to come here and then not to give them means to get to see what they came here for, so I made arrangements for buses."

For Major Concerts

The arrangements were made with the Yellow Cab Co., which ran its first bus Saturday evening and the second one yesterday afternoon. Mr. Vincent said he has made arrangements to have buses run from Pittsfield to Tanglewood for every one of the major concerts, including Tanglewood-on-Parade.

Mr. Vincent has chartered the buses. He said he is not allowed to charge fares for the round trip, but is asking people who use the buses to contribute $1 each for the service. If the contributions don't cover the cost, Mr. Vincent will make up the difference.

"If there's any profit," said Mr. Vincent, "I'll donate it to the Berkshire Hills Conference." Eleven persons rode the first bus Saturday, and 13 made the trip yesterday afternoon.

Buses will leave frm the Hotel Wendell-Sherwood at 7:30 p.m. Fridays and Saturdays at 1:30 p.m. Sundays.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 24 1959

Street Railway Co. Moves To Halt Courtesy Service

The Berkshire Street Railway Co. has started legal action to halt the courtesy car service of its striking drivers and the charter bus operations serving the Berkshire Music Festival in Lenox and the Berkshire Playhouse in Stockbridge.

Atty. Frank Daniels of Boston, the company's counsel, maintained that the transportation system being operated by the Berkshire drivers with their private cars is illegal. He reported that steps are being taken with the "proper state authorities" to put an end to the service, though he declined to state who they are.

The courtesy car system, started in Pittsfield a week ago yesterday, continued today, and the drivers were to meet this evening to explore the possibility of expanding it to Northern Berkshire and other parts of the county.

Mr. Daniels also reported that a complaint is being brought before the Department of Public utilities to have the operating certificates of the Yellow Cab Co. of Pittsfield revoked. That is the firm which has been providing the charter service to the music festival in Tanglewood and the playhouse in Stockbridge. The attorney claimed that operation is being run as a regular route and thus requires a certificate from DPU which Yellow Cab does not possess.

The company attorney claimed that the courtesy car operation "widens the breach between employes and the company and makes any possibility of early settlement further away." He claimed it was a "wild attempt to force the company to go to its knees."

The union's attorney, Anthony J. Ruberto, denies that the service is illegal and contends that the drivers are doing the Berkshire Street Railway a favor by keeping its customers.

Mr. Daniels has accepted Mr. Ruberto's challenge to a debate on the strike issues over a Pittsfield radio station, though the exact time for that has not yet been determined.

The company counsel also charged that during the second mediation session in Springfield two weeks ago Mr. Ruberto agreed to a company proposal to have the 54 strikers go back to work and start negotiations on a new contract. Mr. Daniels said he offered to start immediately to negotiate a new contract which would "erase all of the complaints on both sides." Mr. Daniels claimed that Mr. Ruberto was overruled by union President John E. Marshall.

There were no signs today of any new move to get a settlement of the strike.

208

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

APR 23 1959

Berkshire Music Center

The Glory That Was Tanglewood

By Jay C. Rosenfeld

TWO SENTENCES pulled out of context from a report in the April 11 issue of the *New York Times* of a New York Philharmonic concert had a significance far deeper than was apparent on swift reading. Music critic Howard Taubman wrote that "Lukas Foss, like Mr. [Leonard] Bernstein, was one the bright young men of Tanglewood." Later he goes on to say, "Bernstein took over the first New York performance of Mr. Foss' 'Symphony of Chorales' which was completed last year on a commission from the Koussevitzky Music Foundation."

The glory that was Tanglewood. Being so close too few of us may realize the tremendous impact and force Tanglewood and Koussevitzky exerted. For Tanglewood, in this instance, read "Berkshire Music Center." And the prospectus recently released of the coming season's plans are enough to make one weep.

* * *

WHEN SERGE Koussevitzky came to Boston and then to Tanglewood there were three luminaries on the conductoral horizon: Toscanini in New York, Stokowski in Philadelphia, and Koussevitzky in Boston. Each has his champions. There was never any ceremony in which conductors were awarded "Oscars," nor was such a one necessary.

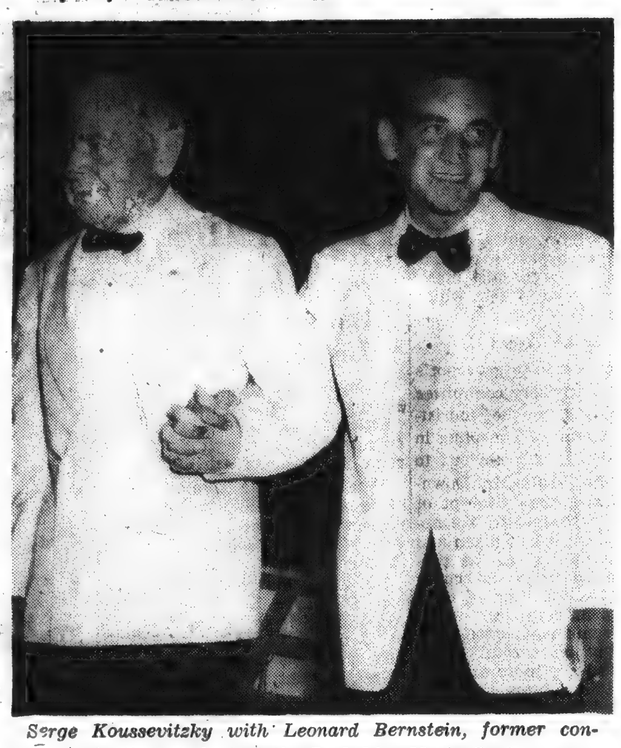
Two of these great orchestra leaders are now passed on; the third continues in vigor and a limited dominance. But a current estimate of the accomplishments of that great trio makes an astounding revelation. Records of music performed by all three give great pleasure to many contemporary music-lovers and instruction to all interested in the authoritative execution of the great masterpieces, but at that point the impress of two of these three ceases whereas the propulsion generated in the third's lifetime goes on with miraculous strength and creative power.

The New York concert of a few days ago is but one example of the accomplishments made possible by the energy and the vision of Serge Koussevitzky. A whole school of talented young men was encouraged, inspired and launched by the late too-little-appreciated Koussevitzky. The results of his work not connected with a baton go on with undiminished stamina and ever-stimulating support.

* * *

THE IMAGINATION and drive and courage Koussevitzky possessed were unique. I remember a meeting at which he spoke to a few business leaders in Pittsfield at the time he wanted a permanent shed at Tanglewood. And records of other meetings and conferences tell of his immersion, body and soul, into his beloved project of a school on the same magnificent grounds. The Shed is a monument to a great man. Bernstein and Foss and the Koussevitzky Music Foundation are but three items of evidence in a catalogue of his greatness in the school which now is being allowed to shrink.

It is apparent that the value of the Berkshire Music Center is not conceived now to be of the importance its founder intended for it and, moreover, achieved. There is to be no opera department this year and if the search for students in the other departments is conducted in the same manner as in the past season or two, it will be doubtful if the most talented and most advanced students from the music centers of the world will be attracted by or will respond to the reduced allurements now offered.



Serge Koussevitzky with Leonard Bernstein, former conducting student at the Berkshire Music Center.

* * *

THE SIX WEEKS of the Berkshire Music Center have always been a tremendously hectic and furious term for the faculty and the administrative officers, but the results up to now have been formidable and no reason nor excuse exist which make valid any diminution of effort or purpose or scope. We whose responsibility it is not may speak of tens of thousands of dollars with a flip of the wrist but someone should be assigned or assume the responsibility of raising $50,000, if that is anywhere near the sum, to continue and maintain the Berkshire Music Center at the standards Koussevitzky set and achieved at his apogee. It was a great moment in musical progress and it is being allowed to evaporate for lack of interest, comprehension, conception and because of conservatism and contentment with the status quo which is really not a status but a gradual decline.

No one denies the attraction of a performance of one of the great masterpieces by an orchestra such as the Boston Symphony under a lead such as the incumbent, and it is worth travelling much further than the distance from New York and Boston to hear, especially given all the other beauties and attractions our fair county provides. But it is a bit too much to ask and expect metropolitan newspapers to send reviewers that distance or farther to hear a Mendelssohn concerto, no matter how brilliant the soloist, when the same music and actually the same star have been heard on their home grounds, granted with great profit and pleasure, but innumerable times.

"De l'audace, encore de l'audace." Where is that indispensable quality of audacity which gets things done? Let's set a fire, a small fire, if you will, but a fire under someone who will be awakened into action and bring Tanglewood and the Berkshire Music Center again to the eminence it once reached and to the great influence it exerted in musicdom.

* * *

IF AND WHEN it becomes the duty of the Boston Orchestra trustees to choose a successor to the incumbent director, it should not be their sole obligation to choose another in the distinguished line of competent and worthy men who have lead the virtuoso band organized and established by Major Higginson some 80 years ago but a man also willing and able to put an active hand and a vigorous spirit into the school. The Berkshire Music Center was the distinctive feature of the unique venture at Tanglewood and is more than 50 per cent of the *raison d'etre* of this miracle-growth quarter-century institution.

Let's look ahead. The command is "Forward!" Let's marshall the Fosses of this and coming generations and make the Berkshire Music Center and Tanglewood a vital, going concern, not a page in musical history.

NEW BRUNSWICK, N.J.
HOME NEWS
D. 39,554 S. 35,959

JUL 23 1959

Tanglewood Mecca For Music Lovers

More than a century ago Nathaniel Hawthorne rented a small red cottage on an estate in the Berkshire Hills of Massachusetts in a community called Lenox. While there he conceived the idea of his "Tanglewood Tales." In these stories of classic mythology, Hawthorne speaks of Orpheus, who, "striking his harp, sang a song of triumph."

In 1937 this same estate, now called "Tanglewood" after Hawthorne's tales, was given to the Boston Symphony Orchestra. It was here that Serge Koussevitzky, a latter-day Orpheus, realized his dream to unite the Boston Symphony's summer festival with a summer music school.

For the past decade, both the festival and the school have been under the guidance of Charles Munch, Dr. Koussevitsky's successor as director of the Boston Symphony.

Music lovers by the thousands are again going to this music mecca. Those of us who know the quality of the Boston Symphony through its annual visitation to New Brunswick, readily understand why this pilgrimage is made.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

JUL 17 1959

* * *

10 Years Ago

Dr. Serge Koussevitsky received ovations unique even in his experience when crowds that broke all records for the preliminary Bach-Mozart music concerts of the Berkshire Music Festival gathered at Tanglewood as he opened his final season with the Boston Symphony Orchestra there.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 17 1959

Lenox

Tel. Eagle Office Lee 683-W
or Lenox 881

Memorial Service For Koussevitzky Set for July 26

LENOX — The annual memorial service for Dr. Serge Koussevitzky, founder of the Berkshire Music Center at Tanglewood, will be held at 10 a.m. July 26 in the Church-on-the-Hill.

Kenneth Walton of Hitchcock Church, Scarsdale, N.Y., will be guest organist. The Berkshire Music Center choir, under the direction of Dr. Hugh Ross, will sing.

The choir will sing "Alleluia" after the service at Dr. Koussevitzky's grave in the Cemetery-on-the-Hill.

Dr. Koussevitzky, conductor of the Boston Symphony Orchestra for 25 years, died June 4, 1951. Since that time memorial services have been held sometime around the anniversary of his birthday, June 26.

The Berkshire Eagle, Thursday, June 18, 1959

Editorials

Fine Arts and Government

The late Dr. Serge Koussevitzky, a man ahead of his time in several ways, used to come out regularly for government support of the arts. Pointing to the example of European countries, he would argue that federal grants and subsidies would free creative workers from the restrictions of the market place and usher in a golden Athenian age of the arts.

Because of Americans' traditional—and partly justified—fear that government subsidy would lead to government control, and perhaps because the arts are flourishing here anyway, the idea has never caught on. The United States today has no national symphony orchestra, no national theater, no national ballet troupe.

Yet over the years the federal government has, perforce, taken an increasing part in creative activity. It has become involved in all sorts of artistic ventures overseas, ranging from the "export" of jazz musicians to full-scale cultural exchange programs negotiated with Moscow. As ambassadors and envoys, it is agreed, artists often do a fine job.

In recognition of this fact, a bill now in Congress would create a Federal Advisory Commission on the Arts. Comprising 21 persons drawn from all artistic fields, the commission would be available for consultation on federal projects connected with the arts. It would furnish expert planning and direction not only for national buildings and monuments, but for such important cold-war undertakings as world fairs and U.S. exhibitions in the Iron Curtain countries. It would thus perform a function only half-done by our present system of temporary committees.

Agreed that this may not be the time, or the country, for direct federal subsidy of the arts at home. But surely it is the time for recognizing that our government is involved in the arts, willy-nilly, and in its artistic projects is entitled to the best professional advice.

City Could Be Second 'Tanglewood'

"Arizona Republic" Phoenix

By MARY LOU LOPER

Serge Koussevitzky, the late renowned orchestra conductor, thought that Phoenix could someday become a "Tanglewood" — a winter center for musicians —because of our remarkable climate.

His soft-spoken wife, Olga, who still owns a home in Paradise Valley, thinks the same thing.

"However, he did not think that such a center could be held under a palm tree!"

TWINKLINGLY responsive, she recalls that her husband even had conferences with architects about a "Phoenix Tanglewood."

"You can see very well that a conference of this sort could go far in such plans for the future because it has brought forth musicians from all over the world." She spoke of the current conference, The International Conference of Arts Councils being held in conjunction with the national convention of the American Symphony Orchestra League at Hotel Westward Ho.

This is the farthest west the conclave has ever been held, she points out.

"Anything that is started should be born from the community," she says, swaying back to the cultural center bit. "It cannot be imported."

Pyramiding with her hands, she added: "It must be an outgrowth of the soil. The idea has to grow within the community; then the right people should be invited to bring it to life—music directors, artistic geniuses. But the community must be ready to support it."

"JUST HERE to look and listen" (she's the houseguest of Mrs. Eleanor Spector), Olga Koussevitzky has taken to heart two pet projects. One is the furtherment of the Koussevitsky Music Foundation, whose primary purpose is to commission works of symphonic dimensions by renowned composers in order to enrich music literature with outstanding contemporary works (At the same time, the foundation commissions compositions of lesser dimensions in recognition of younger talents and as an encouragement toward future creative work.)

And the other project is the American International Music Fund, which arranges for live performances of contemporary works and provides the reference taping of these concerts so that conductors all over the world may hear the music.

The Koussevitzky Music Foundation is also vitally concerned with the Berkshire Music Festival at Tanglewood, Mass., and provides scholarships to talented students there.

Has music made an impact on her life?

"Subconsciously I suppose it has," she reminisces. "It is difficult for a Russian-born woman not to be influenced by song. Song accompanies life in Russia. One sings when one rows a boat, or drives a carriage, or picks mushrooms in the woods. This is the Russia I remember so well — the Volga boats. I was born on the Volga, and made trips up and down it."

HER HUSBAND helped popularize the Volga concerts.

"There was no mechanical means of bringing music to the people in those days," she chats. "There were just two Russian centers of music—Moscow and St. Petersburg. So my husband hired a Volga boat, lined up an orchestra, and stopped at all the major cities along the way where there were auditoriums and staged concerts."

That these concerts are remembered yet today, Mrs. Koussevitzky knows for a fact, because Kiril Kondrashin, the Russian conductor who came over to conduct the Symphony of the Air when Van Cliburn appeared in Carnegie Hall, recalled for her that his parents fell in love and became engaged on the Volga boat while touring with Mr. Koussevitzky.

What does she think of Van Cliburn?

"A remarkable talent.

"I DON'T like to compare—he has a wonderful talent and all the future to prove it to the world."

How does she feel about music?

"I love it, but it's never enough. One learns so much through listening — and, can I say, listening actively. So often we listen passively. But listening to contemporary music' I find that one cannot be passive, and this sometimes upsets the audience. They get shaken out of their lethargy!"

Mrs. Serge Koussevitzky: In Town For Symphony Conclave

Could Phoenix Become A 'Tanglewood'?

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

MAY 6 - 1959

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

APR 21 1959

'Tanglewood Story' Movie Version Is Postponed

The movie version of the "Tanglewood Story" will not be filmed this summer, according to officials of the Boston Symphony Orchestra.

Last summer 20th Century Fox contracted with the BSO to start filming the late James Agee's "Tanglewood Story" at the outset of the 1959 season, but because of script changes the project has been postponed.

Thomas D. Perry Jr., manager of the BSO, said today the film company's contract calls for making the film in 1959 or at a later date.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

APR 1 1959

In Brief . . .

It is refreshing to see the long drawn-out Central Junior High School issue settled, to the smiling satisfaction of all hands. Getting a new city hall at no cost to the city is but one admirable aspect of this commendable program . . . In view of the mounting popular interest in jazz, the decision of the Boston Symphony Orchestra and Berkshire Music Barn to exchange auditoriums this summer is a wise move that makes all kinds of sense . . .

Senior Scholastic

Uncle Sam: MUSIC MAN

By ROY HEMMING

Did you know that there are more than 150 music festivals taking place in the U. S. this summer? Five years ago there were only 70 such festivals —so the number has more than doubled in that time. The major festivals are held at Aspen (Colorado), at Interlochen (Michigan), at Santa Fe (New Mexico), and at Tanglewood (Massachusetts).

MOVIE ABOUT TANGLEWOOD

The festival at Tanglewood will be unusually "gala" this summer. A Hollywood camera crew will be "shooting" scenes at each week's concerts—for a feature-length movie. The movie will tell the story of two music students who meet and fall in love at Tanglewood. Real concert-goers—not actors—will provide the "supporting cast." Tanglewood's magnificent scenery will be caught by the color cameras—just as the glorious music of the Boston Symphony Orchestra will be recorded for the film's soundtrack. The movie will then be released for showing in theatres throughout the country some time next spring.

The Tanglewood movie will point up an important fact about music and Americans: We are not only wild about good music but also enjoy making our own.

Munch's Nephew

Husband of Festival Pianist To Study at Navy War College

TANGLEWOOD — The husband of pianist Nicole Henriot-Schweitzer, who will perform here tomorrow, is a commander in the French Navy and will begin a year's course at the U.S. Naval War College next month.

Cmdr. Jean Jacques Schweitzer, who has had command of two ships, has served in the French navy since 1938. He is a sea-going officer "because that's why you join the navy."

At the U.S. Naval War College in Newport, R.I., Cmdr. Schweitzer will study naval tactics and attend lectures on the United States. He is the fourth French naval officer to attend the course. All the officers before him "were very satisfied," Cmdr. Schweitzer reported.

As many naval officers as possible from foreign nations are invited to the war college. In past years officers from 20 countries have studied there.

Cmdr. Schweitzer is presently on leave before going to Newport. He and his wife are staying with Charles Munch in Richmond. While in the area, Cmdr. Schweitzer is attending Tanglewood concerts and playing golf with Dr. Munch.

The naval officer's mother is Dr. Munch's older sister. Cmdr. Schweitzer is also a nephew on his father's side of the world-famous physician, philosopher, humanitarian and musician, Albert Schweitzer.

Cmdr. Schweitzer was attending the French Naval Academy when World War II broke out. He was immediately commissioned an ensign. He spent most of the war in Africa but in 1943 came to the United States to join a destroyer commissioned here by the French navy.

In his career he has had command of a submarine chaser and a patrol boat. He has also commanded a division of landing ships. He has attended the French Naval War College. He also served in the French Ministry of Defense.

"I had to do some staff duty because I had never done any before," he commented.

Cmdr. Schweitzer arrived in Richmond Sunday, missing his wife's first concert Friday night. He will however, attend tomorrow's concert when she will perform D'Indy's "Symphony on a Mountain Air."

Mrs. Schweitzer will join her husband in Newport after she finishes a fall concert tour in Europe. She will bring the couple's baby with her then.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

MAY 10 1959

MASSACHUSETTS HIGHLIGHTS—VII

Fabulous Tanglewood, Home Of Berkshire Music Festival

LEWIS A. CARTER

The cultural migration to Lenox and Stockbridge among the benign Berkshire Hills of western Massachusetts may be said to have commenced with the arrival there in 1836 of Fanny Kemble, the English actress. She was a seasoned grande dame and patroness of the arts and could relate sitting next to Lord Byron at dinner and calling Tennyson "Alfred" during her earlier years in England. In 1936, 100 years later, the tumultuous opening concert of the Boston Symphony Orchestra in its new home, Tanglewood, signaled yet another cultural era in the life of the once fashionable resort.

By 1849 Mrs. Kemble had built her Lenox cottage, The Perch, and had drawn around her a distinguished intellectual coterie which included Nathaniel Hawthorne, Melville, Longfellow, Oliver Wendell Holmes, Henry James, Edith Wharton, and Dr. Weir Mitchell of Philadelphia. Hawthorne actually wrote his world famous "Tanglewood Tales" in the little red cottage which has been preserved on the grounds of Tanglewood, overlooking the silvered mantle of Lake Mahkeenac (Stockbridge Bowl) and a rounded mountain landscape.

The advent of the intellectuals resulted in making Lenox and Stockbridge fashionable and some of the nation's wealthiest families began to build "cottages." One would have to look to some of Hollywood's wildest architectural extravaganzas to find parallels to the sumptuous cottages built in Lenox and Stockbridge during the last 50 years of the 19th century. At first the cottages were simple and later magnificent. By 1880 there were 35 millionaires' estates in Lenox and the number was 71 by the end of the century. In Cleveland Amory's book, "The Last Resorts", Mrs. Burton Harrison of Lenox gives a vivid picture of this half century:

"I lived there long enough to see a mighty change. The rural hillsides and pastures, bought up at fabulous prices, were made the sites of modern villas, most of them handsome and in good taste. The villas were succeeded by little palaces, some repeating the facades and gardens of royal dwellings abroad. Instead of the trim maid-servants appearing in caps and aprons to open doors, one was confronted by lackeys in livery. Caviar and mousse au truffes supplanted muffins and waffles. Worth and Callot, gowns, worn with abundant jewels, took the place of dainty muslins made by a little day dressmaker. Stables were filled with costly horses, farmyards with stock bearing pedigrees sometimes longer than that of the owner; the dinner hour moved on to 8 o'clock and lastly came house-parties, week-ends, and the eternal honk and reek of the motorcar."

★ ★ ★

One of the most palatial mansions was Bellefontaine lived in by Giraud Foster until his death in 1945. This structure, modeled after Le Petit Trianon, featured many statues and a long avenue lined with poplars into which one entered through enormous wrought iron gates. The main building was of white marble. The wife of one of the Lenox millionaires who had been brought up in the dirt of a mining town, had a white cottage. Interior ceilings were fashioned of white tufted satin; there was a stuffed white fox terrier under a glass dome; and the marble and connecting drives were white marble.

Another exotic estate was the 10,000 acre mountain wilderness where William C. Whitney built his Summer cottage. He fenced off 7000 acres for a wildlife preserve, imported caribou, elk and moose from Canada and cowboys from Arizona to ride herd on this menagerie. The Whitney estate and the neighboring estate of the Schermerhorn family are now contained in the October Mt. State Forest, a beautiful unspoiled park.

Joseph H. Choate, Ambassador to Court of St. James's, renowned lawyer and famous wit, was probably the outstanding figure on the fashionable Berkshire scene late in the 19th century. He built Naumkeag in 1885. Today this estate is maintained by the Trustees of Reservations as a museum of 19th century life.

Lenox had fallen into the doldrums, both socially and culturally, after 1900. One of the early families was the Aspinwalls who created a fine estate with elaborate gardens on a knoll overlooking Lake Mahkeenac. In the 1930's this gracious estate was owned by Mrs. Mary Aspinwall Tappin, a descendant. Her next neighbor was the late Mrs. Andrew J. Hepburn. It was this remarkable lady who, after a concert of the Boston Symphony orchestra in Symphony Hall, thought to herself: "Why not give my estate to the Symphony?" She enlisted the sympathies of Mrs. Tappin, made the offer and the orchestra promptly accepted this gift, now known to the world as Tanglewood.

★ ★ ★

The contributions of the Berkshire Festival Concerts to the cultural scene are beyond calculation. Not only do about 130,000 people come to hear the Summer concerts of the Boston Symphony Orchestra conducted by Dr. Charles Munch in the Tanglewood Shed, but the concerts make possible the valuable Berkshire Music School. This has been a strong creative force in the music world. Practically every major symphony orchestra in the United States numbers alumni and alumnae from this six-week Summer school. The National Symphony Orchestra of Washington, D.C., contains 11 former students of the Music Center. From the conductors' school have come such famous figures as Leonard Bernstein, Thor Johnson and Eleazar Carvalho, the celebrated Brazilian conductor. Among the faculty have been Aaron Copland, Hindemith, Darius Milhaud and Honegger. Benjamin Britten's first major opera, "Peter Grimes," was commissioned by the late Serge Koussevitzky and premiered at Tanglewood. A day-long musical fiesta known as "Tanglewood on Parade" is presented each Summer, in which are varied musical events, including Arthur Fiedler and his Boston Pop Orchestra.

To the visitor, Tanglewood is a new experience. The modern glass entrance hall, the twin rows of towering pines, the verdant lawns opening out to views of lake and mountains; sounds of music erupting from Music Shed—with a capacity of 6000—the Chamber Music Hall and Opera Hall and from the gardens—all are part of the scene. There is no experience quite like Tanglewood.

Next Sunday
Sturbridge Village

SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 960,128

MAY 1 1959

Fanfare for America's Favorite Pastime: Music

▶ There were more than 150 summer music festivals in the U. S. last summer—compared with 77 in 1955. The most famous of these, the Boston Symphony's summer festival at Tanglewood, Mass., often plays to 12,000 persons at a single concert—nearly 10 times the capacity audience for a single concert at Europe's famous Salzburg Festival!

—ROY HEMMING

Pierre Monteux bows to "bravos" of audience at Tanglewood music festival.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

MAY 8 1959

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

APR 23 1959

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

APR 21 1959

Tanglewood Tents Given to Boys' And Girls Clubs

More than one change will be noticeable at Tanglewood this summer, and the Boys' Club and Girls Club of Pittsfield will benefit.

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, announced today that the huge U.S. Navy tents used in the cafeteria area since 1946 are being replaced by a new permanent shelter being constructed by Ernest J. Cramer of Pittsfield.

The five tents have been donated by the BSO for use by the Boys' Club at Camp Russell on Richmond Pond and by the Girls Club at Camp Stevenson on Onota Lake.

Music and Musicians

Festival Programs Need Improvement

By PAUL HENRY LANG

Pretty soon the summer music festivals will get under way all over the country. The idea is an excellent one—and logical—because those who love music go neither by the calendar nor by the thermometer. Moreover, music out of doors has a special charm of its own when performed in appropriate places and under fair conditions. Music festivals are not a recent invention, and even in America they are at least a century old, nevertheless, their great popularity with American tourists and stateside audiences is quite recent. Unfortunately, by the time the habit caught on we were faced with a situation at variance with the original purpose of such festivals.

One would expect, since a trip to Lenox, or even to Bear Mountain Park, calls for more exertion than journeying to Symphony or Carnegie Hall, and since by July the majority of subscription patrons are taking the cure, that those who show up at these festivals would be a hardier breed of music lovers, demanding a musical fare more challenging than during the regular season. After all, the avowed purpose of most of these festivals, ever since their inception, has been to present music not frequently encountered.

Sad Routine

Yet the sad truth is that of late many festivals in Europe, but especially in America, have become concentrates of the winter routine, in many instances with an astounding lack of artistic incentive, leadership, and even ordinary good sense. This, of course, is the result of the dislocation of the proper ratio between the artistic, social and economic factors that govern such enterprises. It is obvious that the two latter have the upper hand.

Now let us take a look at the men and at the music of the older festivals. The Vienna festivals that began in 1772 played Haydn in their first concert, that is, the works of a composer not only very much alive (he was forty) but in the forefront of what was then contemporary music. The first German festival in 1810 opened with Haydn's "Creation," then a mere dozen years old, as well as with new works by Spohr, who conducted the festivals. The first Halle festival held in 1829 produced Handel's "Samson" and Beethoven's Fifth Symphony, the latter then occupying a position similar to one of Bartok's or Stravinsky's major works today. The South German festivals in Karlsruhe in the 1850's played Wagner, Liszt, and Berlioz, again the hottest avant garde stuff, and the conductor was Liszt himself. These offerings were nicely rounded out with works by other better known composers.

Festival Document

The list of conductors who officiated at these festivals is very revealing. Take the Lower Rhine music festivals, begun early in the nineteenth century: Spohr, Carl Loewe, Mendelssohn, Spontini, Liszt (1857), Anton Rubinstein, Joachim, Gade, Brahms (1883), Richard Strauss (1896) etc. The dates in parentheses show that some of these distinguished composer-conductors were engaged long before they became universally admired.

But perhaps the most interesting document in this regard is a clause in the statutes of one of the northern festival organizations published in 1829; it is typical of the custom of the times. The festival was under the command of a general music director, but "every participating city has the right to invite a second director who shall be a composer of renown and shall perform his own works."

Well, we no longer do business in this spirit; a glance at the recently published programs of the Berkshire Festival, which prompted these remarks, and which is only one example, shows this plainly. Naturally, some of the newspapers will cover these events, but the critics can do little more than "cover," because the Brahms First, the Tchaikovsky Sixth, and the Beethoven Ninth are reported every year from the same place, conducted by the same conductor, in a wholly predictable manner.

Even if the management insists on the old favorites, they could at lease group them in a more imaginative way, and there are plenty of great works by composers of "safe" appeal that are seldom heard. Instead they offer programs that are so awkward as to cancel the merits of the individual works. A couple of examples will suffice.

Bad Examples

One of the Mozart evenings at Tanglewood will present the three great symphonies in E flat (39), G. minor (40), and C major (41) in one sitting. This is a veritable inventory sale of gilt-edge securities, a bad example of program making by the book. One of these great symphonies companioned by a concerto, one of the delightful and seldom played earlier symphonies, and a shorter choral work would constitute a far more artistic and enjoyable combination.

But a Bach evening at Tanglewood will top even this. On July 4 there will be a parade of concertos that will surely proclaim Independence Day not only with considerable rattling, but with independence from any realistic musical sense. The program will consist of two concertos for three pianos, one for two, and two for a single piano—five concertos by the same composer and for the same medium!

This is bad enough, but in addition every one of these concertos is a transcription (they were originally violin concertos), and none of them was intended for the piano. Once more this shows very poor program making, for surely one or two of these concertos, played on the harpsichord and paired with other instrumental and vocal works, would make for a more rewarding evening.

It is probably too late to make any changes in the programs, though I don't see why the same numbers could not be reshuffled into a better order even at this late date. The musical directors of festivals should remember that their artistic responsibilities extend far beyond the act of wielding the baton.

TIMES-UNION 6-7-59

Theatre • Music

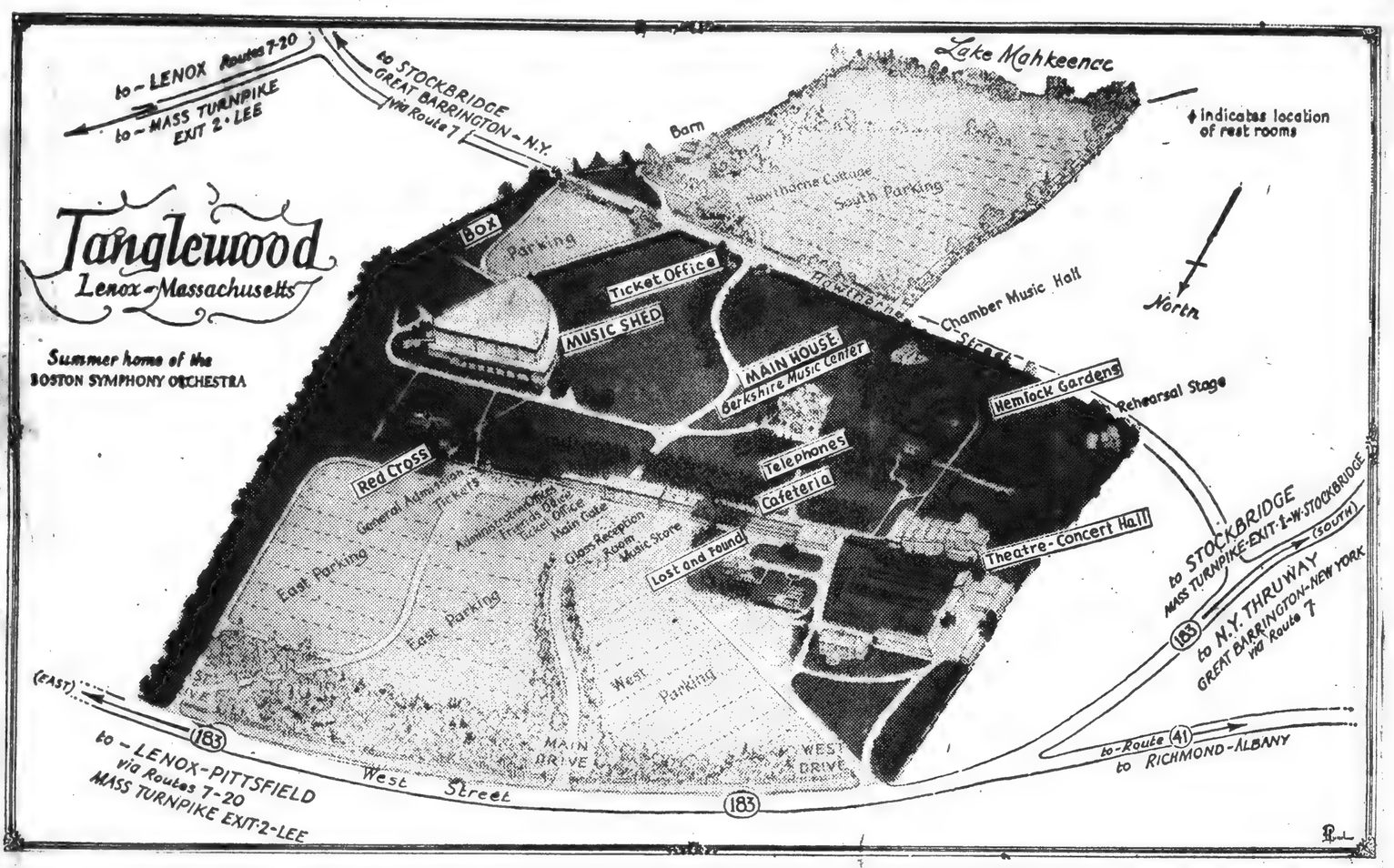
Tanglewood Festival History Long, Colorful

By EDGAR S. VAN OLINDA

AUGUST 23, 1934, was a "Red Letter Day in the annals of Berkshire County, for on that auspicious occasion, 25 years ago, the perimeter of Stockbridge, Lenox and what is now "Tanglewood" was the humble beginning of an idea which was to catapult that ordinarily serene section of Massachusetts to the summer musical capital of the United States. It has been said that behind every successful endeavor is the shadow of a man. In this particular instance, however, the "shadow" was cast by Miss Gertrude Robinson Smith, a summer resident of the Berkshires. It was a letter written by Miss Smith, dated June 18, 1934, to "The Proper Bostonians" inviting them to be-present at her home to discuss the possibilities of presenting the finest symphonic music possible. Thus was born the series of Summer concerts, which originally used for its slogan: "Music Under the Moon." From that humble series of three concerts, with audiences of 2,500, the present music festival was evolved, acknowledged as one of the finest cultural manifestations in the world, practically in Albany's back yard, attract Sunday afternoon audiences of between 14,000 and 15,000 music lovers.

VAN OLINDA

The directors of the festival contacted the late Henry Hadley who brought 65 hand-picked members of the New York Philharmonic Orchestra for the series of three evening concerts in the horse ring of Hanna Farms, Stockbridge, Mass. The festival was given official sanction and recognition by the presence, in addition to Miss Smith, of Gov. James M. Curley of Massacusetts and Gov. Theodore Green of Rhode Island. The orchestra was protected from the elements by an acoustical shell, which has served succeeding orchestras and conductors until this year. An alternate slogan which might have been used was: "Music Under Umbrellas" in the event of one of the prevalent Berkshire downpours. Among some fot ehcelebrities who attended those first concerts were Mrs. James Roosevelt, mother of the president, and actress Ethel Barrymore, appearing in the play, "Declasse" at the Stockbridge Playhouse, under the aegis of William Miles.



NEEDED ROOM

As the festival snowballed from year to year it was advocated that a larger place be found. Dr. Hadley had passed on and it was then decided to make a proposal to Dr. Serge Koussevitzky and the Boston Symphony Orchestra. For the convenience and protection of the members of the audience, a large, circus-type tent was erected on the grounds of Holmwood estate, nearby. Came the deluge of August 12, 1937! The orchestra was on a coast-to-coast radio hook-up when the heavens opened, the pelting rain on the canvas top, a veritable tour de force of the heavenly percussion section, with almost continuous peals of thunder drowning out the music. The harrassed director stopped several times. When the storm had passed, many of the audience were seated on the backs of their chairs to obviate the puddles at their feet. Curiously enough, the program was an all-Wagner one: Wagner with sound effects not to be found in the scores of the musicians.

That famous storm caused an impasse between the orchestra and the members of the board of directors. Dr. Koussevitzky, proclaimed in no uncertain terms that he would not play another Berkshire concert under canvas. Again, the resourceful and indefatigable Miss Smith came through with an impassioned speech, advocating the erection of a shed, seating 6,000, open at the sides, at an estimated cost of $100,000. The appeal fell on good ground and the plan terialized.

"Something has been added" this year. A new acoustical canopy will replace the original shell to be formally inaugurated July 11. It consists of 67triangular plywood flanges and panels of various sizes, connected, tip-to-tip and suspended from the roof tresses, designed by the firm of Eero Saarinen and Associates of Michigan.

The story of Tanglewood, since its inception, has been compiled into a facinating brochure with the appropriate title, "Music Under the Moon," by John G. W. Mahanna, a dedicated member of the staff of the Berkshire Eagle. It contains photographs and a text which are, in reality, museum pieces today, with detailed information regarding the various phases of the progress of the Berkshire Symphonic Festival, from the inception of the idea to its fulfillment. It is available in area music stores and in several strategic stands on the festival grounds. It is a "MUST" for music lovers who come to Tanglewood each Summer from every state in the Union in addition to Canada and Mexico. Here, contrary to R. Kipling, "East DOES Meet West" to converge in the universal language of music.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUN 16 1959

The Tanglewood Argument Restated

For perhaps every one of the past 23 years the programs of the Berkshire Festival at Tanglewood have made fodder for argumentative music lovers. Some call the schedules too "heavy"; others, too popular; and still others, not experimental enough.

Yet on the whole—and particularly when the Music Center presentations are included—the musical diet at Tanglewood over the decades has been remarkably rich, varied and well-balanced. As a consequence the concerts are respected by serious musicians and appreciated by large crowds too. They cannot be considered either as "pops" offerings or as prestige deals with limited popular appeal.

Outside the Berkshires, most of the well-known summer concert series offer lighter fare, on the theory that summer music, like summer food, should be easy to assimilate. Semi-classics and light classics are the staples, with side dishes drawn from Broadway, Hollywood and Tin Pan Alley. That is the pattern for the Boston Pops, for New York's Lewisohn Stadium concerts (opening June 22 under the direction of Leonard Bernstein for their 42nd year), for the Ravinia Park concerts near Chicago, for Robin Hood Dell in Philadelphia, for the Watergate in Washington, for Red Rocks outside Denver and for the Hollywood Bowl.

At the other end of the scale are the specialized series eschewing the standard repertoire. This year's Caramoor festival at Katonah, New York, for example, will feature 15th and 16th century English and Flemish outdoor music by the Pro Musica Motet. Winston-Salem, North Carolina, is offering a festival and seminar devoted entirely to early American music. Marlboro, Vermont, will again specialize in chamber music; Carmel, California, in the lesser-known works of J. S. Bach.

So far, both these extremes in programming have been avoided at Tanglewood. Since music is intensely a matter of personal taste, few people are wholly satisfied with the Berkshire Festival programs—and we, ourselves, would prefer somewhat more trail-blazing than has recently been the case. But any schedule that includes Copland, Piston, Martinu and Foss as well as Bach, Mozart and the 19th-century giants cannot fail to be interesting and enjoyable for all save the tone deaf.

The Lively Arts

By Milton R. Bass

YOU CAN please some of the people some of the time, and you can please some of the people the rest of the time. But you can't please all of the people all of the time. I don't know what music festival Abe Lincoln was describing when he said the above in 1862, but it still applies around here in 1959.

Tanglewood gets rapped every year when its program for the summer season is announced. First of all, the critics start complaining about the galloping of the same old war horses and the lack of new compositions. They want to hear some daring programming, world premieres and gala first nights and enough hoopla to put some pazazz into the stories they file from the Berkshires.

• • •

NOW THERE is more than a jaded musical palate responsible for this attitude. Even the natives will have to admit that the Berkshires are a joy to visit in the summer, especially if one comes from a scorching, concrete metropolis. What could be more pleasant than a few days in our purple hills on the old expense account? Editors are a querulous bunch, however, and few can see much sense in sending a critic all the way up here just to write a few hundred words on how well polished the Boston Symphony is keeping its Beethoven.

It would be nice if Dr. Munch would try out a few of the things by the 12-tone cats or would resurrect some of the lesser-known luminaries. Of course, every time Tanglewood does try something a little new, attendance drops a lot, and they are left with an empty shell. Everybody talks about wanting something new and different, but not too many go to hear it.

There was a time when "Tanglewood on Parade" offered some variety, but Arthur Fiedler and the Pops now seems a staple. There is no denying the popularity of the Pops, but staples belong on the shelves of grocery stores and not at music festivals.

Press (e)
MIDDLETOWN, Conn.
Independent
Circ. 16,367
JUN 19 1959

SUMMER MUSIC SEASON

Leonard Bernstein, that gifted missionary, will be conductor and soloist Monday, June 22, as New York's Lewisohn Stadium concert series enters its 42nd year. Along with the Boston Pops series, the Lewisohn concerts might be said to have established the main line of summer music-making.

Perhaps on the theory that summer listening like summer eating demands simple fare, programming tends to avoid the bulkier standard offerings. Semi and light classics are staples, and there is often more of Hollywood, Broadway and Tin Pan Alley than of the traditional Three B's.

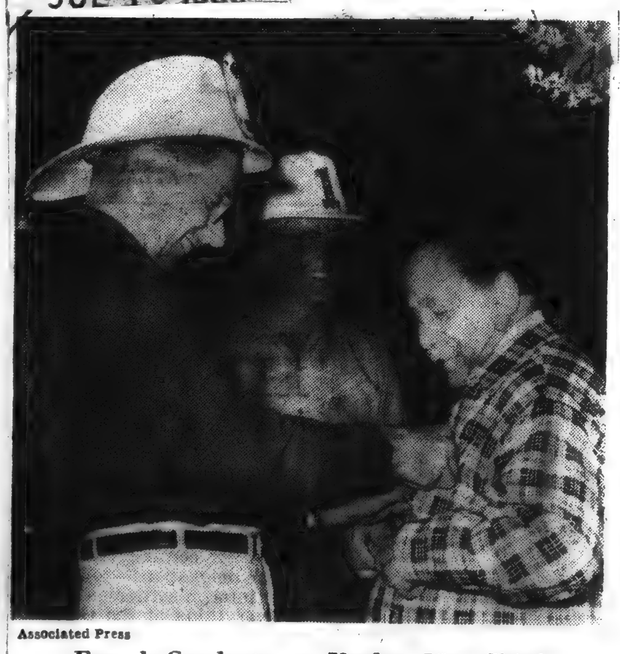
Concerts given at Ravinia Park near Chicago, at Robin Hood Dell in Philadelphia, at the Watergate in Washington, at Red Rocks outside Denver, at the Bowl near Hollywood are all more or less of this type. Besides attracting huge audiences in their own right, these summer pops programs have generally been credited with preparing a wider public for the weightier sonorities of the winter season.

Oddly enough, a radically different approach also flowers in the summer's heat. Vacation music festivals, of which the 23-year-old Tanglewood Festival at Lennox, Mass., is the best known, aren't afraid of the heavier stuff. In fact, arcane and esoteric works far outnumber the standards.

For example, this year's Caramoor festival at Katonah, N. Y., (June 20-July 5) will feature 15th and 16th Century English Flemish outdoor music by the Pro Musica Motet. Winston- Salem, N. C., is offering (June 22-28) a festival and seminar devoted exclusively to early American music. Marlboro, Vt., specializes in chamber music, Carmel, Calif., in the lesser-known works of J. S. Bach. Aspen, Colo., which lured Albert Schweitzer to its Goethe bi-centennial in 1949, is attracting more and more listeners each season despite an out-of-the-way location and the frequent abstruseness of its programs.

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 470,533
JUL 12 1959

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JUL 13 1959



Associated Press

French Conductor as Yankee Fire Chief

Pierre Monteux, nationally famous conductor, who has directed the Boston Symphony Orchestra and other distinguished aggregations, becomes an honorary fire chief in Hancock, Maine. George Marsters, left, fire chief, pins badge of office on neighbor Monteux, who has a home at Frenchman's Bay in Hancock.

LAKEVILLE JOURNAL
1959

Cabbages and Kings

by Elizabeth Ann

Tanglewood Magic

Green lawns stretching away to the box bordered gardens, to the far roads twinkling with cars, to the misty blue hills. Green lawns striped with long dusky shadows from the tall, stately trees. Green lawns splashed with color where clusters of picnickers sit around their baskets, the women spreading their skirts around them until, in the fading light, they look like giant flowers . . . pink and lilac, yellow and blue.

Green lawns . . . and in the center, at the hub, the huge music shed like an opening sea shell glows in the dusk; luminous, phosphorescent. Overhead the twilight sky is lightly veiled with silken clouds, a tinge of rose, a breath of periwinkle blue, a puff of smoky silver. A peach-colored moon, modest with mist, hangs in the east. There is a light breeze smelling of cut grass and heliotrope.

The darkness steps quietly across the lawns, muting their greenness and fading the women's dresses to whispered color. One by one the small stars prick through the gauzy clouds. Deep inside the glowing seashell the great orchestra stirs; a bow fleets over the taut strings of a violin making a ripple of sound. A woodwind gives a brief, plaintive cry. There is slender sigh from a cello. Then, getting down to the business of the evening, all the instruments start to take private inventory; a fragmentary cadenza here, an unresolved theme there.

There is a sound as of rain on dry leaves as ticket holders make their way to their seats in the music shed. As if drawn by a thousand wires, people converge on the wide, slanting aisles. Faces, spotlighted for an instant in the shed's arc lights, are like illumined hall marks of all races, conditions and ages of man.

Outside, the picnickers who have been stirring lazily like clumps of seaweed in a moving tide, are suddenly caught in stillness. There is a hush, an expectancy.

At last, deep in the bright seashell, a small figure stands to face the shining, gleaming instruments. Applause spatters followed by an instant of electric stillness. The small figure raises its arms and out of the great shell rolls the sound; glossy, glittering, shimmering, tossing . . . a sea of sound.

Outside the darkened lawns are flooded with a tide of music. The picnickers lie down and let the sound, (now tender, now tumultuous, now faint and ebbing, now sweeping and thunderous) wash over them flattening them to the warm earth. High above them, the moon, dropping her veils, moves out across the sky, bright and assured. The trees are tall spectral silhouettes, a velvety shade darker than the star-flecked sky. Here and there, a grounds light bathes a crouching shrub or reaching bough with radiance, giving it a brilliant, unearthly greenness. Deep in the shell, under the overlapping scales of the Tapscot ceiling, the instruments blaze and dazzle.

Out, out the music rolls . . . out over the shadowy lawns, out beyond the box- hedged gardens, out even to the invisible hills.

This is Tanglewood magic.

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 229,348
JUL 1959

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The Lively Arts

By Milton R. Bass

YOU CAN please some of the people some of the time, and you can please some of the people the rest of the time. But you can't please all of the people all of the time. I don't know what music festival Abe Lincoln was describing when he said the above in 1862, but it still applies around here in 1959.

Tanglewood gets rapped every year when its program for the summer season is announced. First of all, the critics start complaining about the galloping of the same old war horses and the lack of new compositions. They want to hear some daring programming, world premieres and gala first nights and enough hoopla to put some pazazz into the stories they file from the Berkshires.

NOW THERE is more than a jaded musical palate responsible for this attitude. Even the natives will have to admit that the Berkshires are a joy to visit in the summer, especially if one comes from a scorching, concrete metropolis. What could be more pleasant than a few days in our purple hills on the old expense account? Editors are a querulous bunch, however, and few can see much sense in sending a critic all the way up here just to write a few hundred words on how well polished the Boston Symphony is keeping its Beethoven.

It would be nice if Dr. Munch would try out a few of the things by the 12-tone cats or would resurrect some of the lesser-known luminaries. Of course, every time Tanglewood does try something a little new, attendance drops a lot, and they are left with an empty shell. Everybody talks about wanting something new and different, but not too many go to hear it.

There was a time when "Tanglewood on Parade" offered some variety, but Arthur Fiedler and the Pops now seems a staple. There is no denying the popularity of the Pops, but staples belong on the shelves of grocery stores and not at music festivals.

Press (e)
MIDDLETOWN, Conn.
Independent
Circ. 16,367
JUN 19 1959

SUMMER MUSIC SEASON

Leonard Bernstein, that gifted missionary, will be conductor and soloist Monday, June 22, as New York's Lewisohn Stadium concert series enters its 42nd year. Along with the Boston Pops series, the Lewisohn concerts might be said to have established the main line of summer music-making.

Perhaps on the theory that summer listening like summer eating demands simple fare, programming tends to avoid the bulkier standard offerings. Semi and light classics are staples, and there is often more of Hollywood, Broadway and Tin Pan Alley than of the traditional Three B's.

Concerts given at Ravinia Park near Chicago, at Robin Hood Dell in Philadelphia, at the Watergate in Washington, at Red Rocks outside Denver, at the Bowl near Hollywood are all more or less of this type. Besides attracting huge audiences in their own right, these summer pops programs have generally been credited with preparing a wider public for the weightier sonorities of the winter season.

Oddly enough, a radically different approach also flowers in the summer's heat. Vacation music festivals, of which the 23-year-old Tanglewood Festival at Lenox, Mass., is the best known, aren't afraid of the heavier stuff. In fact, arcane and esoteric works far outnumber the standards.

For example, this year's Caramoor festival at Katonah, N. Y., (June 20-July 5) will feature 15th and 16th Century English Flemish outdoor music by the Pro Musica Motet. Winston-Salem, N. C., is offering (June 22-28) a festival and seminar de-

voted exclusively to early American music. Marlboro, Vt., specializes in chamber music, Carmel, Calif., in the lesser-known works of J. S. Bach. Aspen, Colo., which lured Albert Schweitzer to its Goethe bi-centennial in 1949, is attracting more and more listeners each season despite an out-of-the-way location and the frequent obtruseness of its programs.

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 470,533
JUL 12 1959

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JUL 13 1959

Associated Press

French Conductor as Yankee Fire Chief

Pierre Monteux, nationally famous conductor, who has directed the Boston Symphony Orchestra and other distinguished aggregations, becomes an honorary fire chief in Hancock, Maine. George Marsters, left, fire chief, pins badge of office on neighbor Monteux, who has a home at Frenchman's Bay in Hancock.

LAKEVILLE JOURNAL
1959

Cabbages and Kings

Tanglewood, Magic

Green lawns stretching away to the box bordered gardens, to the far roads twinkling with cars, to the misty blue hills. Green lawns striped with long dusky shadows from the tall, stately trees. Green lawns splashed with color where clusters of picnickers sit around their baskets, the women spreading their skirts around them until, in the fading light, they look like giant flowers . . . pink and lilac, yellow and blue.

Green lawns . . . and in the center, at the hub, the huge music shed like an opening sea shell glows in the dusk, luminous, phosphorescent. Overhead the twilight sky is lightly veiled with silken clouds, a tinge of rose, a breath of periwinkle blue, a puff of smoky silver. A peach-colored moon, modest with mist, hangs in the east. There is a light breeze smelling of cut grass and heliotrope.

The darkness steps quietly across the lawns, muting their greenness and fading the women's dresses to whispered color. One by one the small stars prick through the gauzy clouds. Deep inside the glowing seashell the great orchestra stirs; a bow fleets over the taut strings of a violin making a ripple of sound. A woodwind gives a brief, plaintive cry. There is slender sigh from a cello. Then, getting down to the business of the evening, all the instruments start to take private inventory; a fragmentary cadenza here, an unresolved theme there.

There is a sound as of rain on dry leaves as ticket holders make their way to their seats in the music shed. As if drawn by a thousand wires, people converge on the wide, slanting aisles. Faces, spotlighted for an instant in the shed's arc lights, are like illumined hall marks of all races, conditions and ages of man.

Outside, the picnickers who have been stirring lazily like clumps of seaweed in a moving tide, are suddenly caught in stillness. There is a hush, an expectancy.

At last, deep in the bright seashell, a small figure stands to face the shining, gleaming instruments. Applause spatters followed by an instant of electric stillness. The small figure raises its arms and out of the great shell rolls the sound; glossy, glittering, shimmering, tossing . . . a sea of sound.

Outside the darkened lawns are flooded with a tide of music. The picnickers lie down and let the sound, (now tender, now tumultuous, now faint and ebbing, now sweeping and thunderous) wash over them flattening them to the warm earth. High above them, the moon, dropping her veils, moves out across the sky, bright and assured. The trees are tall spectral silhouettes, a velvety shade darker than the star-flecked sky. Here and there, a ground light bathes a crouching shrub or reaching bough with radiance, giving it a brilliant, unearthly greenness. Deep in the shell, under the overlapping scales of the Tapscot ceiling, the instruments blaze and dazzle.

Out, out the music rolls . . . out over the shadowy lawns, out beyond the box-hedged gardens, out even to the invisible hills.

This is Tanglewood magic.

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 229,348
JUL 1959

ORCHESTRA MEMBERS

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TOLEDO, OHIO
TIMES
D. 38.295

JUL 14 1959

Massachusetts Summer Music Events, Theaters Draw Many To Beautiful Area

By FREDERICK J. KOUNTZ

It has been several weeks since we were concerned in these pages with some aspects of Tanglewood and the Berkshire Festival. Both the Music Center, which is the summer school of music at Tanglewood, and the Festival have been under way since the first of the month. And they will go on into the middle of next month.

I became acquainted with the Berkshire Festival before it was the Berkshire Festival, before there was any school in connection with it, before Tanglewood and the Boston Orchestra had become synonymous each summer. On that occasion the Boston Orchestra was playing in a tent somewhere between Lenox and Stockbridge. A cloudburst almost washed out the concert a good part of which could not be heard in any event because the thunder was so loud and continuous. But thunderstorms didn't daunt Koussevitzky. He finished the concert, moved into Tanglewood in due time, and set up a summer school and a summer concert series that continue to grow. And they must grow largely on the start he gave them because in matters of foresight, of dedication, of endless enthusiasm, and of plain hard work, none has come along to take his place.

Scanning The Program

These thoughts came to mind a day or so ago when I was looking again at a Tanglewood program for the current summer. I counted over the program twice to assure myself that I was not simply imagining what I saw. From July 1 to Aug. 9 there have been played and will be played an approximate 50 concerts in Tanglewood. There are listed chamber music concerts, seminars in contemporary music, the regular Boston Orchestra concerts, and orchestral and chamber music concerts by student performers.

I have been contemplating the possibility of hearing a concert or more during the summer. Now let us suppose that I arrive in the vicinity on a Friday noon. For the next three days I might spend my time with this kind of intensity: I would attend a seminar in contemporary music in the afternoon, a Boston Orchestra concert in the evening, a Boston Orchestra rehearsal the next morning and a concert in the evening, and on Sunday the chamber music concert by students, the afternoon orchestra concert, and a composer's forum in the evening. And that would be a typical Tanglewood weekend.

Tanglewood Section Beautiful

Tanglewood is a beautiful place in very beautiful country. It is only a pleasant walk from Lenox which is about ten miles from Pittsfield.

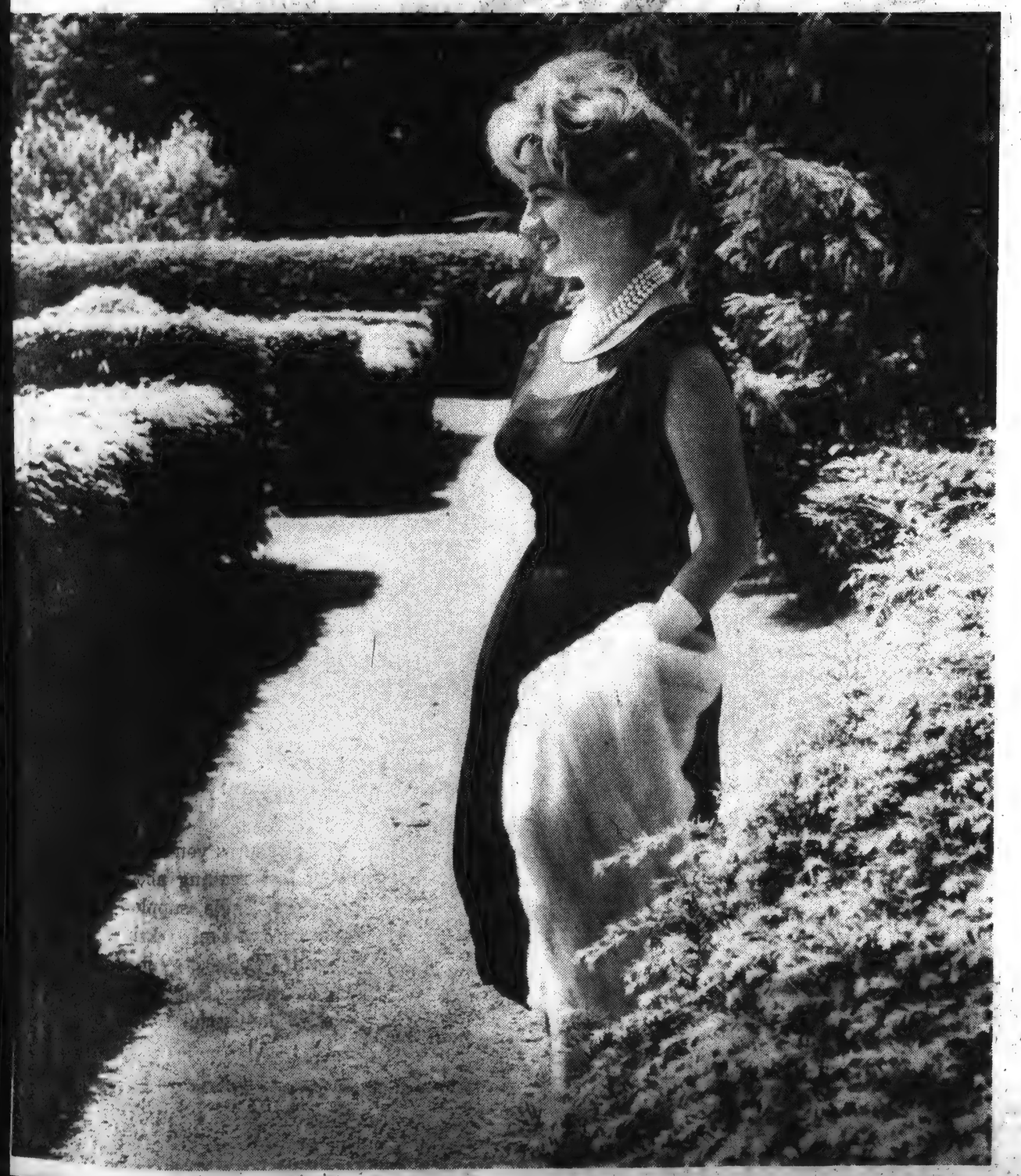
Pittsfield is generally the center of the area. And if one settled himself in Pittsfield he could, if he so desired, content himself with the Boston Orchestra programs and the variety of other musical business at Tanglewood. But he wouldn't have to. At South Mountain just outside of Pittsfield there are concerts from July through October. And at the Music Barn in Lenox from the end of June through Labor Day there are jazz concerts every Sunday evening and folk concerts every Saturday afternoon.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 11 1959

What To Wear Where

Senora de Carvalho Sets the Tempo at Tanglewood



Clemens-Kalischer

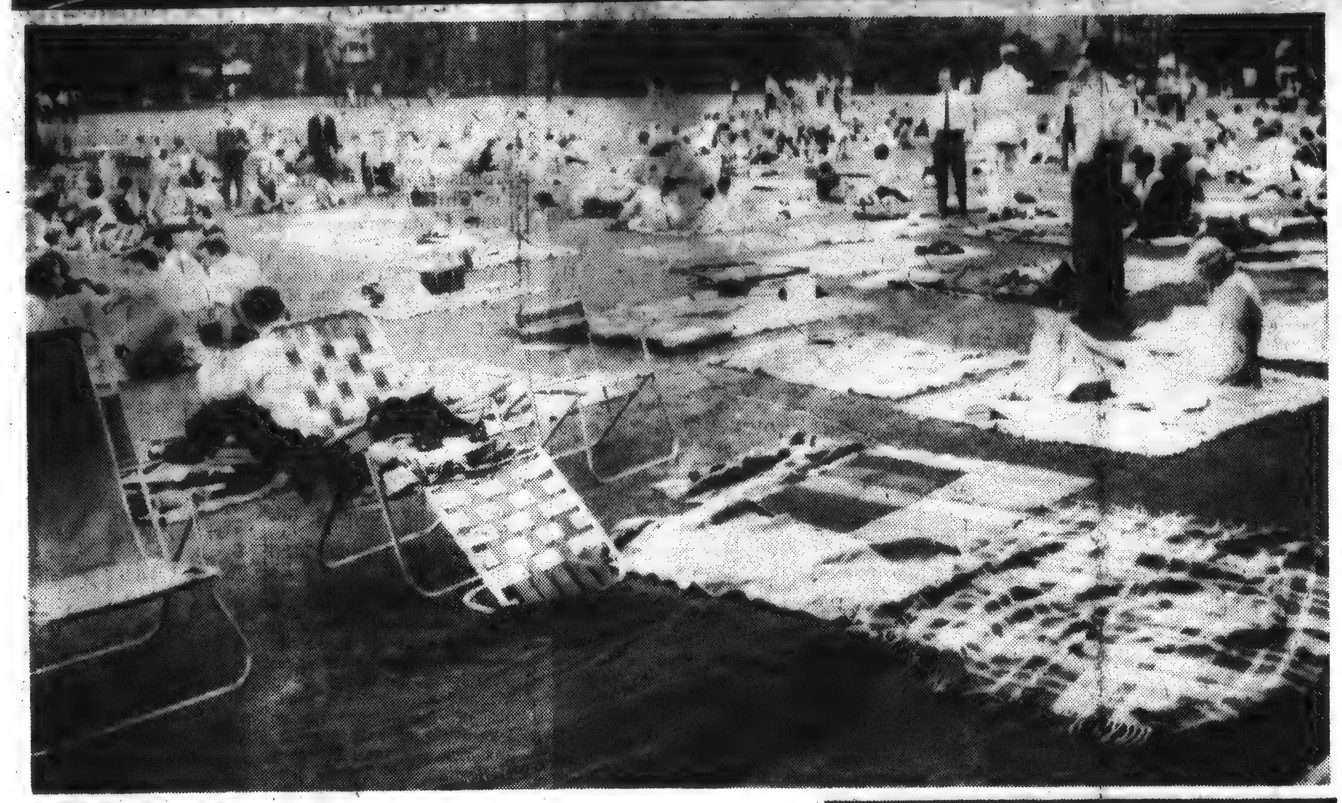
WHITE MINK and black chiffon are in key with pianist Jocy de Carvalho's position as wife of the brilliant Brazilian conductor. Senora de Carvalho pauses for a moment in the formal gardens at Tanglewood, wearing a jet chiffon dress with harem-draped panels, from Anne Huxley's. The dress, accented by her own white mink stole, is designed to draw bravos when Senora de Carvalho enters her box for the evening's concert. An accomplished pianist in her own right as Jocy de Oliveira, the Brazilian-born blonde creates a striking impression whether listening or performing. When she made her North American debut at Tanglewood on August 3, 1956, the New York Times critic noted that she "looked like a young goddess in an off-the-shoulder red dress." That evening she played the Ravel piano concerto in G major—her favorite work—with her husband, Eleazar de Carvalho, conducting the Boston Symphony Orchestra. This summer, while he conducts the Berkshire Music Center's Student Symphony, she manages to practice five hours a day for next season's concerts. In addition to her career as a pianist and her mastery of several languages, Senora de Carvalho has found time to write a book. Titled "The Third World," it is written in Portuguese and scheduled for publication in Brazil this fall. The book is written to a child—perhaps the Carvalhos' own infant son—to explain the world we live in and the possibility of a Utopian world. —Louise Sweeney

Rhapsody in Summertime

In America, a nation blessed with countless scenes of dazzling beauty, none rivals the breathtaking aspects of Tanglewood. This is the Berkshire Hills Summer home of the Boston Symphony, the only major symphony orchestra in the world to be so favored.

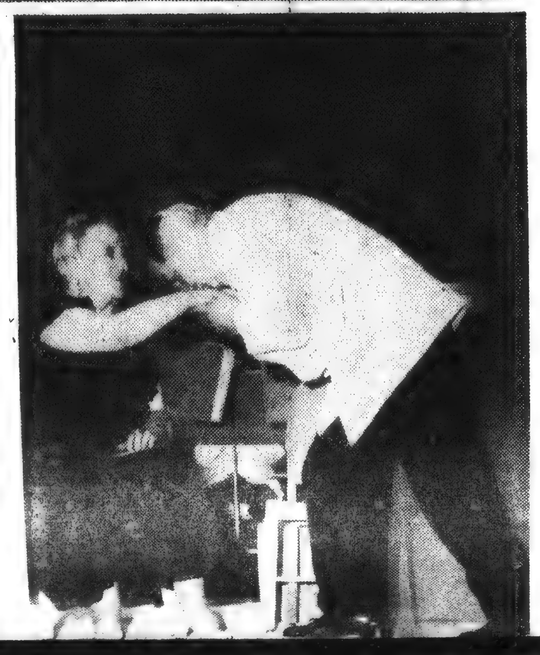
This is where Nathaniel Hawthorne wrote his famed "Tanglewood Tales" for children. This is where the world's great music is performed in tonal perfection by an orchestra acknowledged to be without peer.

To sit on the lawn of Tanglewood, before the giant 6000-seat music shed, and hear the Beethoven Sixth "Pastoral" Symphony played . . . to view the giant trees, the ancient landscaping, to gaze then down into the silvery waters of Stockbridge Bowl, is to enjoy an unforgettable experience.



SATURDAY NIGHT CONCERT-GOERS arrive early to stake out their claim with blankets on the lawn. While music lovers roam the wide and beautiful expanse of the Boston Symphony's Summer home, the blankets assure them of a place for the evening concert.

(GLOBE STAFF PHOTOS BY PAUL J. CONNELL)



Munch kisses the hand of benefactress Mrs. Edna Betts Talbot of Boston. She gave the orchestra $40,000 in memory of her husband, Atty. Edmund Hawes Talbot. With $10,000 from Dr. Munch himself, the money was used to build a new acoustical stage canopy for the music shed at Tanglewood.

PENSIVE MOMENT—Berkshire Music Center student Robert Eliason of Ridgewood, N.J., rests a moment on his tuba.

TIGHT BINDING

TANGLED WOOD AT TANGLEWOOD—Edith Weinstock of Camp Tamarack in nearby Beckett finds solitude in shade of this ancient Mugo pine tree.

A GESTURE GALLANT—Music director Charles Munch kisses the hand of benefactress Mrs. Edna Betts Talbot of Boston. She gave the orchestra $40,000 in memory of her husband, Atty. Edmund Hawes Talbot. With $10,000 from Dr. Munch himself, the money was used to build a new acoustical stage canopy for the music shed at Tanglewood.

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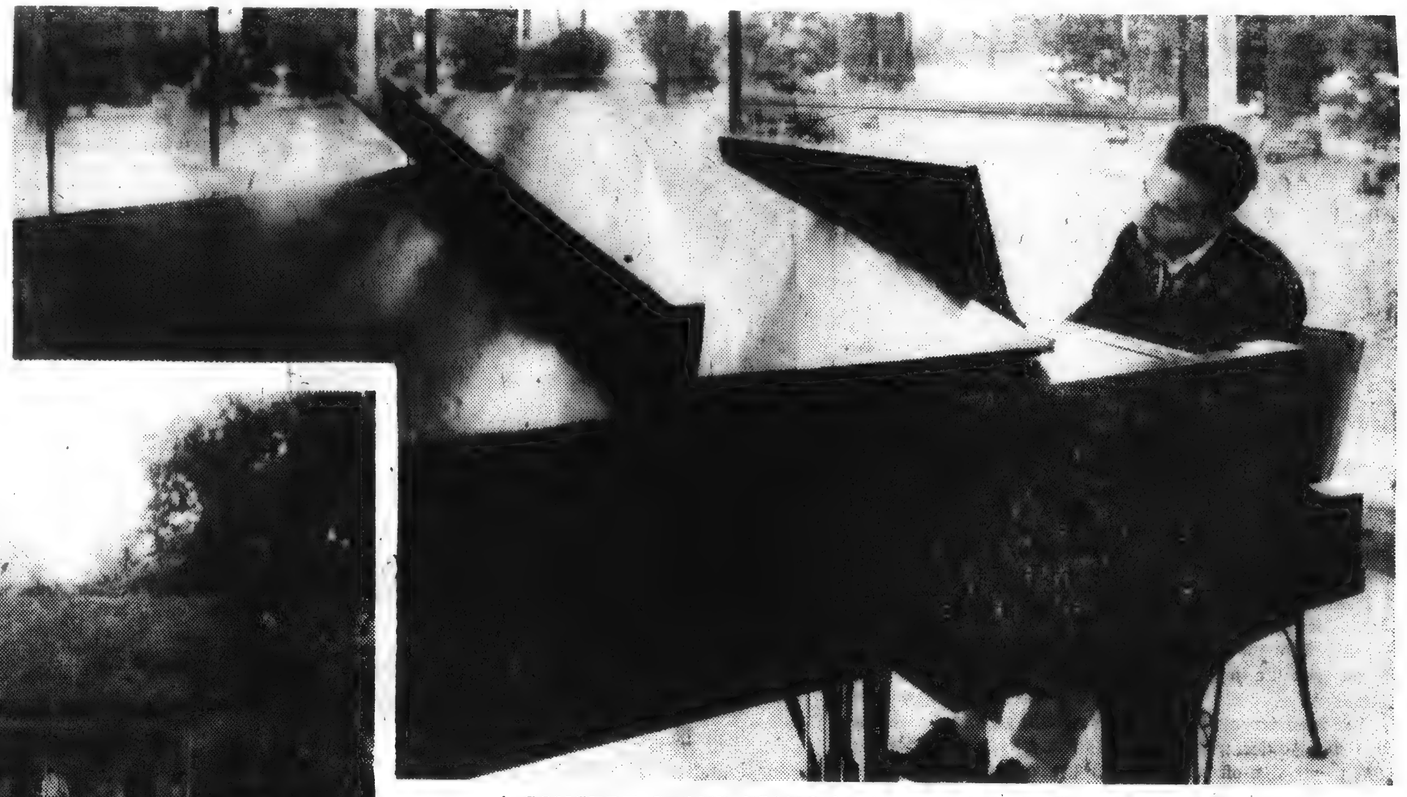


A CONCERT GRAND PIANO is given a trial run by Peter Proulx of Montreal in the glass-front reception room at Tanglewood.

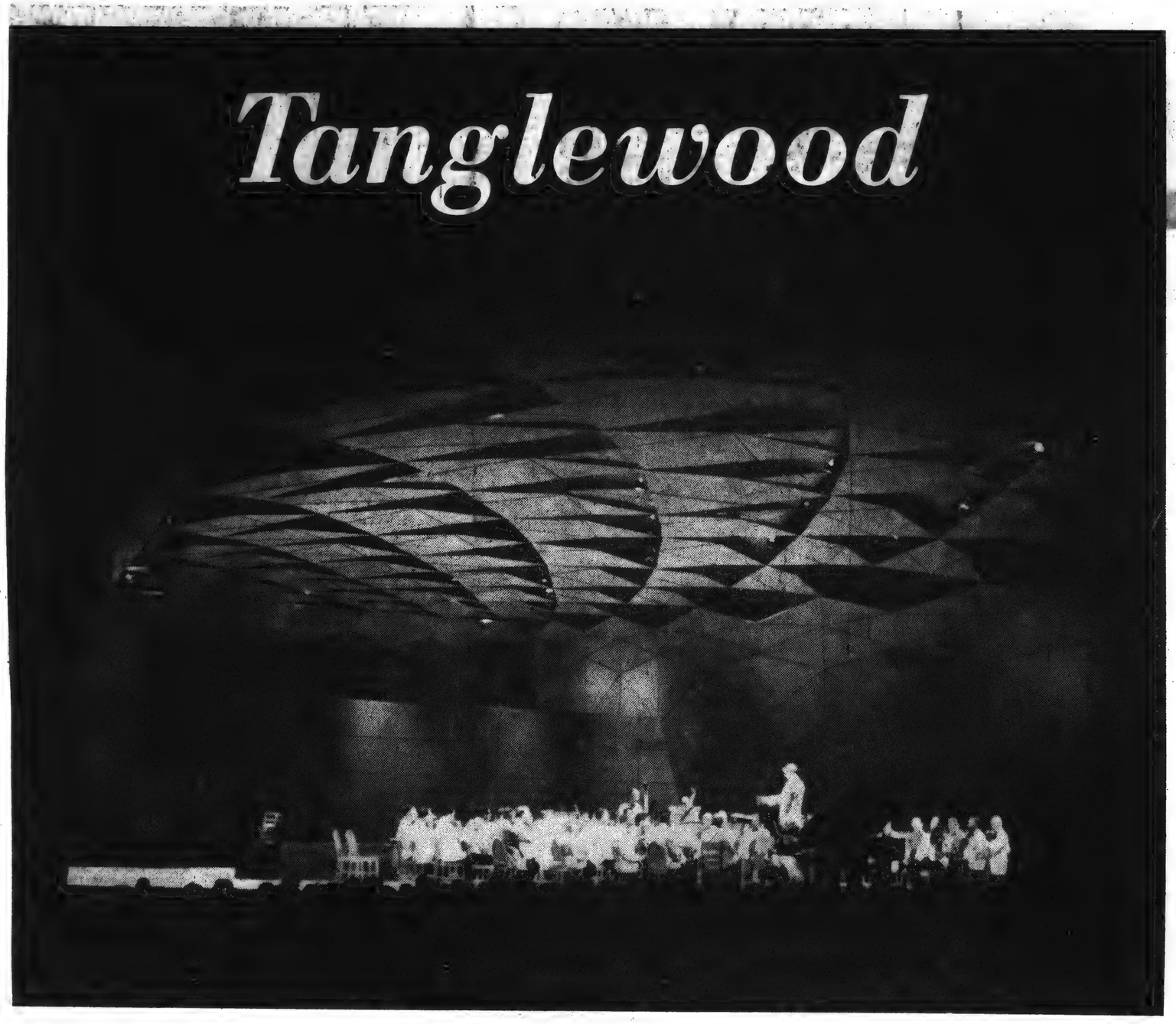
MUSIC ON THE LAWN—Hundreds of listeners soak up sunshine and sound during a Sunday afternoon program in the concert hall.

PRACTICE IN A PASTURE—One of the Berkshire Music Center's 300 students viewed through a stand of rye grass, as he practices on his trombone.

TIGHT BINDING

MONITER 7-16-59

Tanglewood



Tanglewood's Acoustical Canopy, New This Summer, Gives the Boston Symphony a Finer Focus

Berkshire Festival

Charles Munch, Tanglewood's Music Director

By Harold Rogers

Music Critic of The Christian Science Monitor

Lenox, Mass.

More than 100 years ago Nathaniel Hawthorne rented a small red cottage on an estate in the Berkshire Hills of Massachusetts. While there he

Orpheus, who, "striking his harp, sang a song of triumph."

In 1937 this same estate, now called Tanglewood after Hawthorne's tales, was given to the Boston Symphony Orchestra. It was here that Serge Koussevitzky, a latter-day Orpheus, realized his dream to unite the Boston Symphony's summer festival with a summer music school.

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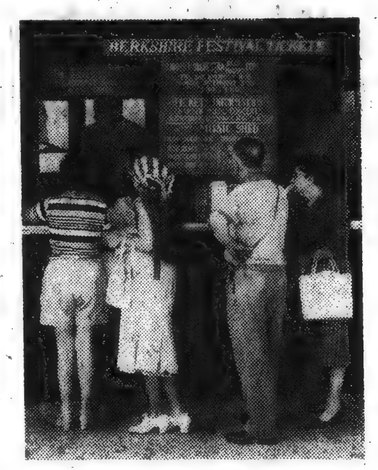
For the past 10 years both the festival and the school have been under the guidance of Charles Munch, Dr. Koussevitzky's successor as director of the Boston Symphony. The activities this summer opened on July 1 and will continue through Aug. 9.

All photos by Gordon N. Converse, chief photographer

At Work on the Bass Clef . . .

Trilling on the Ledger Lines . . .

Sound in Silhouette



From Near and Far

Between Rehearsals

Music Lovers by the Thousands

Tanglewood's Theater-Concert Hall, Home of Chamber Music and Opera

TIGHT BINDING

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 32,450
JUL 24 1959

Brooklyn Academy Of Music Sponsors Its Annual 'Sunday At Tanglewood'

Brooklynites And Berkshires

by Jeanne-Ruth Hammer
and Maurice Paul

For awhile there it began to look like the Main Concourse of Grand Central Station - - which was no surprise considering that's where we were at 8 a.m. last Sunday.

The big white cardboard sign midway between the information booth and the Kodak exhibit plainly stated: ACADEMY OF MUSIC AT TANGLEWOOD -- MEET HERE.

And while you sleepyheads were catching up with your shut-eye, a couple of hundred of your fellow-boroughites did meet down at the station and, by 8:30 A.M., were off on one of the happiest events in musical history.

This was the third annual outing to Tanglewood in the beautiful Berkshire Mountains of Massachusetts. The Brooklyn Academy of Music, under the guidance of William M. (Bill) Martin, its dynamic director, played host for the event and provided Brooklyn music lovers with a round-trip railroad ticket, a bus trip from the Berkshire depot and back from Tanglewood, a reserved seat in the great Music Shed AND a scrumptious box lunch.

The whole thing added up to a day full of music, mirth and good companionship.

About four coaches of the New York, New Haven and Hartford Railroad were set aside for the boroughites and camaraderie was the order of the day on the pleasant trip through New York, Connecticut and Massachusetts. Lovely pastoral scenes succeeded one another: cows, horses, chickens and sheep mingled with wild flowers and tidy farms to the accompaniment of many oohs and ahhs from the long-pent urbanites from Brooklyn.

The box lunch was waiting for us when we got to Tanglewood and before the 2:30 concert under Pierre Monteaux got under way.

But let us tell you about that lunch -- it was fabulous! A hunk of chicken the size of which you have never seen before and tender as a mother's kiss. A carton of potato salad with salt and pepper to spice as desired, a free-stone peach the size of a grapefruit, plus brown bread which tasted like cake and a piece of cake which tasted like ambrosia! A choice of beverage rounded out the lunch which was so massive that practically every last one of us carried around the remainder from the midday meal to consume for supper on the trip home.

On the train going up, as at the concert itself, we saw elderly couples sharing another of life's pleasanter experiences : . . and young couples learning what it meant to share. Even those who had come alone were no longer solitary, thanks to the magnificent job which Bill Martin and his charming and petite blonde wife did to make everyone feel relaxed and like one big family out on a picnic.

And come to think of it - - where else in the world is there a community that is more "family" than Brooklyn? We salute Bill Martin for the way he fussed over us and made us all feel cozy and homey!

Coming into Tanglewood via bus from the railroad depot and the first sight of the tremendous grounds, so beautifully and naturally maintained, sweeping up to the mountains on one side and down to the sparkling blue lake on the other -- here was truly a fortunate spot, a miniature Garden of Eden, to encircle the little world of music lovers, about 10,000 of them, who came to hear the concert that afternoon.

The program was light and romantic, fine musical fare for a balmy summer afternoon. Monteaux was superb as he conducted the Boston Symphony in an inspired rendering of Tschaikovsky's Fifth Symphony, D'Indy's Variations on a Mountain Air, Rimsky-Korsakoff's Coq d' Or and Debussy's Afternoon of a Faun.

Seeing and hearing the Boston Symphony was like greeting an old friend for most of the visitors from our borough. After all, the Boston plays a series of five concerts at the Brooklyn Academy of Music each season, and has played more years in our borough than any other place in the U.S. outside of its own native Boston!

And the trees surrounding the great Music Shed stood tall and with such grace against the drifting clouds. It seemed during the concert that nature herself had decided to co-conduct with Monteaux as the pines, the elms and the willows murmured their own music as though providing an additional set of green instruments to the man-made orchestra!

It was a soul-filling experience of great beauty and deep satisfaction.

After the concert we headed back to the waiting buses which took us to the depot where we had a cup of coffee before boarding the waiting trains. There were many cries of "Hya, Brooklyn!" and "Hello there, Academy -- how'd you like Tanglewood!"

On board again, reviewing the superb artistry of the musicians and the almost incredible beauty of the surroundings, we settled down and chatted or nibbled on the remainder of the box lunches. We exchanged promises to meet again when the fourth annual visit to Tanglewood takes place next year.

The day was pretty well summed up for all of us by Mr. and Mrs. Donald Crawford of 8025 Shore Road. They're real veterans of the Tanglewood junkets, having been on every one the Brooklyn Academy of Music has sponsored. Music lovers both, Mrs. Crawford is the head of the Women's League for the Academy of Music while Mr. Crawford is a member of the Apollo Club of Brooklyn, an all-male singing group which has been in existence for 83 years, almost as old as the century-old Academy itself!

They told us that the Brooklyn Academy of Music was such a vital part of their lives that they could not conceive of Brooklyn without it. They laughed as they agreed that even the loss of the Dodgers could be replaced, but the Academy --

"People spend hundreds of dollars to buy electronic components in order to simulate live music when all the time the Academy is providing the very finest in live music!"

Their parting words were so true, we all nodded agreement.

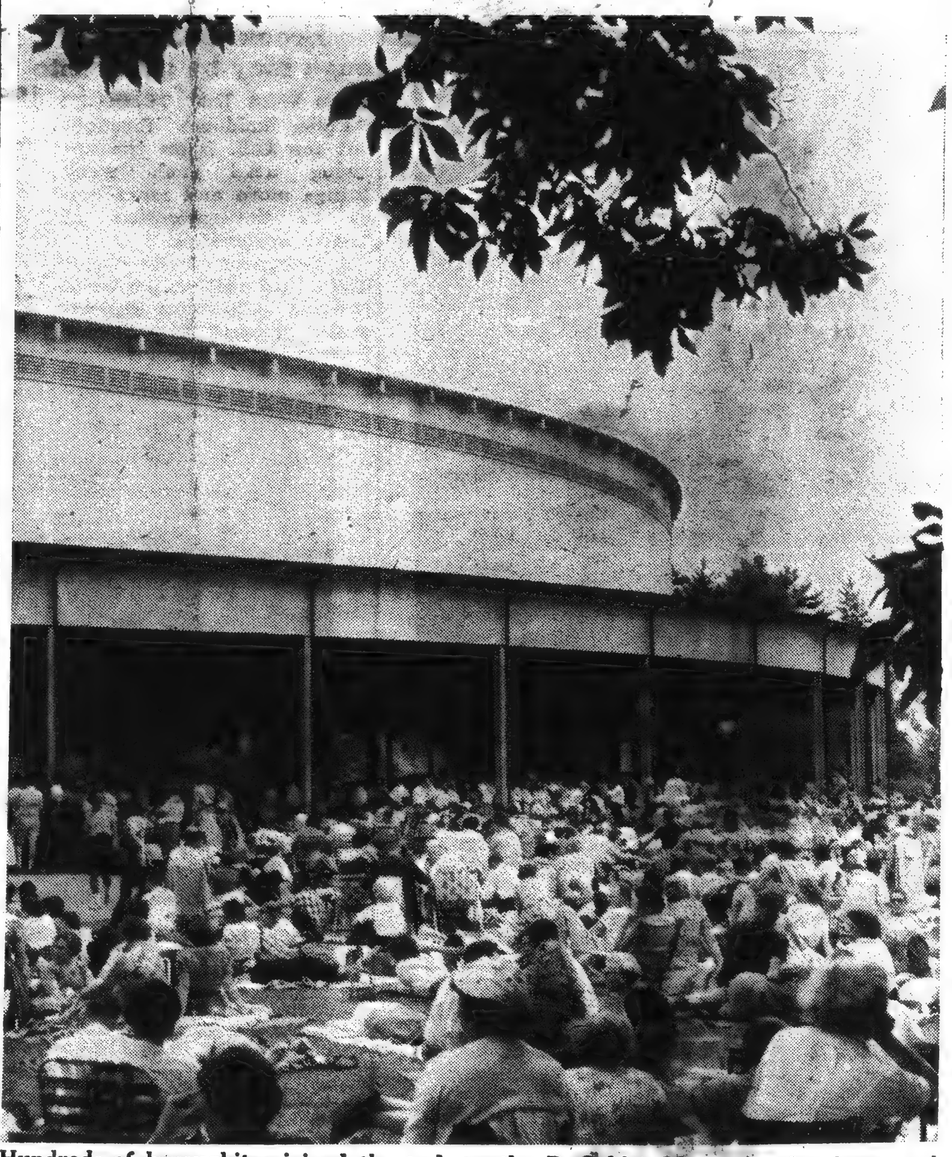
But perhaps more important than anything else was the presence of our genial host, Bill Martin, whose heart-warming smile and inevitable pipe seemed to be everywhere at every moment.

His pleasant conversation, his gracious manner answered the joy in our own hearts at being here under his leadership and inspiration. He did so much to make it a perfect day, a memorable event.

Yes, the tall man you saw everywhere you turned, the one with the short-cropped steel grey hair and self possessed manner shepherding his flock from Brooklyn to their seats, to the right buses, to the train - - seeing that the thousand and one details necessary for a smooth-functioning operation went off ashe had planned so we had nothing to do but revel in the day - - yes, that was Bill Martin of the Brooklyn Academy of Music!

We could go on raving about the concert, the grounds, the shed, the people, the trip, but words would still remain inadequate to the facts. We suggest but one thing:

Do make SURE you're with us when the Brooklyn Academy of Music sponsors its fourth annual excursion to Tanglewood next year!



Hundreds of boroughites joined the trek to the Berkshire Mountains for the annual "Sunday at Tanglewood" sponsored by the Brooklyn Academy of Music. The trip was made aboard chartered trains and box lunches were prepared for each boroughite who made the trip. A reserved seat was also available for the music lovers and a wonderful time was had by all.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 18,203

JUL 21 1959

N. E. Festivals Will Be Theme Of Flower Show

NEW MILFORD—"New England Festivals" will be the theme of the annual flower show of the Garden club of New Milford. The show will be held Aug. 25 at John Pettibone school. The public is invited to attend without charge between 2 and 8:30 p.m.

Townspeople are invited to display the best specimens of their flower gardens in the horticultural classes.

Arrangement classes are for Garden club members only. The eight arrangement classes feature musical, dramatic and athletic events as well as a fair as the theme. Arrangements are to be made based on the following: New London Dance festival, American Shakespeare festival, Falls Village Chamber Music, Boston Red Sox, the Great Danbury Fair, Sherman Players, Westport Country Playhouse, and Berkshire Festival, Tanglewood.

Entries must be placed between 9 a.m. and 10:45 a.m. on Aug. 25. Exhibits are to remain until 8:30 p.m. and are to be removed not later than 10 p.m.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416

JUL 20 1959

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

JUL 16 1959

YWCA Sponsors Tanglewood Trip

Reservations Requested By Wednesday, July 22

Springfield YWCA is sponsoring a trip to Tanglewood on Sunday, the 26th. The program will feature the Boston Symphony Orchestra playing Brahms "Variations on a Theme of Haydn, Brahms "Piano Concerto, No. 2" with Rudolf Serkin as soloist, both conducted by Charles Munch. Aaron Copland's "The Tender Land" suite will also be heard with the composer conducting.

A bus will leave the YW in Howard St. the morning of the 26th at 11 for the performance scheduled to begin at 2.30. Anyone wishing to take the trip can make reservations before Wednesday, the 22d. Only reservations paid for before that date will be included in the trip.

Refreshment stands at Tanglewood are available or box lunches may be taken from home. Mrs. Constance Kimberly will be leader for the trip.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454 224 SAT. 178 789

JUL 20 1959

Music Ramble

196 Pay Visit to Boston Symphony

Special to World-Telegram and Sun.

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The all-day excursion, sponsored by the Brooklyn Academy of Music, was termed "a huge success" by the tour members which included high school students, teachers, secretaries, a financial executive and a Transit Authority engineer.

The group heard Pierre Monteux conduct the orchestra in performances of Rimsky-Korsakov's "Introduction and Wedding March from Le Coq d'Or"; Debussy's "Prelude a l'Apres-midi d'un Faune"; d'Indys "Symphony for Orchestra and Pianoforte on a French Mountain Song, Op. 25," and Tchaikovsky's Symphony No. 5, in E minor, Op. 64."

When William Martin, the academy's director, arrived at Grand Central Station at 8 a.m. yesterday, most of the group had already assembled under a "Brooklyn Academy of Music" sign in the main concourse of the terminal. The train left at 8:20 and arrived at Stockbridge, Mass. at 12:30 p.m. From there, five buses took the passengers to the scenic Berkshire Festival grounds.

The music lovers had more than an hour to eat the box lunches that were distributed. Many also took a walk through the grounds and gardens of the Boston Symphony's summer home, before the concert. About one third of the group chose to hear the orchestra from the surrounding lawns, while others listened from their seats in the acoustically perfect Music Shed which seats 5393 persons.

The train left at 6 p.m. and arrived in New York at 10:25 p.m. Cost of the excursion was $11.50, for adults and $9.50 for children.

Mr. Martin also held a drawing on the train for five Boston Symphony LP records. One of the winners, Albert Kluger, a Transit Authority engineer, said the 'day had been perfect" and he planned to return to Tanglewood soon.

Mr. Martin said excursions to other festivals were being considered by the academy for next year. He also announced that the Boston Symphony Orchestra will begin its fall season at the academy on Nov. 20.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 27 1959

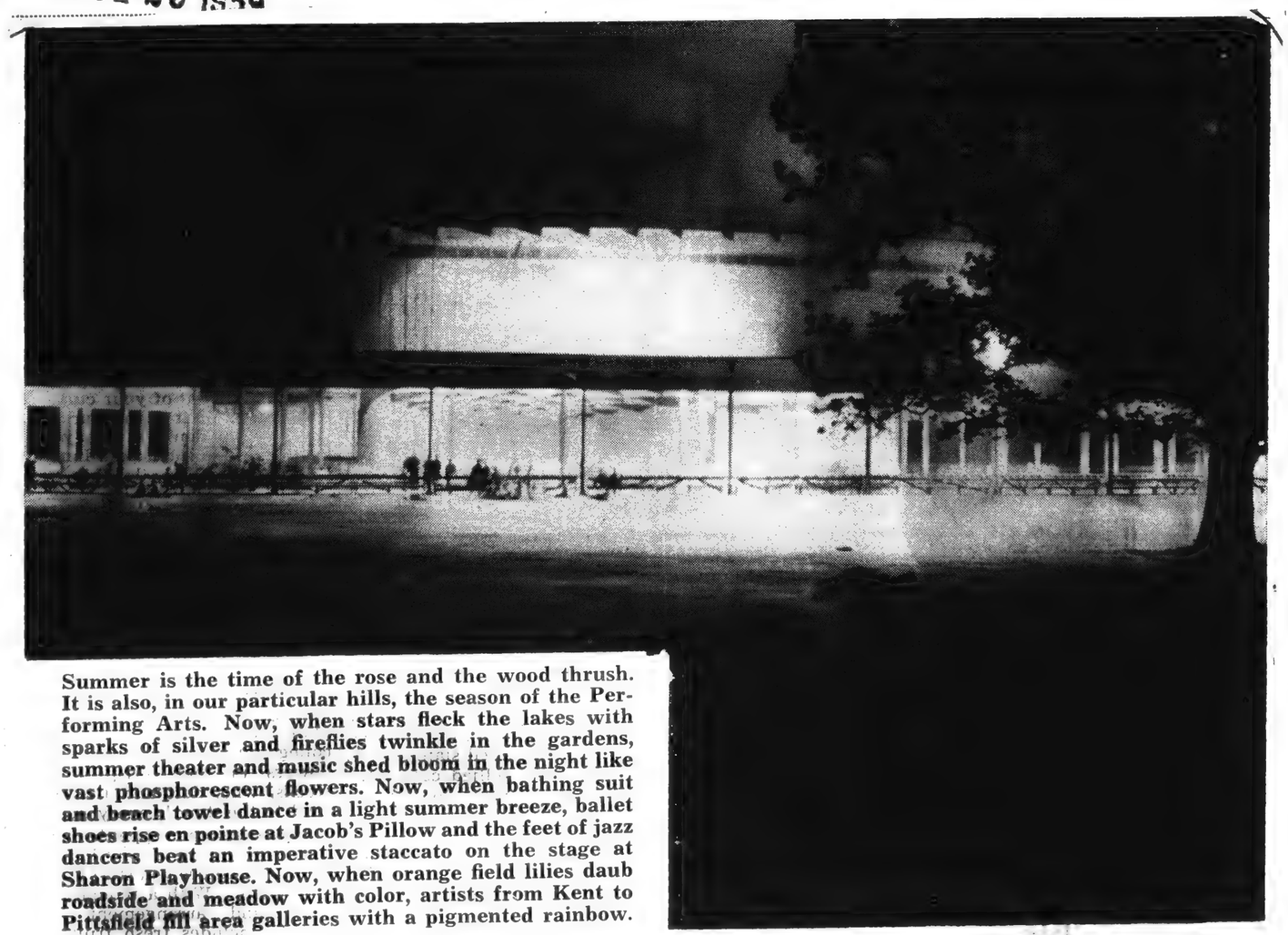
L. K. Millers Entertain for Boston Symphony

Middlebrook

Charles Munch, conductor of the Boston Symphony Orchestra, at right, chats with a former conductor of the orchestra, Pierre Monteux, and Mrs. Monteux of Hancock, Me., at a party yesterday afternoon for the orchestra at the home of Mr. and Mrs. Lawrence K. Miller, 500 Williams St. Mr. Monteux, who is retired conductor of the San Francisco Symphony, will be guest conductor of the Berkshire Festival concerts next Saturday and Aug. 8 at Tanglewood.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

JUL 23 1959



Summer is the time of the rose and the wood thrush. It is also, in our particular hills, the season of the Performing Arts. Now, when stars fleck the lakes with sparks of silver and fireflies twinkle in the gardens, summer theater and music shed bloom in the night like vast phosphorescent flowers. Now, when bathing suit and beach towel dance in a light summer breeze, ballet shoes rise en pointe at Jacob's Pillow and the feet of jazz dancers beat an imperative staccato on the stage at Sharon Playhouse. Now, when orange field lilies daub roadside and meadow with color, artists from Kent to Pittsfield fill area galleries with a pigmented rainbow.

This week's cover of "Summertime '59" exemplifies our theme of the Performing Arts. It is the result of a prodigious joint effort. Roy Lathrop, Summertime's talented young managing editor, drew the background score (which the musical will recognize as a Mozart Sonata). Marianna v. R. Hoogendyk, artist, supplied the masque of drama, the castenets and the artist's tools. Fran Kelsey, photographer and mother of a pair of ballerinas, produced the ballet shoes and violin. The collage was arranged by Mr. Lathrop and Ruth SaRelle, Journal Photographer. Together, these two photographed the arrangement to give our Summertime readers a symbol of the arts in our hill country. Following the same theme, our picture of the week shows the great shell of Tanglewood blooming in the dark of a July night. This was photographed by Roy Lathrop on an evening when Charles Munch was directing Bach in the "big shed".

News-Times (e)
DANBURY, Conn.
Independent
Circ. 18,203

JUL 21 1959

N. E. Festivals Will Be Theme Of Flower Show

NEW MILFORD—"New England Festivals" will be the theme of the annual flower show of the Garden club of New Milford. The show will be held Aug. 25 at John Pettibone School. The public is invited to attend without charge between 1 and 8:30 p.m.

Townspeople are invited to display the best specimens of their flower gardens in the horticultural classes.

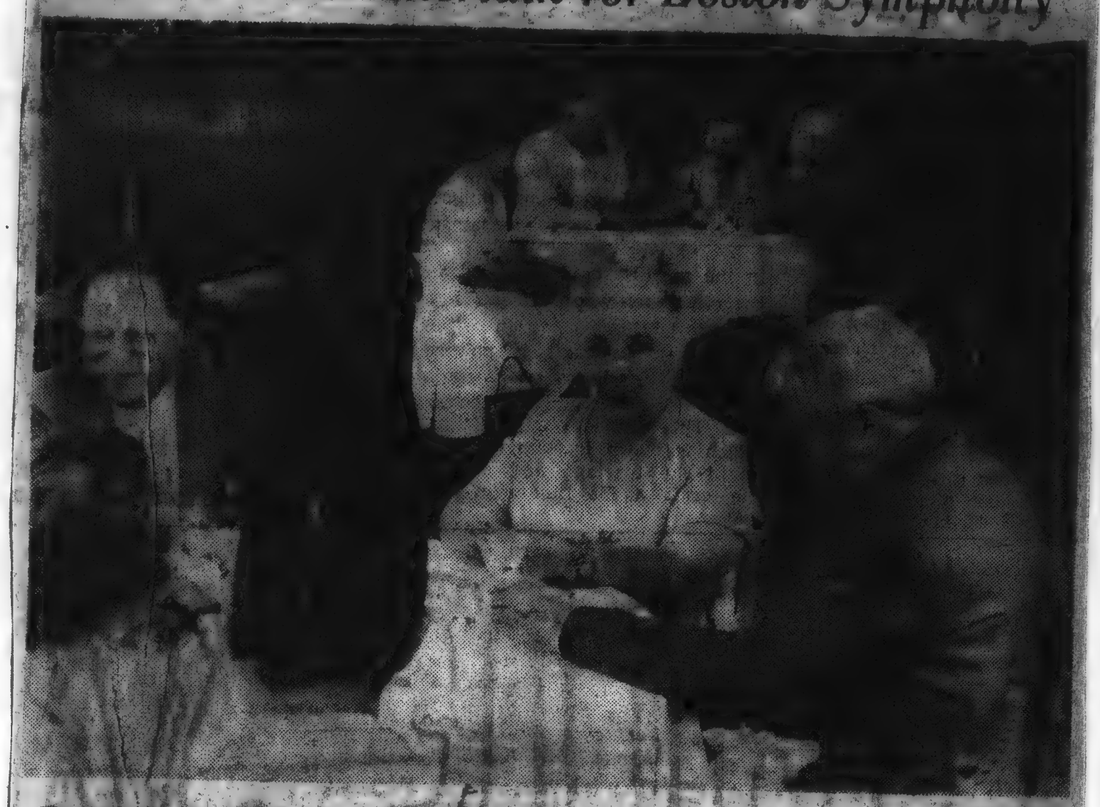
Arrangement classes are for Garden club members only. The eight arrangement classes feature musical, dramatic and athletic events as well as a fair as the theme. Arrangements are to be made based on the following: New London Dance festival, American Shakespeare festival, Falls Village Chamber Music, Boston Red Sox, the Great Danbury Fair, Sherman Players, Westport Country Playhouse, and Berkshire Festival, Tanglewood.

Entries must be placed between 9 a.m. and 10:45 a.m. on Aug. 25. Exhibits are to remain until 8:30 p.m. and are to be removed not later than 10 p.m.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 27 1959

L. K. Millers Entertain for Boston Symphony



Middlebrook

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416

JUL 20 1959

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

JUL 16 1959

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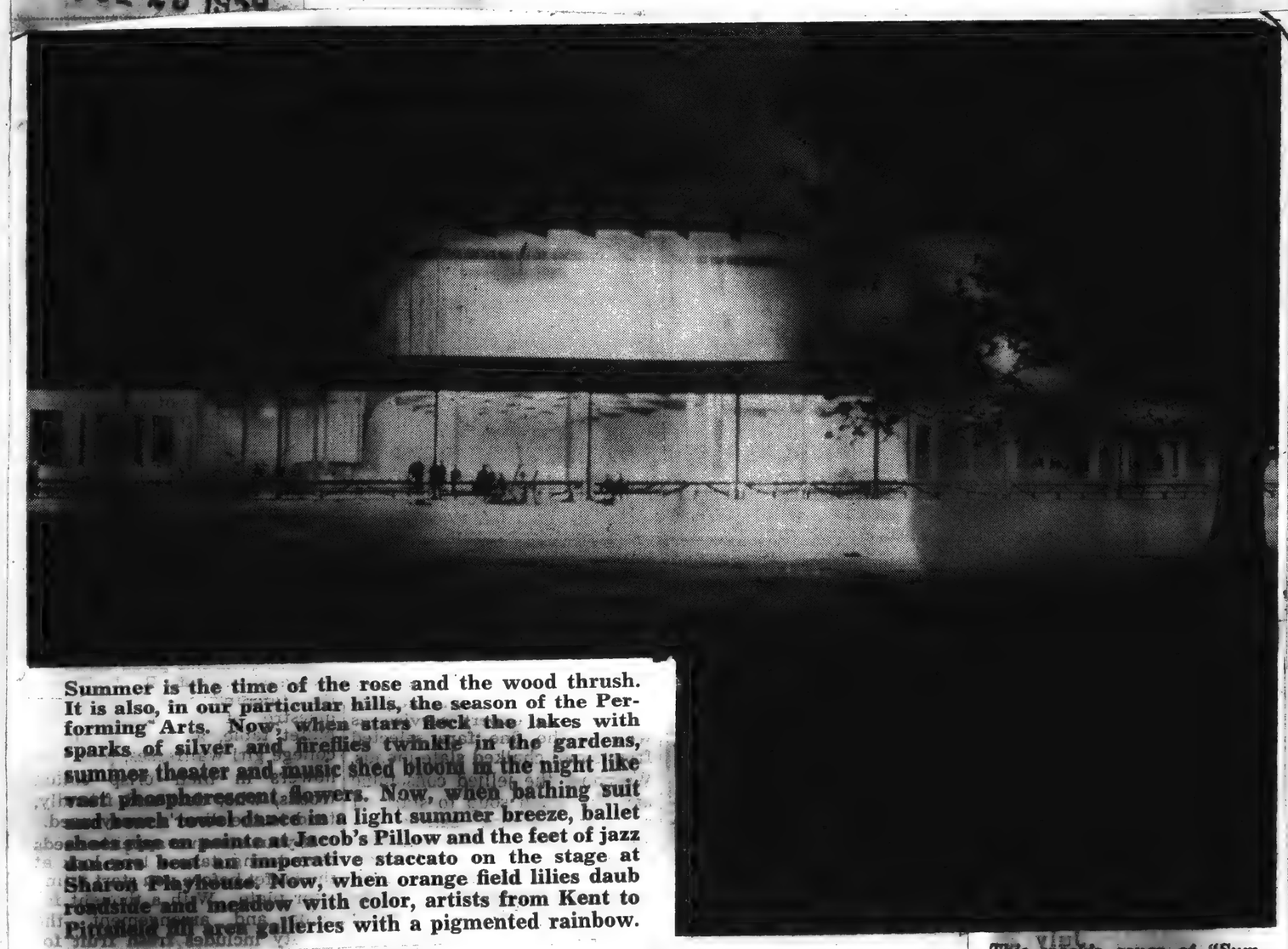
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463

JUL 23 1959



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NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 176,799

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INCORRECT PAGINATION

2104

MUSICA

O maestro Charles Munch, a viúva do maestro Serge Koussevitzky e o casal Eleazar de Carvalho no dia da inauguração da Temporada de 1959 em Tanglewood.

BERKSHIRE FESTIVAL 1959

O Brasil Entre as 20 Nações Representadas

Eleazar de Carvalho

(Especial para o "Diário de Notícias")

LENOX - (Massachusetts) — julho de 1959 — Durante a primeira semana do Festival foram realizados 4 concertos sinfônicos pela Orquestra Sinfônica de Boston e pela Berkshire Music Center Orquestra, regidas por Charles Munch e Eleazar de Carvalho; dois concertos de música de câmera, a cargo do «Quarteto Krolll» e de um grupo de instrumentistas; um seminário sôbre música contemporânea, a cargo do compositor norte-americano Aaron Copland, e uma apresentação do Quarteto de Cordas do Berkshire Music Center, completaram as atividades públicas em Tanglewood, durante uma semana.

Ao lado dessas apresentações públicas que servem de modêlo aos 400 estudantes provenientes de 20 nações, e de quasi todos os Estados Unidos, e que aqui estão aquartelados, são realizadas as aulas intensivas, de 8 da manhã às 5 da noite.

Quem veio aprender a reger em uma orquestra sinfônica, ensaia 3 horas, pela manhã, as obras mais diversas e mais importantes do repertório internacional e, à tarde, a orquestra é dividida em pequenos grupos que se dedicam à música de câmera, enquanto os demais vão preparar as obras que estão sendo ensaiadas (cada grupo de instrumentos com um dos 18 professôres de música instrumental que são os solistas da Orquestra de Boston).

Quem veio estudar regência, dirige a grande orquestra do Berkshire Music Center, pela manhã, e, à tarde, freqüenta a parte teórica do curso, que é composta de análise de partituras, seminário sôbre um tema escolhido, a cargo de um dos alunos, debates a todos os problemas concernentes à técnica de regência, especialmente os aplicados às obras que estão sendo ensaiadas.

Há, ainda, o Departamento Coral onde funcionam cursos para regentes de côro, canto coral, propriamente dito, destinados à execução de grandes Oratórios, Paixões, etc.

No Departamento de Composição, os alunos debatem os problemas da criação musical e, durante a permanência em Tanglewood, escrevem novas obras, que são executadas em público e, quando não, pelo menos o autor tem oportunidade de ouvir sua composição durante um ensaio especial.

No Departamento de Ópera, faz-se tudo: do libreto, à representação. Todos os cenários, costumes, mobiliário, tudo é construido em Tanglewood, inclusive cursos especiais de arte cênica, de comparceria, adereços, além da oportunidade que têm de preparar novas óperas.

O Departamento de Apreciação Musical é destinado a abrigar qualquer pessoa, de qualquer idade ou sexo, que deseje passar suas férias ouvindo música ou participando pessoalmente das atividades do Centro, quer tocando um instrumento, quer cantando.

Isto é Tanglewood.

A Temporada do Berkshire Music Center, dêste ano, foi iniciada com a participação de 3 brasileiros: o autor destas linhas, que há treze anos integra o famoso Centro de Tanglewood e, atualmente, exerce a cátedra de regência, antes ocupada por seu Mestre Sergei Koussevitzky; um jovem regente — Diogo Pacheco — de São Paulo, e um violoncelista, Ítalo Babini, do Rio.

Como merece uma menção especial o trabalho e o progresso que ambos estão desenvolvendo aqui, deixarei para a próxima vez o respectivo relato, que deverá servir de exemplo e estímulo aos indiferentes e incrédulos que só pensam vencer se valendo do «trabalho alheio» ou da «proteção de alguém». Por enquanto, afirmo que os dois jovens representantes do Brasil estão fazendo um bom trabalho para o seu futuro e para o bom nome de sua Pátria.

Hoje, contento-me em ter o prazer de registrar a presença de mais de 15 mil pessoas, que aqui vêm assistir ao fim-de-semana dedicada a Bach, neste pleno sertão norte-americano.

Além do Concêrto de Brandenburgo n. 3; da Suite n. 2, em Si menor, para flauta e Orquestra; da «Oferenda Musical» e da Cantata n. 50, executados no 1º concêrto, foram ainda ouvidos, numa só noite: 2 concertos para 3 pianos e orquestra (ns. 1 e 2); o Concêrto em Dó maior para dois pianos, e dois Concertos para um piano e orquestra; o em Fá menor, n. 5, e o em Ré menor, n. 1. Lukar Foss — o campeão da noite — foi solista dos 2 concertos para um piano e o primeiro piano, nos demais concertos. Bernard Zighera e Ralph Berkowitz, foram os outros pianistas da noite, e Charles Munch, o regente.

No último concêrto, dedicado a Bach, foram ouvidas as seguintes obras: Concêrto Brandenburgo n. 6; Cantata n. 51, sendo solista o soprano Bethany Beardslee, e o trompetista, o nosso conhecido virtuose, Roger Voisin, que o público do Rio conheceu num dos nossos concertos dominicais, e que causou extraordinário sucesso; o Concêrto para violino e oboé, em Ré menor, sendo solistas, o violinista Ruth Casselt, e o oboista Ralph Gomberg, e a Suite n. 3, para Orquestra.

A precisão, a técnica individual e a consciência na execução em conjunto, de cada um dos componentes da Orquestra de Boston, contribuiram para o perfeito acabamento da obra, quer do ponto de vista de qualidade de som, de realização, de matizamento equitativo de «nuances», qualidades que necessitam possuir os componentes de uma orquestra, com os quais o regente irá esculpir, pintar, edificar, enfim, a obra musical escrita para um conjunto sinfônico.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 141,391
JUL 31 1959

in perspective

There's magic in concerts at Tanglewood

A thick summer haze hung low on the green Berkshire hills as The Cook and I drove into the sunset on the Massachusetts Turnpike. We were heading for Tanglewood for our annual summer rendezvous with music, mountains, magic and moonlight.

The magic was the most elusive of all the things we sought, but we knew we'd find it, with luck. It is the mysterious magic that only soft, summer air can work on music from the hundred bows of a great orchestra transplanted to a cool New England hillside on a July night.

Sometimes, the magic can be spoiled and disrupted. It vanished completely for about 2,000 people one Sunday afternoon three years ago, I remember, when a shapely, gum chewing blonde, clad in green tights, with matching cowboy boots and broad brimmed hat, arose and ankled her way through the vast throng sprawled on the Tanglewood lawn, just as the climactic chorale section of Beethoven's *Ninth Symphony* was getting under way. I would have been happy to look at her under most other circumstances, but at the time, I had come to hear music, and the unfortunate timing of her appearance created an effect which was inimical, to say the least, to the spirit of the occasion.

I concluded then, and experience since at the Newport Jazz Festival has borne me out, that the audience often can interfere with the performance in the great American passion for summertime mass culture. Ever since, we have tried to make our visits to the Berkshire Music Festival in the evening, on the theory that there are fewer visual distractions at the night concerts. I am happy to report that the theory has been proved, and that the magic is much more accessible under cover of darkness—preferably if there is a hazy summer moon overhead.

Our pilgrimage to Tanglewood was on just such a night this year. There was moonlight, but not too much; just enough to cloak the vast natural amphitheater in a soft, enchanted half-light. There was a breeze, again not enough to distort, but just enough to soothe.

The Boston Symphony at Tanglewood in 'resplendent white jackets'.

Gone were the clatter of the concert hall, the clouds of intermission smoke, the stuffy air and the distracting babble. Gone, too, was the pretentiousness of uncomfortable concert garb. Nature, in her simplicity, was reducing the concert to a matter of straightforward communication between the performer and the listener, with as few distractions as possible. That, of course, is the only way music should be heard, anyway.

Slowly, the members of the Boston Symphony filed onto the distant stage, their resplendent white jackets adding to the air of lightness and comfort. They were followed by the soloist of the evening, the violinist Isaac Stern, and by Dr. Munch, the conductor. As they took their places at the center of the stage, an unbroken hush settled over the vast audience of nearly 10,000 people.

Then the music began, and such music it was! The work was Tchaikovsky's *Violin Concerto in D Major*, a difficult and challenging work that displays the full range of the soloist's skill. In the hands of such great performers and under the spell of nature's own resonance, the effect was not lost. The violin soared out of rollicking, lusty rhythms to the slenderest pinnacles of sound. Its tone carried true and clear over the heads of thousands, to the tops of the circling trees and into the darkness beyond. Echoing it, the solid, full-throated orchestra spoke the heart and soul of 19th Century Russia.

This was more than just another concert, savored for the moment and then forgotten. This night had been exciting and moving because the communication between performer and listener had been so nearly perfect. The performance would have been good anywhere, but it was, I decided, the alchemy of nature which made the ultimate difference; it was nature which stripped the occasion of pretense and stuffiness and soothed into forgetfulness the problems of the day. It was nature which masked all the distractions.

The end result was that every listener seemed to feel that the orchestra was playing for himself alone—which, I suppose, is the real key to artistic appreciation. This was, precisely, the magic we had hoped to find. It was worth the trip.

L. P.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

JUL 29 1959

Portrait of Pierre Monteux, by Irwin D. Hoffman, on view in a display of Hoffman paintings at the Southern Vermont Art Center in Manchester. Mr. Monteux will conduct the Boston Symphony concerts at Tanglewood on Aug. 1 and 8.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

AUG 1 1959

The Social Whirl

Symphonic Ensemble Without Music

THE musician's lot in the Berkshires is not exclusively practice and performance. More than 200 musicians and their friends attended a Sunday afternoon cocktail party and outdoor buffet given by Mr. and Mrs. Lawrence K. Miller of Pittsfield for the Boston Symphony Orchestra and members of the Tanglewood staff. Here are some pictorial passages from Sunday's intermezzo.

Cellist Parronchi, first violist de Pasquale, and Brazilian conductor de Carvalho plan raid on buffet supper tables.

Harpist Bernard Zighera and pianist Nicole Henriot-Schweitzer

Photos by Middlebrook

Nonmusicians also attended the Miller party. Tokyo Fulbright scholar Shioya and his wife gaze speculatively at the festive scene on the lawn before them. Shioya is studying surgery at Albany City Hospital.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

0.47
AUG 1 1959

Radio and TV Broadcasters Mapping Tanglewood Plans

TANGLEWOOD — Representatives of the radio and television stations which broadcast Boston Symphony Orchestra concerts arrived at Tanglewood last evening and will remain through tomorrow to discuss plans for the coming season. Approximately 40 representatives are present from stations in three categories: Educational radio and television; stations which broadcast the delayed tape concerts of the Boston Symphony Transcription Trust; and foreign broadcasters. Today they had informal discussions with the orchestra management on plans related to their respective areas and attended the open rehearsal this morning of the Boston Symphony Orchestra in the Music Shed.

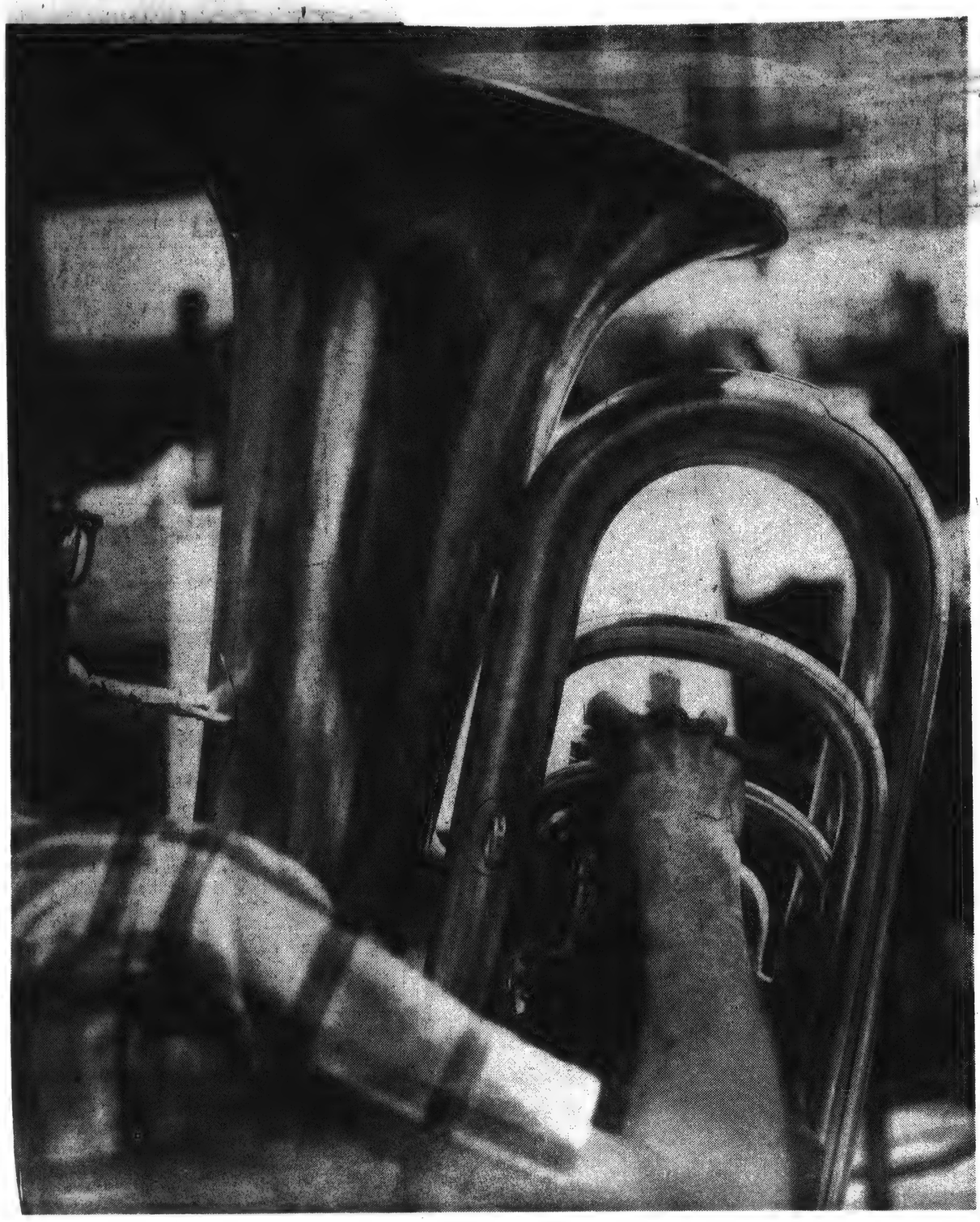
Buffet Supper Tonight

The radio-television representatives and their wives are also attending the weekend concerts of the Boston Symphony. This evening the Boston Symphony Orchestra will entertain the representatives and their wives with a buffet supper at Heaton Hall in Stockbridge.

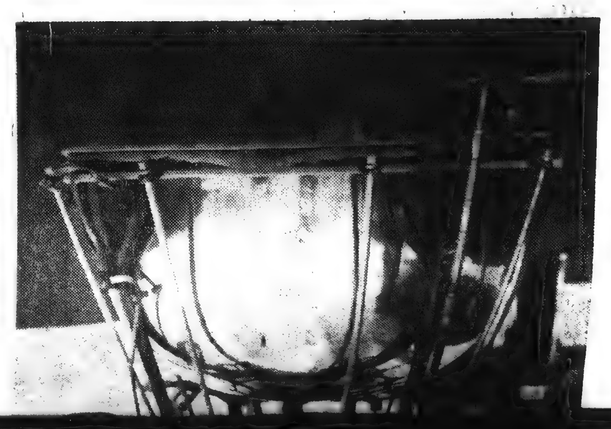
Radio and television representatives present this weekend are Jerome Adler, David Davis, Hartford Gunn, Greg Harney, William Pierce and Jordan Whitelaw, WGBH, Boston; Richard L. Kaye and Theodore Jones, WCRB, Boston; Marshall Manis, WXHR, Boston; John Thornton, Concert Network, Boston; Martin Bookspan, Elliott Sanger and Alfred Simon, WQXR, New York City; Charles O. Wood, WGMS, Washington, D.C.; John Cassidy, Albert Fredette and Miss Jeanne Roper, WAMC, Albany; James Baker, WFMR, Milwaukee; Norman Pellegrini, WFMT, Chicago; Miss Anne Pomex and Mrs. Basil Thornton, Broadcasting Foundation of America; Hebert Grokin, Good Music Broadcasters; Margaret Cherkazian, Robert Hudson, Warren Kraetzer and Don Wood, National Education Television and Radio Center; Miss Donna Hamida, Olmsted Sound Studios Inc., New York City; Mrs. Marion Rouse, British Broadcasting Corp.; and Miss Judy Smirnoff, Sudler and Hennessey, New York City.

TIGHT BINDING

—The Berkshire Eagle, Saturday, Aug. 1, 1959



Photographed by
Clemens Kalischer

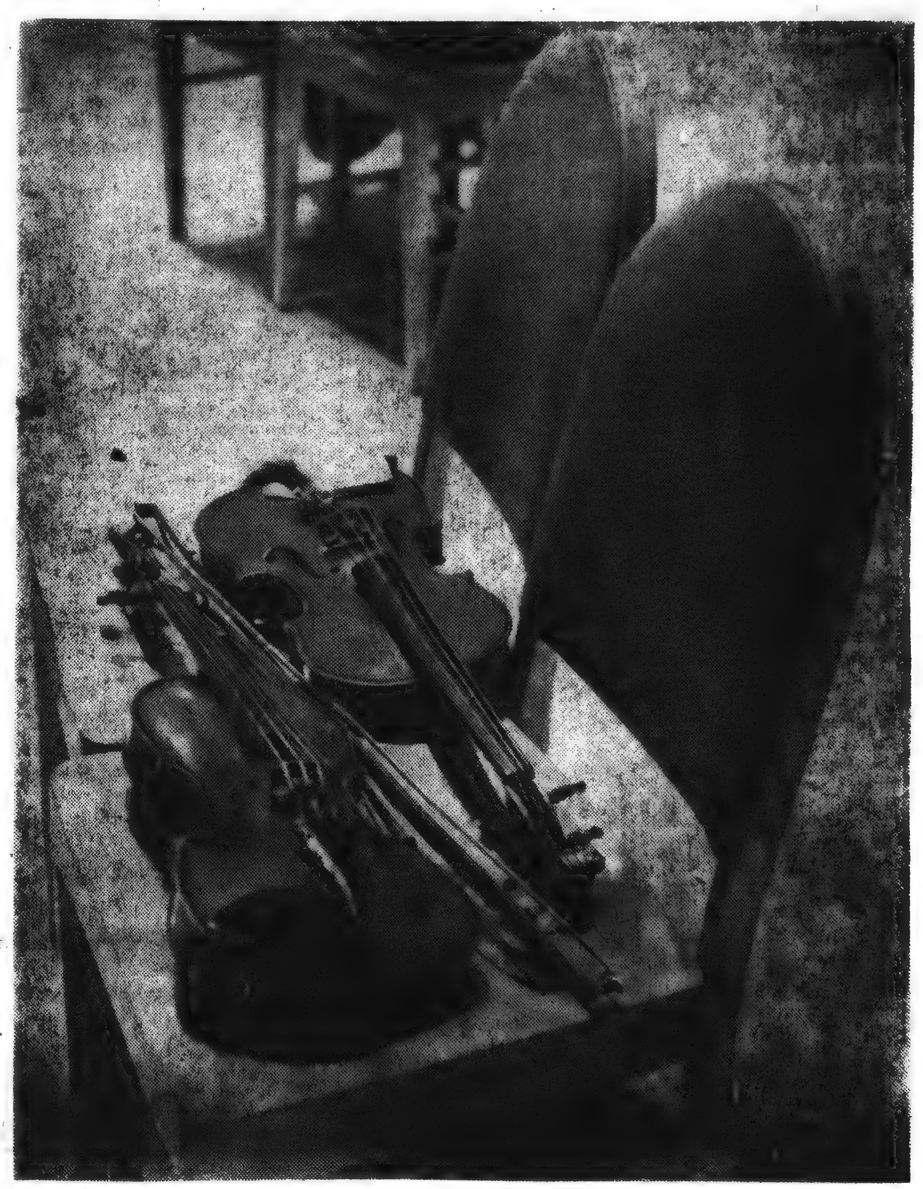


Instrumental Personalities

BESIDES tourists, natives, insects and musi-
cians, instrumental visitors flock to Tangle-

Instrumental Personalities

BESIDES tourists, natives, insects and musicians, instrumental visitors flock to Tanglewood each summer. They vary as much in size, shape and personality as humans do. A drum can resemble a pudgy toad, as a man can. Violins may relax prone, side by side. Violas have their chatty moments. Photographer Clemens Kalischer here offers random pictorial comment on the character of various instruments.



TIGHT BINDING

214

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

AUG 8 - 1959

Musical Chefs: What's Cooking at Tanglewood

By STUART AUERBACH

Members of the Boston Symphony Orchestra are virtuoso performers on the range as well as on the stage.

These cook-musicians bring an international flavor to their culinary achievements. The same artistry they use in getting the last nuance from a Beethoven symphony is used in getting the most delicate tastes in their cooking.

An informal check around Tanglewood shows some of the leading cooks to be Roger Voisin, principal trumpet player; James Stagliano, principal horn player; and Joseph de Pasquale, principal viola player.

Although not a BSO member, Eleazar de Carvalho, head of the conducting department at the Berkshire Music Center at Tanglewood, is also an accomplished chef.

Mr. Voisin, who is of French descent, learned to cook wedged between the stove and refrigerator of his mother's kitchen. His mother, however, became proficient as a cook not in France but in Boston, where the Voisin family migrated in 1928.

Neither Mr. Voisin's mother nor father spoke English well, so they went to the library to get books in French. The couple didn't dare look for books in the stacks, and the only French books on the open shelves were cookbooks. It was through this exposure that Mr. Voisin's mother became interested in *La Grande Cuisine*.

Mr. Voisin's special dish is lobster *a l'Americaine*, which takes him most of a day to prepare. A favorite hors d'oeuvre when he and his wife entertain at their cottage at Mahkeenac Shores is egg in aspic.

Egg in Aspic

Heat canned consommé and add a package of gelatin to make sure the consommé will jell. Put a small amount of liquid consommé in the bottom of a small dish and allow to harden. Place three whole parsley leaves on top and cover with more liquid consommé. When that layer jells place a poached egg on top and fill the dish with consommé. Chill. Turn the jellied egg onto a plate with the parsley leaves on top.

Mr. Stagliano brings an Italian tradition to his cooking. He also loves to cook outdoors in the summer and is now building a patio, barbecue pit and smokehouse for his house on Stockbridge Road in Lenox. When the smokehouse is finished, Mr. Stagliano will cure his own hams, bacon and turkeys.

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In a skillet heat olive oil. Brown chopped onions and garlic in the oil. When the onions are brown, add the meat mixture. When the meat starts to brown, add a half-cup of Bordeaux wine. Simmer or let slow fire until done.

Auerbach

Trumpeter Roger Voisin stirs a soupcon of flavoring into a simmering saucepan.

ADVERTISING AGE
CHICAGO, ILL.
W. 43,376

AUG 3 1959

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John N. Burk,
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NORTH ADAMS, Mass.
Independent
Circ. 13,085

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Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,678

AUG 13 1959

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TIGHT BINDING

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
AUG 8 - 1959

Musical Chefs: What's Cooking at Tanglewood

By STUART AUERBACH

Members of the Boston Symphony Orchestra are virtuoso performers on the range as well as on the stage.

These cook-musicians bring an international flavor to their culinary achievements. The same artistry they use in getting the last nuance from a Beethoven symphony is used in getting the most delicate tastes in their cooking.

An informal check around Tanglewood shows some of the leading cooks to be Roger Voisin, principal trumpet player; James Stagliano, principal horn player; and Joseph de Pasquale, principal viola player.

Although not a BSO member, Eleazar de Carvalho, head of the conducting department at the Berkshire Music Center at Tanglewood, is also an accomplished chef.

Mr. Voisin, who is of French descent, learned to cook wedged between the stove and refrigerator of his mother's kitchen. His mother, however, became proficient as a cook not in France but in Boston, where the Voisin family migrated in 1928.

Neither Mr. Voisin's mother nor father spoke English well, so they went to the library to get books in French. The couple didn't dare look for books in the stacks, and the only French books on the open shelves were cookbooks! It was through this exposure that Mr. Voisin's mother became interested in *La Grande Cuisine.*

Mr. Voisin's special dish is lobster *a l'Americaine,* which takes him most of a day to prepare. A favorite hors d'oeuvre when he and his wife entertain at their cottage at Mahkeenac Shores is egg in aspic.

Egg in Aspic

Heat canned consommé and add a package of gelatin to make sure the consommé will jell. Put a small amount of liquid consommé in the bottom of a small dish and allow to harden. Place three whole parsley leaves on top and cover with more liquid consommé. When that layer jells, place a poached egg on top and fill the dish with consommé. Chill. Turn the jellied egg onto a plate with the parsley leaves on top.

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TIGHT BINDING

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 28 1959

Tanglewood Pick-up: Of Corsets Trash

By JOHN VON HARTZ

TANGLEWOOD — A groundskeeper found a corset on a box seat at the Shed here a little while ago, but no one ever stepped forward either to report it missing or to claim it. One might suppose that a woman bold enough to wriggle out of her corset publicly would not be too shy to report the garment missing.

Others who lose things—items perhaps not so personal as a corset—are quick to report them, according to James F. Kiley, superintendent of grounds for the Berkshire Music Festival.

Mr. Kiley and his dozen-man staff have found a bizarre variety of objects, some by request of distraught losers. Last year a brooch was found accidentally by one of the men who was cleaning up the grounds. It was turned over to Mr. Kiley, who soon found the frantic owner.

* * *

It turned out that the brooch was worth a cool five grand. The groundskeeper — who had mistaken the bauble for one of Woolworth's best—was given a $10 reward by the owner.

One day last year Mr. Kiley was confronted by a girl who said she had lost one of her contact lenses. He and his men combed the lawn where the girl had been enjoying the music and lo, the lens, which was half of a $275 pair, was found.

The girl gave the finder a one-dollar tip.

Finding loose change is not uncommon, although the men say that people are more sensible about losing money these days. A few years ago it was nothing to gather several dollars in change. Now the total is much lower.

Also, different nights yield different returns. A safe corollary might be that Saturday night audiences loose more change than Friday audiences.

Why music lovers thrash around on the grass more on Saturday night than on the night before is a matter best left to a panel of experts.

Some insights into the nature of the Tanglewood visitor can be gleaned by anyone who wishes to pick through morning trash on the greensward contiguous to the Shed.

Before you go trash picking, however, a word of warning—get there early. The grounds crew is proud of its rapid and thorough cleanup. Usually the grounds are impeccably trashless Saturday and Sunday mornings by 10.

Some notes on a typical Sunday morning cleanup:

1) Although empty beer cans abounded, there was only one copy of the New York Daily News.

2) Several empty wine bottles were strewn about. The fanciest contained Vin d 'Or Cognac, vintage 1942.

3) The flocks of birds that swoop around Tanglewood must dine rather well on weekends: nice dry, old sandwiches—and a nip of flat beer to chase them down.

4) Berkshire Week issues dot the lawn like throw rugs. They make good nests for grassers, and they're free.

* * *

Aside from trash cleanup, Mr. Kiley and his staff maintain the grounds, mow the lawns, do some painting and generally keep everything in shape.

Someone once told Mr. Kiley, "Dr. Munch sells beautiful music, you sell the beauty of the grounds."

A native of West Stockbridge, Mr. Kiley, came on the Tanglewood job through an ad in The Eagle in 1949. He was made foreman after two months on the job.

He was named superintendent last November when Ward J. Gaston retired from the post after 27 years with Tanglewood.

Mr. Kiley takes great pride in the grounds, and this year, with his wife's help, he planted flowers near the new cafeteria and the Lion's Gate. His wife, the former Barbara Buckler, whose father is proprietor of Buckler's hardware store in Stockbridge, heads the lost-and-found department.

* * *

According to Mr. Kiley, the trash season is now really beginning. He said crowds are smaller and more careful with their rubbish during the Bach and Mozart weekends (the first two this season) but the waste begins to mount with Berlioz and Beethoven and the crescendo comes with Tanglewood on Parade.

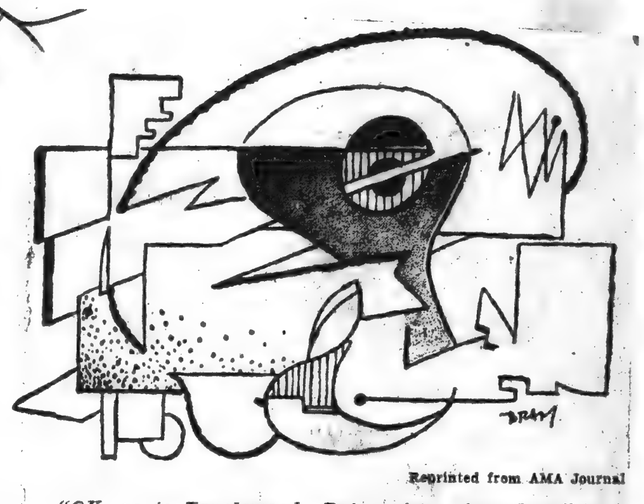
"It takes us all day to clean up after the Parade," Mr. Kiley said with the pride of a man who knows he can meet the challenge soon to come.

Since few things are reported stolen at Tanglewood, it may be said that the patrons are not light-fingered. But they must be light-footed. Mr. Kiley said that the most amazing thing to him is that eyeglasses are often found unbroken near the main gate the morning after thousands of persons have trampled by.

Now if we could just keep the corsets where they belong.

Tague

After Kiley's cleanup, the Tanglewood lawn is fit for a snooze.



Reprinted from AMA Journal

"OK, go to Tanglewood. But you're going alone."

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

JUL 28 1959

Down-County Motels Boom; Area Traffic Said Below '58

Northern Berkshire motel operators are not quite as cheerful about this summer's tourist business as their down-county brethren.

That was indicated today after publication of a report by the Berkshire Hills Conference showing that tourist business in the Berkshires had increased 15 to 20 per cent over last year's all-time high.

Seven Queried

Three North Adams and four Williamstown motels were queried this morning and with the exception of two, gave a general picture of business falling off. Two of the Williamstown motor inns said business could not be better and that people were being turned away regularly.

The other Williamstown motels and three local motels, however, stated that tourists were definitely fewer in number than last year, although certainly not at an unhealthy low.

The main reasons cited for the decline in tourist trade this summer were the complications arising from road construction in North Adams and the establishment of the Massachusetts Turnpike in the southern part of the state.

One motel manager operating on the Mohawk Trail said that there has been a noticeable cut-down in traffic on the Trail. This opinion agrees with periodic traffic meter checks made on roads leading in and out of North Adams.

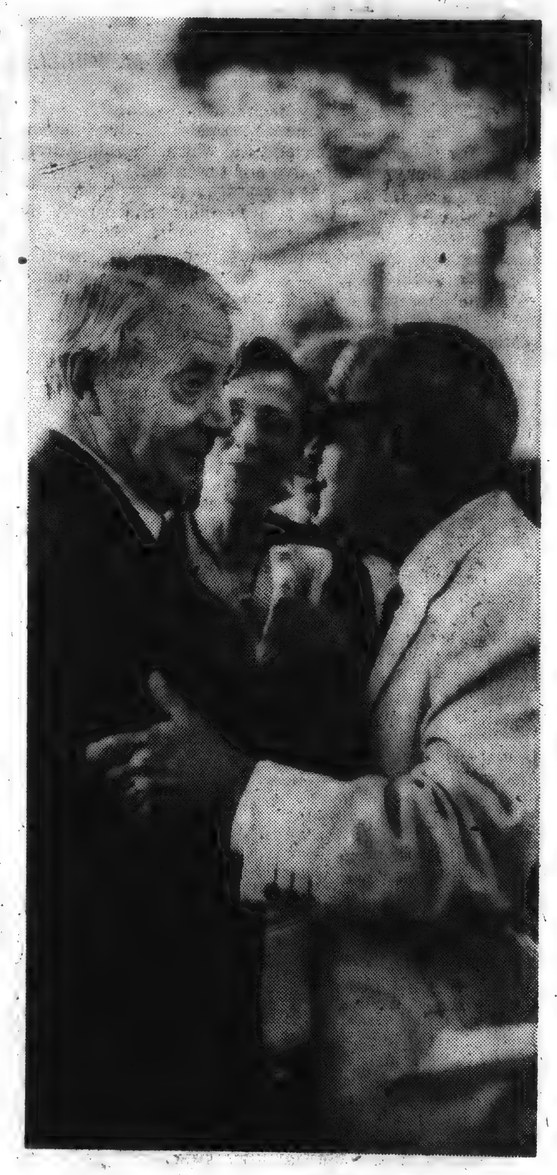
Good Weekends

All the motels and several restaurants and inns contacted, however, said emphatically that business is always good on the weekends.

John F. Downing, executive director of the Berkshire Conference stated in the survey that what was most pleasing was that "many of our innkeepers and resort owners are now getting advanced bookings after Tanglewood, which extends the season."

County managers repeatedly this summer have noted the increase of attendance at Tanglewood, Jacob's Pillow, the summer theaters and other part-time Berkshire attractions in showing the rise in their own tourist business.

UTICA OBSERVER DISPATCH 7-9-59



Character Study

Charles Munch, left, is a familiar figure at Tanglewood. The fascinating Frenchman is director of the Boston Symphony and conductor of the summer festivals. He has served as director of the Berkshire Music Center since the summer of 1951. The world-reknown musician has a home in Paris, France and another in Milton, Mass.

Photos by DANTE O. TRANQUILLE

High Above Housatonic Waters

Nestled peacefully in Massachusetts' Berkshire Mountains is the picturesque summer home of the Boston Symphony Orchestra. Tanglewood, situated at Lenox, is a calling card for hundreds of tourists each year. The tranquility of the mountains, entwined with the beauty of the symphonic offerings, make Tanglewood the perfect retreat for music-lovers. Only a three hour drive from Utica, Tanglewood is the major summer event of its kind in Eastern United States. Lenox, long a summer and autumn resort town on the west boundary of Massachusetts, has been associated with such prominent men and women as Nathaniel Hawthorne, Henry Ward Beecher, Catherine M. Sedgewick, Harriet Hosmer, Fanny Kemble and Marion S. Cummins. The last concert of the season is being conducted this weekend.

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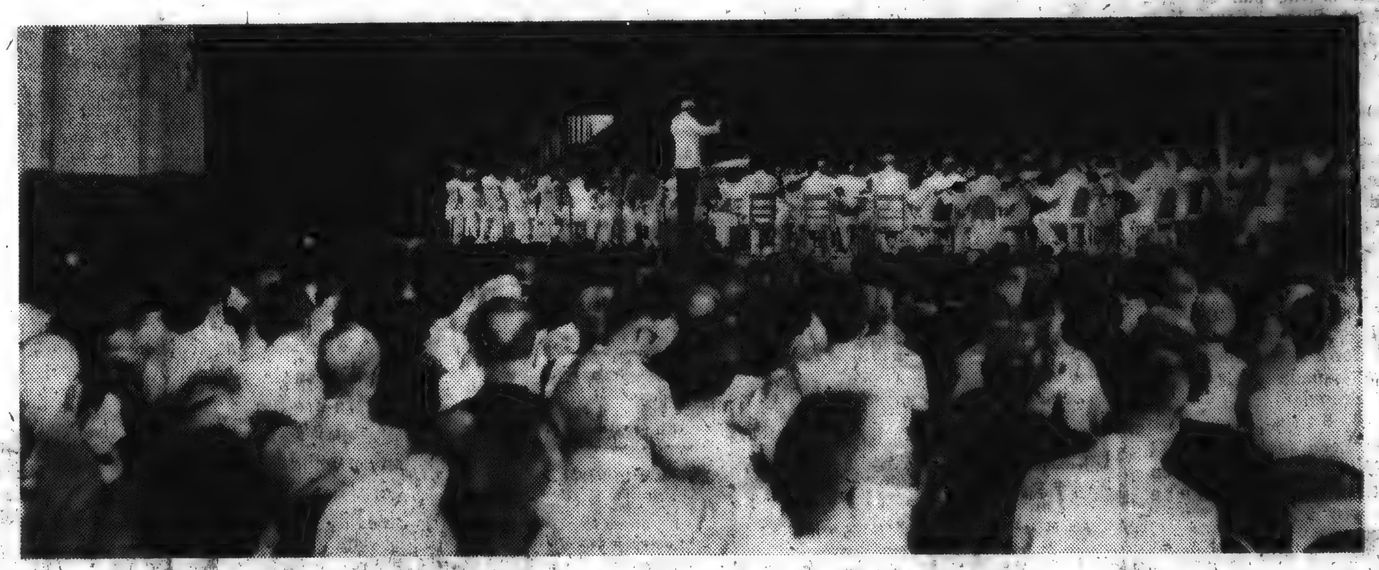
Artist at Work

Typical of the cosmopolitan scene at Tanglewood is this young artist reproducing the beautifully wooded entrance to festival grounds. Mode of dress is uninhibited, reflecting the particular mood of the individual. Bare-footed college girls, goat-eed gentlemen and mink-stoled women punctuate this unigue montage.

Mood Music for Relaxation

Relaxed listening is the philosophy of Tanglewood patrons. Some prefer to listen out of doors, as witnessed by the sprawling throngs in the immediate area of the theater. Many make it an all-day affair, accompanied by small fry, picnic lunches and the usual paraphernalia. Refreshments may be obtained on the birch-studded grounds, also providing a covered picnic table area.



Baton Rises in Hushed Concert Hall

Assembled in the circular, open-sided concert hall, a sudden calmness permeates the theater as Charles Munch raises his baton to the massive assemblage of white-suited musicians. All eyes are focused upon this figure atop the podium. Orchestra is distinguishly situated below a mammoth, web-like structure designed for accoustical effects. Warm breezes drifting from the Housatonic River below, offer refreshing relaxtion in the afternoon sun.

2184

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

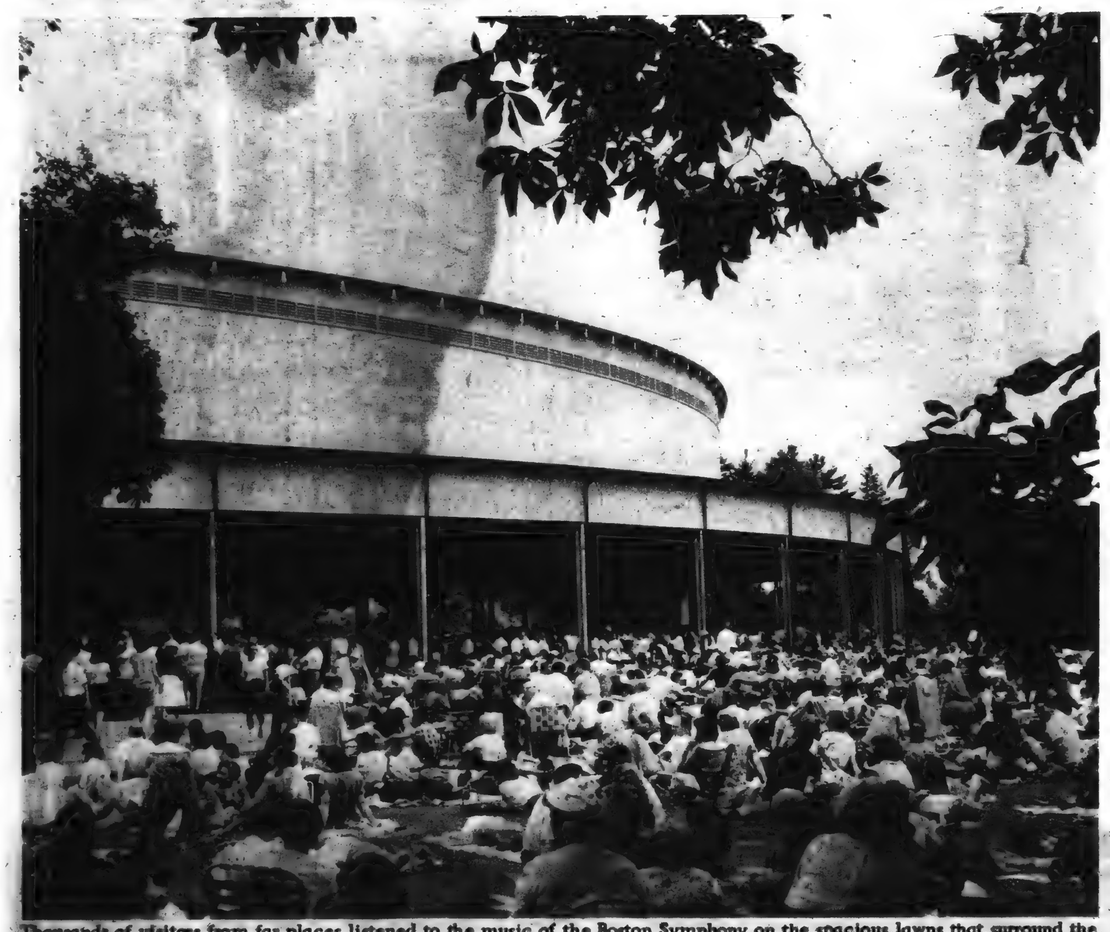
AUG 16 1959

Shown in an attitude of deep concentration is Dr. Charles Munch, distinguished director of the Boston Symphony. Picture was taken as the symphony rehearsed for a major Shed concert.

A new addition to Tanglewood facilities this year was this new acoustical anopy in the great Musi Boston as a memorial to her late husband. This picture was secured as the first full orchestra c Boston Symphony conductor Dr. Charles Munch.

Tanglewood M

The sweeping lawns of Tanglewood, Lenox, site of the annual Berkshire Music Festival of the Boston Symphony Orchestra, are deserted, now that the Festival season has come to a close. But music lovers from every corner of the Connecticut Valley preserve treasured mem- ories of concerts at the hei revive a will rec moments



Thousands of visitors from far places listened to the music of the Boston Symphony on the spacious lawns that surround the Tanglewood Music Shed.

These bicycles comprised a study in patience as Tanglewood

they awaited the ret concert of a Sunday a

...his new acoustical canopy in the great Music Shed. It was the gift of Mrs. Edmund H. Talbot of ...ure was secured a... the first full orchestra concert of the season was played under the direction of

...lewood Memories

...of Tanglewood, Lenox, ...shire Music Festival of ...Orchestra, are deserted, ...season has come to a ...from every corner of ...reserve treasured mem-ories of the musical delights of the Tanglewood concerts they attended. These pictures, taken at the height of the colorful Festival season will revive a host of happy memories for readers who will recognize familiar Tanglewood moods and moments in the subjects they portray.

Students like these held informal practice sessions on the lawns of Tanglewood during the sun-splashed mornings of golden summer days.

...in patience as they awaited the return of their youth hostel owners from the delights of a Tanglewood concert of a Sunday afternoon.

This is a portrait of three generations at Tanglewood as the Pottle family, all musicians, enjoy a musical interlude on a Tanglewood lawn. Left to right are Russell, Ralph, Sr., Mark, Ralph, Jr., and Gary Pottle.

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South Berkshire Weekly BERKSHIRE EAGLE SPRING 1959

Service for Summer Visitors

By Frank V. McCarthy

STOCKBRIDGE—Some of those who are summer visitors to the Berkshires have personal friends in the area who will arrange a place for them to stay, answer questions or even play full-time host.

To the great majority of tourists, however, the Berkshires are no more familiar than many other stretches of geography north of New York or west of Boston. To make these people feel more at home, the major South Berkshire communities have tourist information booths.

The great summer attractions of the Berkshires are still about three weeks off, but all except one of the information booths are already operating. Besides serving a few early comers along the tourist trails, the booths are registering rooms and in general laying the groundwork for the summer season.

* * *

WHEREAS the chief function of the Berkshire Hills Conference is to attract vacationers to the whole county, chief function of the tourist information booths is to guide them after they arrive in South Berkshire.

Of all the services rendered, the most important for both the visitor and the community is generally the renting of rooms. Each booth is a clearing house for overnight accommodations available in the area—particularly those available in private homes.

The prices of these rooms range from $3 to $20 a night, depending upon the size of the room, the richness of the appointments, the privacy of the bath and the nerve of the homeowner.

Registration fees for these rooms are the chief source of income for the booths. Another source at some of the booths are contributions left by tourists in baskets or boxes put out for this purpose.

Only one of the booths, that in Lenox, has a cash balance at the end of the year. According to members of the Lenox Kiwanis Club, which sponsors the booth, it nets about $400 a year.

* * *

SPONSORS of the booths in Lee and Great Barrington are the Chambers of Commerce serving those communities. The information service in Stockbridge has just been taken over by a group of guest house operators who hope to reorganize the service so that it will pay its own way.

During recent summers, tourists asking questions which the average layman could not answer were directed to the town office. The office became the local information center and the service was provided by the town secretary.

As this tied up the town secretary as well as the only telephone available to police and other departments in the town building, Stockbridge guest house operators hope to be able to set up a tourist information service similar to that operated in other area communities.

To do this, the guest house operators decided this year to charge a modest registration fee of 50 cents per room. For whatever amount is raised this year, matching funds will be sought from the town at the next annual meeting.

It is hoped that in the future, the tourist information service in Stockbridge may not only have its own telephone, but also its own quarters. In the meantime, those traveling through town will note that the tourist information sign is hanging in front of the town office.

McCarthy

Tourist information bureau at Stockbridge is located in the town office building facing the sidewalk on Main Street there.

* * *

THREE OF South Berkshire's tourist information booths opened within the past month and the booth in Lee will open July 1. However, mail has been coming into the Lenox and Great Barrington booths since last February.

Many of the inquiries received are answered simply by mailing back one of the several brochures available. Other letters ask such questions as, what is the name of that nice old lady who operates the white clapboard guest house with the three evergreens out front which is on the street that goes by the golf course? Obviously, this sort of inquiry requires a written reply.

There is also the advance mail from the people who would like to make one Saturday night reservation at the height of the Tanglewood season, but who would rather not make a deposit. Too often, people making such reservations don't show up so the information booths generally disregard these requests.

In the matter of distributing brochures, the Great Barrington booth mails out several thousand each year. Of the 7,000 copies printed this year of a Southern Berkshire Chamber of Commerce brochure called "Beauty Spot of the Berkshires," only 1,300 remain. The rest have been mailed to various locations in the United States, Canada and England — mostly in response to requests.

* * *

AFTER THE SEASON opens, the chief function of the tourist information booths is still arranging room accommodations, although the Great Barrington booth also does an unusually large amount of providing general information.

By the time Tanglewood begins, the Lenox booth usually has over 200 rooms in local homes registered. On the big concert weekends, every room registered is usually filled by Saturday afternoon, and sometimes by Friday evening.

On busy weekends, the Lee booth not only fills every room available in that town but also accommodations registered from Otis, Becket and Tyringham. Lee has a total of 130 private homes registered.

The Great Barrington booth usually has about 40 private homes registered as well as 25 to 35 hotels and motels. So far this season, Stockbridge has registered 20 guest rooms.

In addition to finding rooms, all booth attendants are frequently asked to recommend good restaurants or to tell where there are public beaches, golf courses, tennis courts, places of amusement or just a nice view of the countryside.

Each booth also has its collection of unusual requests, such as the lady who wanted to buy a duck, the youth who wanted to know what woods were good to sleep in or the father who wanted to find a kitten to bring home to his daughter.

* * *

WITHOUT THE TOURIST information booths, much of the room rent would be lost by which area homeowners now manage to fix the roof, install new plumbing or just pay their taxes.

There would also be the loss of employment to those who receive pay for staffing the booths.

Thirdly, most new visitors to the area wouldn't know where to begin finding their way around. There are also the former visitors who turn up year after year to ask new questions about the Berkshires.

The tourist information booths extend their hospitality to those just passing through these hills as well as those planning to stay. If the tourist is just passing through this time, perhaps he and his family will look forward to staying awhile next time.

6—The Berkshire Eagle, Tuesday, Aug. 18, 1959

The Lively Arts

By Milton R. Bass

THERE IS a record salesman by the name of Ernie Coleman who cruises through this area for the firm of Roskin Brothers of Albany, said company handling Columbia Records for a large chunk of the Northeast, said area having a hip historical and cultural background.

Mr. Coleman is a rarity among record salesmen in that he not only likes music but also knows a good deal about it. Whether it's Fabian or the Budapest Quartet, he'll give you the word on the latest or on any historical information you might need.

* * *

MR. COLEMAN, bless him, is prejudiced toward the Budapest Quartet and against the "singers" of Fabian's stripe. He doesn't go around shouting a gospel message, but in his own quiet way is working for the good of sense and sanity. And he is doing his missionary work where it needs it the most, among the jungle savages known to us as disc jockeys.

Right now radio stations throughout this country concentrate on two things: Music and news. You get the news in short bulletins on the hour and half hour and you get the music in large, monotonous doses. The music consists mostly of what is known as "The Top 40," that is the 40 best-selling songs of the week. Since most of the single records sold today are bought by teen-agers, the "Top 40" consists almost entirely of rock 'n roll or stupid, sloppy ballads. You can twist the dial all day, but it is impossible to escape these insults to the mature ear.

* * *

NOW Columbia Records has put out an album called "The Ages of Man" in which John Gielgud recites several of the Shakespeare selections he delivered during the one-man show that wowed Broadway last season. Gielgud is just about the leading Shakespearean actor in the world, and the record is a magnificent showcase of his talent and taste. And as for Shakespeare; they don't write stuff like that no more.

Mr. Coleman drops in to see the various disc jockeys in the cities and towns through which he travels, and by some alchemy convinces them to interject a passage or two of the Gielgud record between the countless pop tunes and innumerable commercials. The results have been fantastic. Responses have poured into the radio stations from teen-agers, adults, teachers and just plain people. The disc jockeys are still shaking.

* * *

IT IS IMPOSSIBLE to say whether this is a definite trend or merely that even the teen-agers welcome a break from the steady diet of bang, blubber and bust music. Sometimes I get the feeling that rock 'n roll has been around as long as Shakespeare has. The thing is that I-me-myself like good rock 'n roll, am moved by the insistent beat and the wailing saxophones. But I don't like a steady diet of anything in the world. I felt that Tanglewood was going a little far out when they scheduled three Mozart symphonies for one concert. And I think that radio-station managers are downright stupid to schedule rock music all day. They drive away everybody but the kids, and the kids don't buy everything they sell.

Mr. Coleman deserves encomiums, plaques, pats on the back and large sales for his success in breaking through the disc jockey barrier. It is doubtful that any of them understand what Gielgud is reciting. They probably think it's bop talk that hasn't filtered down to them yet.

* * *

COLUMBIA RECORDS is trying to break through another barrier by introducing single records at 33 and one-third rpm's. RCA Victor won the victory several years ago by making 45 rpm's the standard for single records. But now Columbia is going to take another crack at the title and the War of the Speeds is on again.

Meanwhile, RCA Victor has announced that it has developed a new anti-static ingredient, called 317 X (what else?), which is supposed to remove the dust-attracting properties of vinylite LPs.

If the stuff works as well as Victor claims it does, it will be a most welcome addition. Snap, crackle and pop have always been a problem in high fidelity reproduction, and on stereo it has been maddening. That kind of noise is fine for breakfast cereals, but it's sure a drag during the largo of a symphony. Hail, RCA Victor.

NEW YORK, N.Y.
AGE
SAT. 20,000
JUL 25 1959

An Attitude and the Classics

Summer Music Festivals Attract Few Negro Patrons

By RAOUL ABDUL

Marks Levine, one of the leaders in the musical management field, recently made the statement that he seldom sees Negroes in audiences unless the performer happens to be colored. He asked, "Is this perhaps a reflection of the Negro's attitude to classical music, both as performer and auditor"

Naturally, I was annoyed by his statements at first. But, after attending several of the important summer festivals these past few weeks, a quick glimpse across the audiences made me painfully aware of the truth of his observation.

Raoul Abdul

Caramoor Festival

On Saturday, June 27, I made an excursion to Caramoor in Katonah, New York to hear Purcell's "Ode to St. Cecilia's Day" and orchestral works by Haydn and Wagner. Not a single Negro sat in that lovely Venetian Theatre and heard the stunning musical performance of conductor Alfred Wallenstein and soloists Bethany Beardslee, Russell Oberlin, Charles Bressler, Frank Carroll and James Eby.

Berkshire Festival

Since the weekend of July 11 was devoted to Mozart (my favorite composer), I attended the famous Berkshire Festival at Tanglewood where the Boston Symphony gives its summer services. There, I heard the last four of the master's symphonies and the famous Requiem Mass in D Minor.

Soloists Adele Addison, Blake Stern, Florence Kopleff and Donald Gramm joined forces with a chorus trained by Hugh Ross and the orchestra conducted by Charles Munch in a moving performance of this great work. About a dozen colored faces in the audience of thousands.

Empire Music Festival

Last Friday evening, I attended the final performance of Richard Strauss' opera "Ariadne Auf Naxos" at the Empire State Musical Festival in Bear Mt.-Harriman State Park. Among the singers under conductor Laszlo Halasz were Martina Arroyo and Shirley Carter, both of whom did themselves proud in small roles. There were some Negroes in the audience, but mostly relatives and friends of the performers.

So, we return to Mr. Levine's question, "Is this perhaps a reflection of the Negro's attitude to classical music"

BUFFALO, N.Y.
NEWS
D. 287,446
AUG 8 1959

Berkshire Music Festival Now Only Six Hours Away

Completion of Thruway Brings Tanglewood Closer to Downtown Buffalo; Distance 317 Miles

Special to The Buffalo Evening News

LENOX, Mass. — A 317-mile ribbon of concrete that boasts nary a stop light, has now made this Berkshire Hills vacation land a week-end haven for Western New Yorkers.

Its top attraction—the Berkshire Music Festival—is now only six hours away from downtown Buffalo via the New York State Thruway and Massachusetts Turnpike.

The headliner here still is the Berkshire Festival. The manicured 210-acre greenery has been the summer home of the Boston Symphony Orchestra for 21 years.

And what began as a fledgling experiment in outdoor sounds of the classics today has bloomed into one of the leading festivals of the world.

Last year Tanglewood clicked off an attendance record of 168,773, which included a single week-end count of 34,804 for Beethoven.

License plates in the sprawling parking lots represent every state and a sprinkling from neighboring Canadian provinces.

The 1959 season ends tomorrow with the traditional Beethoven Ninth Symphony under the baton of the symphony's music director, Charles Munch.

MOBILE, ALA.
PRESS REGISTER
SUN. 83,342
AUG 23 1959

With John Fay

BACKSTAGE and STUDIO

(Editor's Note: John Fay, Press Register arts editor, is vacationing in Pennsylvania and Dr. John Hoover, director of the Mobile Symphony Orchestra, has written the following guest column.)

Anytime a conductor is given a newspaper column the result could be interesting, especially when it is the column of his hometown arts editor-critic. Since, however, John Fay and The Press Register have been both kind and generous to me and the Mobile Symphony Orchestra, I am pleased to pinch-hit for him.

Much of my summer was spent at Nathaniel Hawthorne's beloved and beautiful Tanglewood, the summer home of the Boston Symphony Orchestra, in the cool Berkshire Mountains. There were a number of reasons for the visit. One, to observe and study the great traditions that make a fine orchestra; and ultimately fine music; another to search out young talent to add to our own musical tradition. In some ways it was rewarding, and others not so.

Of course, the great musical thoughts from the great music were the most thrilling of all. I mention in particular a late afternoon rehearsal, with Pierre Monteux on the podium, where 110 men and two ladies sang their hearts out in the Mendelsshon Italian Symphony. It was clearly a labor of love, and something special was happening.

There were humorous moments, such as the orchestra rehearsal where the oboist musically kidded Isaac Stern, guest soloist, by playing a passage with even more rubato (schmalz) than Mr. Stern had played. Penciled in the margin of the music were anecdotes and jibes, usually on conductors, such as play "when the baton passes the third button." Or in order to avoid a reprimand "do not be first" to strike the note.

There were tense moments when members of the string section, some after many years in the orchestra, had to re-audition to see if they remain in the orchestra. This is a pressure applied to keep the men practicing. Other tedious moments occurred when the conductor was running out of time preparing a work for performance.

WHEN ASKED, the librarian replied he had no budget, so to speak. His expenditures were carefully checked, but, this he told me with great pride, "It is assumed that the Boston Symphony Orchestra is the finest orchestra in the world and we do what is necessary to keep it that way."

Another heart-warming sight is to see 6,000 people fill "the shed" and another 6,000 sit on the lawns outside, listening to great classical music. On weekends, cars, bumper to bumper, crowd into Tanglewood from the surrounding cities.

The least rewarding aspect of my trip was the inability to persuade fine young musicians to come to Mobile to take key chairs in our orchestra and teach our young people, laying solid foundation to our own musical development. We are being outbid for the quality players we need by the growing number of orchestras of our sort throughout the country. This was a blow to my community pride, and I hope to the pride of readers.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527
AUG 9 - 1959

The Lively Arts—

Ave Atque Festivale

By T. H. Parker

The lowing herd will wind slowly o'er the lea, bumper to bumper, at Lenox late this afternoon, leaving Tanglewood to silence once again and the wraith of Nathaniel Hawthorne.

The Berkshire Music Festival, twenty-second in line, will be over for another year. The metal siding of the huge music shed where Charles Munch and the Boston Symphony Orchestra have been performing since July 17, will be set in place. And the murmuring pines and the hemlocks that give grandeur to the upland scene will return once more to their status of Druids of eld.

★

It was not a festival that looked particularly provocative in prospect, and in retrospect there is nothing to alter the earlier conclusion. The 12 concerts that comprised the major fare were conventionally divided into week ends of Tschaikowsky, Brahms, a Berlioz-Mendelssohn-Schumann parlay, and Beethoven to close out. Thirty-five works were played, out of which five could qualify as reasonably fresh in that they had been recently composed or infrequently performed. These were Bohuslav Martinu's "Parables," a Symphony of Chorales by Lukas Foss, a Suite put together from Aaron Copland's opera, "The Tender Land," and of earlier vintage, Albert Roussel's "Flemish" Rhapsody and Vincent D'Indy's "Symphony on a Mountain Air."

As for the rest of the compositions, they were indeed masterworks from the familiar literature. But just because they were familiar in and of themselves, and because Mr. Munch and the orchestra have been giving them their own familiar kind of interpretation and performance for the last 10 years, this Berkshire Music Festival, like its predecessors, if not custom-staled certainly lacked some of the excitement that might have come from a variety more infinite.

Perhaps we may then turn from the music to other aspects of the 1959 Festival that were somewhat different, for better or for worse. On the credit side let us put that part of the audiences who turned up at Tanglewood in better dress than usual. There seemed to be a heartening increase, as far as I was able to observe, in the number of people who felt the concerts called for a *soigne* appearance. It wasn't the social eclat that originally surrounded the Festival, done up in ermine and Stevens-Duryea, nor is there any reason why it should be. The concerts are musical events and not where the elite meet to greet. Still, in recent seasons there was a disturbing influx of shorts, sports shirts with the tails out, and general deshabille which indeed at one time the Festival management had to come out and curb.

Now theoretically there is no reason why one can't listen to Beethoven in a bikini or as unkempt as one wishes. But this is not an ideal world and it has often been observed that untidiness or disarray without bespeaks a similar disconcern within. Not to be concerned about how you look may mark you as a free soul, or even one that has attained enlightenment. But one does not have to be a Sophist to argue that on the other hand, there is nothing alien between a disciplined mind and a little discipline in the social amenities. One can wear a shirt without its necessarily being stuffed. If you keep your brain combed, is there any reason why you shouldn't do the same for your hair?

On this year's debit side, set down too much enthusiasm at the wrong time on the part of Festival audiences. It's just fine and dandy to like the music and the performance. Certainly Mr. Munch, the orchestra, the soloists and the ghost of Brahms like to know their work is appreciated. But as someone must have remarked, there is a place for everything, and when applause gets to the point of disrupting the music or the playing, it's time to hand out the lesson books.

As I have already had occasion to report, Mr. Munch is being driven to the edge of apoplexy by enthusiasm well-meant but ill-timed. On the evening the Berlioz Requiem was performed, for example, the unintended nuisance was doubled in spades. It was bad enough that a flood of late arrivals had to be seated after the first section of the music had been played. But when, after the second, the Dies Irae - Tuba Mirum, the house again broke into loud applause despite Mr. Munch's attempt to prevent it, he looked ready to pick up and leave.

★

The whole matter of applauding at concerts should be re-thought. Once the mood or eloquence or design of a work of music has been established, applause between movements or sections simply shatters the whole thing. Ninety-nine times out of a hundred, applause is for performance. The performers would be quite content to wait until the work or the whole concert for that matter, is over, before garnering their reward. The opportunity to present the music uninterrupted, steadily and whole, is far more precious to any musician, than handclapping. Indeed, the quality of both music and performance often generates a spontaneous combustion of audience enthusiasm. But performers and composer will love you dearly if you sit on your hands until they've said their say. If you feel an uncontrollable attack of handclapping coming on before the end, tiptoe out like a cougher and let loose where you won't disturb everyone else.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

AUG 10 1959

'59 Festival Said Marked By Outstanding Artistry

Tanglewood Season Review Cites Superior Performances, but Strange Programming

By WILLARD M. CLARK

LENOX—The 1959 Berkshire Festival has been marked by superior performances and some strange programming. As far as this listener is concerned the climax of the festival was the performance of the Berlioz "Requiem." Every aspect of the performance fell into place making an impressive entity.

Conception Changed

The Munch conception of the "Requiem" has changed with the years. Today he shows the work as a masterpiece of contrasts and orchestral colors. When he uses the full resources of augmented chorus and orchestra the effect is hair raising but there is an ethereal beauty in the quieter moments. John McCollum, one of the best of our American tenors, was the soloist and his singing was inspired.

After such a musical experience as these six weeks with the Boston Symphony Orchestra, certain performances one cannot fail to remember. There was, for example, the superior performance of Bach's "Concerto for Clavier in D Minor," No. 1, by Lukas Foss; the exquisite performance of Bach's "Concerto for Violin and Oboe, in D Minor" by Ruth Posselt and Ralph Gomberg, and Bach's "Suite No. 2 in B Minor, for Flute and Strings" with Doriot Anthony Dwyer playing the flute solo and winning the usual ovation.

Incidentally Mrs. Dwyer will make her New York Town Hall debut next November, playing with pianist Sanroma. We had a glimpse of what this concert will be when the two artists combined in a fine performance of the Prokofieff "Sonata for Flute and Piano" during a chamber music concert.

Mozart Works Cited

When it came to Mozart we had a distinguished performance of the "Piano Concerto in G Major," K.453, by Nicole Henriot-Schweitzer.

We have never heard this French pianist, a frequent guest here, play with greater sensitivity. This also holds true to her performance in the D'Indy "Symphony On a Mountain Air." Charles Munch succeeded in providing an evening of tremendous interest as he conducted the last three Mozart symphonies. Nor must we forget the intimate and lovely performance of Mozart's "Requiem" sung by the festival chorus and soloists Adele Addison, soprano; Florence Skoppleff, contralto; Blake Stern, tenor, and Donald Gramm, bass.

There have been a few contemporary works. One is always sure of an offering from Aaron Copland, head of the composition department, and one can usually be sure of a work from Lukas Foss, if he is around, and he usually is.

Mr. Copland's orchestral suite from his opera "The Tender Land" seemed whipped up for the occasion, but it was more listenable and interesting than the opera.

Piston Featured Hailed

Lukas Foss' "Symphony of Chorales for Orchestra" added little to his artistic stature. This young man, so capable of making melody, seemed to have gone off on another tangent which seemed to suit neither him nor the listeners.

Mr. Munch has a fondness for the compositions of Walter Piston, and with reason, for Piston writes well, has something to say and knows how to say it. His "Third Symphony" stood up well on a program which featured a superb performance of Bloch's "Schelomo" by cellist Samuel Mayes and the orchestra and Brahms' "Second Symphony."

Pierre Monteux offered two magnificent performances. The first was the Bach-Respighi arrangement for orchestra of the "Passacaglia and Fugue in C Minor" and the second was Virgil Thomson's orchestration of eleven chorale preludes of Brahms. Both organ works have been skilfully and tastefully orchestrated, particularly the Thomson score. It should be heard in Springfield.

Serkin, Stern Soloists

The two featured soloists have been violinist Isaac Stern and pianist Rudolf Serkin. Stern played the violin concertos by Tschaikowsky, Brahms and Mendelssohn, while Serkin gave the Brahms piano concerto, the Schumann "Concerto Piece for Piano and Orchestra," the Beethoven "Choral Fantasy for Piano, Chorus and Orchestra" and Beethoven's "Fourth Piano Concerto."

In the case of both soloists their best achievements were in the Brahms concertos. Springfield listeners will hear Stern this season. What a violinist! One will also not forget Serkin's wonderful approach to the Beethoven concerto.

There are other memories, for example, Monteux's polished and elegant reading of Debussy's "Afternoon of a Faun" and the depth and eloquence of his reading of Tschaikowsky's "Fifth Symphony." Neither will one write off in haste the powerful reading given Brahms' "Second Symphony" by Charles Munch or his light-hearted reading of Schumann's "Second Symphony."

Chamber Music Series

The chamber music series of six concerts brings to Tanglewood its most sophisticated audiences. They really come to hear the music. As far as performers were concerned the pattern remained pretty much the same. We had the Kroll String Quartet twice, the New York Pro Musica, the Beaux Arts Trio of New York, the Bel Arte Trio and Alexander Schneider, violinist, and Leon Kirchner, composer-pianist, in joint recital.

The Kroll String Quartet, aside from its musicianship, has seldom held our interest as an instrument of communication. However, we have most pleasant memories of the Bel Arte Trio comprised of Ruth Posselt, Joseph de Pasquale and Samuel Mayes playing the Dohnanyi "Serenade for String Trio" and Beethoven's "Trio in E Flat," Op. 70, No. 2 as played by Menahem Pressler, pianist, Daniel Guilet, violin, and Bernard Greenhouse, cello.

The members of the New York Pro Musica exerted their particular charm in the music of Monteverdi and other Italian baroque composers. Schneider and Kirchner proved a capable team with matching musicianship and imagination.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

AUG 21 1959

Homemakers' Day Set at Tanglewood

SANDWICH MAKINGS shown here include Swiss cheese, dark brown bread, thin sliced, scallions, anchovies, hard-boiled eggs, boiled ham, shrimp and smoked salmon.

By HELEN L. H. JOHNSON
Home Demonstration Agent

THE ANNUAL Homemakers Day will be held next Wednesday, Aug. 26, from 10 a.m. to 3 p.m. at Tanglewood in Lenox. This holiday, usually held in May or June, is late this year so we might take advantage of the Boston Symphony Orchestra's generous offer of the beautiful Tanglewood grounds.

The program will be varied and we hope inspiring enough to start your fall off with zest and enthusiasm. To start the day there will be a fashion show of some of the coats and suits made in Extension classes last spring. These will be modeled by the women who made them or by their children. We are all proud of these accomplishments and anxious for you to see them.

Before lunch James Kiley, superintendent of the Tanglewood property, will tell some of the history of Tanglewood. He will then conduct the group on a tour of the grounds and buildings.

* * *

LUNCH IS YOUR responsibility. There will be no food of any kind available this year, but we will be able to use the tables and benches in the brand new dining area. In the afternoon Mrs. Bess Lovett, home service director of the Western Mass. Electric Co. will show us how to get the most use of the new cook-and-serve appliances.

"Between the Acts" there will be selections by Lynn Priest and Joyce Zaorski of Pittsfield, flutists. To conclude the program, Mrs. Jack Reynolds of Longmeadow, will take us on an illustrated tour of the Brussels World Fair. Mrs. Reynolds visited the fair with her husband, who is manager of the Eastern States Exposition.

Mrs. Miles Stevens of Southfield, and Mrs. Arthur Stohlman of Adams are cochairmen of the committee which planned this day for you. All homemakers are cordially invited and we all sincerely hope many of you will join us for a day of fun and inspiration.

* * *

IF PACKING a box lunch finds you at a loss for ideas, maybe you will find some answers here. With school about to start and packing school lunches a daily occurrence you might like to save some of the recipes to use then.

Storage of packed lunches especially in hot weather, is always a problem. It can be very dangerous to leave some foods at room temperature for three or four hours.

There are many aids on the market. Some are pillows or cans which can be frozen and then packed with the lunch to keep the food cool. An insulated lunch container will prolong the wilting. If you haven't a commercial type, I find two large paper bags with a fairly thick layer of newspaper between the two do fairly well. The bags must be large enough to close well.

Another solution is to freeze the lunch and pack it frozen. It will thaw and be fine for eating by lunch time. Big hearty sandwiches, cake, cookies, pie or individual cartons of fruit for this noonday meal can be prepared and frozen as much as a month in advance. Not only will this end early morning kitchen confusion, but it also will end the "we've got to use this up right away" monotony.

Many different breads such as enriched white, whole wheat, rye, Boston brown bread or nut-bread can be frozen. Meat, fish, cheese, poultry and peanut butter are the recommended fillings for freezing. They can be moistened with cream or milk, pickle relish, chili sauce, catsup, fruit juice, a little mayonnaise or salad dressing. It is not advisable, however, to use salad dressing for spreading, since it separates when frozen and soaks into the bread. Soft butter or margarine is the best spread for sandwich bread. Be sure to spread butter or margarine, as well as the filling, all the way out to the edge of the bread — this tempts the small-fry into eating crusts, too.

Lettuce or other salad greens and raw vegetables do not freeze well. Better add these to the lunch box fresh and crisp from the refrigerator wrapped in waxed paper or put in a little plastic box or bag.

It is most important to use moisture - vapor-proof wrapping when freezing sandwiches or other lunch box foods. Handy plastic bags or individual plastic containers not only are convenient but economical too, since they can be used over and over again. Laminated papers, cellophane, aluminum foil or waxed cartons also are satisfactory wrapping materials.

SUGGESTIONS FOR SANDWICH FILLINGS

¼ pound liverwurst
1 (3 oz.) package cream cheese
1 tablespoon pickle relish
1 or 2 tablespoons milk

Combine liverwurst, cream cheese and relish. Mix together and add milk to moisten.

1 (3 oz.) package cream cheese
3 tablespoons catsup
¼ lb. dried beef

Soften cream cheese with catsup. Shred dried beef and combine with cream cheese and catsup.

1 cup ground frankfurters
3 tablespoons pickle relish
¼ cup chili sauce or catsup

Combine frankfurters, relish and chili sauce or catsup.

1 cup chopped cooked ham or luncheon meat
2 tablespoons pickle relish
2 teaspoons prepared mustard

Mix ham and relish and mustard together.

1 cup diced cooked chicken
½ teaspoon salt
⅓ cup well drained crushed pineapple
1 tablespoon mayonnaise

Combine chicken, salt and pineapple. Moisten mixture with mayonnaise.

1 (7 oz.) can flaked tuna fish
3 tablespoons pickle relish
2 tablespoons mayonnaise

Combine tuna fish, relish and mayonnaise and mix well.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

OCT 31 1959

BSO To Build New Greenhouse At Tanglewood

STOCKBRIDGE — The Select men issued a building permit here this week for the Boston Symphony Orchestra to build a new greenhouse at Tanglewood.

The new greenhouse will be built on the site of one that was recently razed in the Tanglewood parking lot near the residence of the superintendent, James F. Kiley. The former greenhouse was removed because the wooden sashes were rotting out.

The new structure will be of glass, aluminum and steel and will measure 14 by 84 feet. It will be heated by hot water piped from the boiler in the Tanglewood garage. The old greenhouse was heated by a stove.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

AUG 27 1959

Notes and Footnotes

THE MELODY lingers on. It would be passing strange if, from a group of men such as the Boston Symphony Orchestra, busy until mid-August making music at Tanglewood, a few were not to seek complete quiet among sylvan surroundings, preparing themselves for the busy fall and winter at Symphony Hall, Boston. And it would be stranger still if some of these didn't raise their eyes from the music scores, look at the Berkshires, and realize that right here where they work is as fine a place to relax as any they might find elsewhere, once the music dies away in the Shed.

With this in mind, we talked with Roger Voisin, Boston Orchestra trumpet player, and he said it was, indeed, true. He, himself, owns a cottage on Stockbridge Bowl, and as this is written, is enjoying peace and quiet no end. His place is in Mahkeenac Shores, and for a neighbor he has George Zasofsky, a first violinist.

A stone's throw away, in Mahkeenac Terrace, there live Ralph Gomberg who is the principal oboe, Harry Shapiro who plays the horn, and Leonard Burkat who is musical co-ordinator. In the same neighborhood, on Mahkeenac Heights, there are Alfred Zighera who is a cellist, and Louis Speyer, an English horn player.

James Stagliano, who plays French horn, has a cottage on Stockbridge Road, Lenox, and a newcomer to the orchestra, Richard Kapuscinski, cellist, has a cottage near by on Route 183, next door to Armando Ghitalla, a trumpeter. Farther afield, in Richmond, live Albert Bernard, viola player, and Rosario Mazzeo, bass clarinetist.

According to Mr. Voisin, "all these people adore the Berkshires," and stay on as long as their duties permit. This means until the first week in October. "However," adds Mr. Voisin," all of us get in a couple of weekends later. And all of us have installed floor heaters to kill the autumn chill."

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SANTA BARBARA, CALIF.
NEWS-PRESS
D. 26,509 S. 27,406

SEP 13 1959

Concerts Taped At Berkshire To Be Broadcast

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Charles Munch is director of the Festival, and this year he conducted 14 concerts featuring the Boston Symphony Orchestra, with Pierre Monteux conducting four. The other featured soloist was Rudolf Serkin, pianist.

The concerts at Tanglewood were tape recorded in their entirety, making it possible for people all over the country to enjoy the programs. Here in the Tri-County area, these concerts will be heard over KRCW-FM, 97.5 mc, in Santa Barbara, every Sunday night at 8:30. The first concert is tonight.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 91,227

SEP 1959

Stars in Silver Crowns

We can therefore look with special affection and respect on a quartet of octogenarians whose contributions to music are already unreckonable—and whose continued appearances give us direct evidence of great traditions and unique personal achievements which few of their colleagues can represent with equal force.

Senior member of the group is Pierre Monteux, eighty-four on the books, ageless in appearance, and seemingly unfailing in what his countryman Bergson called *élan vital*. In June he led the Chicago Symphony in the opening week of the Ravinia Festival, so marking his eighteenth summer as guest conductor of that orchestra. Mid-July found him at Tanglewood, where (in what is now, perhaps, his favorite role) as emeritus conductor of the Boston Symphony he took charge of a third of the Berkshire Festival "Shed" concerts. The season ahead should find him equally busy.

MODERN BRIDE
NEW YORK, N.Y.
BI-MONTHLY 150,000

EARLY AUTUMN 1959

New England honeymoon

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,699

SEP 6 1959

Good Music for This Week

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

SEP 23 1959

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Calling August "One of the poorest months we have ever had," James J. Joyce, owner of the Berkshire Inn, blamed that situation on the fact that the Tanglewood season ended Aug. 8 and "nothing has been done to create business in the Berkshires after Tanglewood."

Joyce offered his own suggestion: "One of the most effective means of providing additional resort stimulus for the Berkshires would be an extension of the Tanglewood music season. No one can deny the tremendous drawing power that this fine musical presentation has each summer.

"But from the very realistic point of view, Tanglewood must be viewed from both the aesthetic and commercial aspects.

"Thousands of music lovers throng into the Berkshires each season to attend the Tanglewood concerts, and their presence has a healthy impact on scores of businesses throughout Berkshire County. It also is very likely that if the Tanglewood season were extended, an opportunity would be provided for additional thousands of persons to hear the Boston Symphony and the various other concerts that are offered."

Continued Mr. Joyce:

"It would seem to me that Tanglewood could be extended without any difficulty until the latter part of August. Six week ends of concerts could be provided, and this would keep people in the Berkshires for a much longer period.

"As a matter of fact, I find there is a general impression that the concerts do continue to the end of August. Even late in August, guests arrive at the inn who say they plan to visit Tanglewood, and they are disappointed to find that the concerts have ended.

"I am sure that the schedule of the Boston Symphony is flexible enough for this suggestion to be given consideration."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

NOV 4-1959

LOS ANGELES, CALIF.
TIMES
D. 476,746 S. 857,175

SEP 6 1959

FM OUTLOOK

KCBH-FM launches its fall schedule with a specially tape-recorded concert from Radio Moscow and the Berkshire Music Festival in Lenox, Mass.

For classical fans this represents an opportunity to hear the Leningrad Philharmonic play pieces not heard outside of Russia.

Radio Moscow can be heard this Saturday at 9 p.m., and the Berkshire Festival will be presented tonight at 7.

Bulletin
EASTON, Mass.
Weekly Independent
Circ. 1,475

NOV 5-1959

Editorials

Visitor Stimulates a Hope

Fourteen years ago this past summer Eleazar de Carvalho first came to Tanglewood. In 1945 after the difficult war years, Serge Koussevitsky, conductor of the Boston Symphony Orchestra, director of the Tanglewood Festival and of the Berkshire Music Center, had been able to resume some of the activities which necessarily had had to be relinquished. The 30-year-old Brazilian was among the students in the resumed conducting class.

Carvalho is currently occupying the podium as guest conductor of the New York Philharmonic Orchestra. But while he is in New York he is also devoting some of his time and efforts seeking encouragement and support for a project to establish in his native country a venture much like Tanglewood where a music festival and school will be combined.

Ross Parmenter, in *The New York Times* of Sunday says that "Carvalho was excited by the potentialities of cross-stimulation in the simultaneous operation of a major music festival and a music school sharing the same grounds. The young conductor also was impressed by the way Koussevitzky used to urge his associates not to let his ideals die."

Very early this year when the plans for the 1959 Tanglewood festival and the prospectus for the Berkshire Music Center were made public it was apparent that the school was being cut down in size and scope. At the time we deplored this repudiation of the great (and total) heritage and the acceptance of but part of the responsibility bequeathed by the founder of the school. We thought that concerts alone, no matter how wisely planned and expertly executed, but infused with only a minimum of audacity, were not enough to maintain, let alone raise, the reputation that Tanglewood had gained in its most flourishing and brilliant years.

It became more and more obvious that the international and magnetic reputation Tanglewood enjoyed was the result of the activities in the Music Center and not so much of the performances by the unsurpassed Boston orchestra.

We fervently hope and pray that the Berkshire Music Center will not be allowed either to maintain only its recently lowered sights or, heaven forbid, to further reduce its aims and size. The Center, at its apogee, was a dominant force in the musical and cultural life of this country, nay, of the musical world. To permit it to shrink and wither still further would be a serious dereliction to music in general and to the eagerly ambitious young students and aspiring young artists the world over, who looked to Tanglewood for inspiration and all the other boons the institution provided.

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A program should be devised which will bring the Berkshire Music Center back to the eminence Koussevitsky envisioned and to the strength he achieved. The means to carry it through will then be forthcoming.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
AUG 27 1959

Notes and Footnotes

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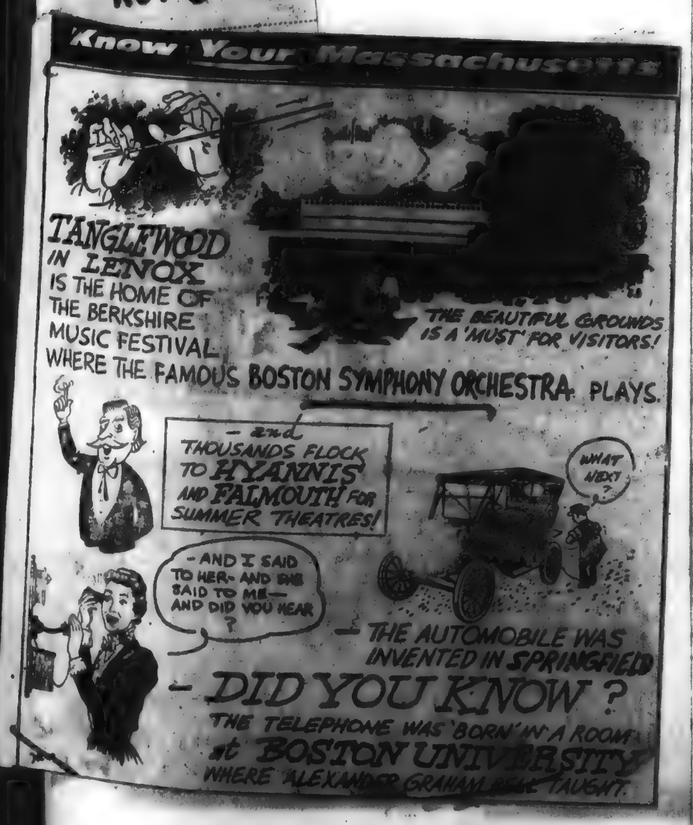
Bulletin
EASTON, Mass.
Weekly Independent
Circ. 1,475
NOV 5- 1959



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NEWS-PRESS
D. 26,508 S. 27,406
SEP 13 1959

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HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 91,227
SEP 1959

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PROVIDENCE, R. I.
Independent
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NEW YORK, N.Y.
BI-MONTHLY 150,000
EARLY AUTUMN 1959

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Transcript (e)
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Independent
Circ. 13,085
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LOS ANGELES, CALIF.
TIMES
D. 476,748 S. 857,175
SEP 6 1959

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
NOV 4-1959

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

APR 19 1959

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

APR 19 1959

American (e)
BOSTON, Mass.
Independent
Circ. 179,169

APR 13 1959

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 5,451

APR 13 1959

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

APR 12 1959

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

APR 11 1959

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572

APR 9 1959

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

APR 7-1959

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

APR 6-1959

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

APR 4-1959

Tanglewood Music Center Auditions Set

Auditions will be held for instrumentalists who wish to apply for instruction in orchestral and chamber music performance at the Berkshire Music Center, Tanglewood, this summer on the following schedule:

Strings, woodwinds, brasses, timpani and percussion on Monday, April 20, from 1:30 to 3 p.m. at Symphony Hall, Boston; auditions for piano and harp will be held on Friday, April 17 from 10 a.m. to 12 noon at Symphony Hall.

The Berkshire Music Center is the Boston Symphony Orchestra's summer school at Tanglewood, Lenox, whose seventeenth session will be held from June 29 to Aug. 9, concurrently with the Berkshire Festival of the orchestra. The audition committee includes many of the 23 orchestra members who serve on the Center's instrumental faculty. Dr. Charles Munch, music director of the Boston Symphony Orchestra, is director of the Berkshire Music Center.

Applicants accepted in the Berkshire Music Center Orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. There are also prize awards offered in the names of such distinguished artists interested in the Music Center as Jascha Heifetz, Gregor Piatigorsky and Albert Spalding. Application forms and catalogue will be available at the auditions.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

MAR 11 1959

Berkshire Music Center Listed to Open June 29

Boston Symphony Summer School to Run Concurrently With Festival at Tanglewood

LENOX — The Boston Symphony Orchestra announces the 17th session of the Berkshire Music Center, its summer music school at Tanglewood opening on Sunday, June 29, and running concurrently with the Berkshire Festival until Aug. 9.

Copland Is Chairman

The Berkshire Music Center, headed by the orchestra's music director, Charles Munch, is devoted principally to training young musicians in ensemble performance under professional conditions. Instruction is offered in orchestral and chamber music playing, orchestral and choral conducting, choral singing and composition. The nucleus of the Music Center faculty is 23 musicians from the Boston Symphony. Aaron Copland, who is also the head of the Composition Department, is chairman of the faculty.

The Berkshire Music Center was established by the Boston Symphony in 1940 on the initiative of Serge Koussevitzky, who was then the orchestra's music director, and who directed the school until his death in 1951.

In the Department of Instrumental Music, the conducting division will again be in the care of the Brazilian conductor, Eleazar de Carvalho who returns to Tanglewood after a busy spring season in Europe, and Seymour Lipkin of the New York City Center staff.

In Performance

Instruction in the performance of orchestra music and chamber music is offered by members of the Boston Symphony in the division headed by Richard Burgin, concertmaster and associate conductor of the orchestra, and by William Knoll, leader of the Knoll String Quartet.

The Department of Choral Music will be headed by Hugh Ross, conductor of the Schola Cantorum of New York, whose faculty will also include Mrs. Lorna Cooke de Varon, head of the Choral Department of the New England Conservatory of Music, and Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston.

Lukas Foss will join Aaron Copland on the Composition Department faculty. The Fromm Music Foundation of Chicago, Paul Fromm, president, will sponsor a program for the study and performance of contemporary music at Tanglewood under the supervision of Mr. Copland and the Composition Department faculty, which will include a concert of contemporary chamber music performed by members of the Boston Symphony as well as several lecture - demonstrations performed by holders of Fromm Fellowships.

The Opera Department will suspend activities in the 1959 season while Boris Goldovsky travels in Europe and prepares the text of a book which will summarize and consolidate his years of accumulated knowledge and experience.

The Tanglewood Study Group, a department devoted to providing a broad program of musical activity and experience for the teacher, student, amateur and music-lover, will be in the care of Jacob Avshalomov of Portland, Ore., a composer and conductor of the Portland Junior Symphony Orchestra. Mr. Avshalomov, formerly of Columbia University, studied composition at the Berkshire Music Center in 1946.

Students in most departments of the Berkshire Music Center will join the Tanglewood Festival Chorus to perform Berlioz Requiem and the Ninth Symphony of Beethoven with the Boston Symphony Orchestra, under Dr. Munch's direction.

Ralph Berkowitz is dean of the Berkshire Music Center and Leonard Burkat its administrator.

Applicants accepted in the Berkshire Music Center Orchestra and certain other divisions of the school are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. There are also prize awards offered in the names of such distinguished artists interested in the Music Center as Jascha Heifetz, Gregor Piatigorsky and Albert Spalding.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,541

MAR 10 1959

Auditions Set At Tanglewood

NEW YORK — Auditions will be held on Wednesday, Friday and Saturday for instrumentalists who wish to apply for instruction in orchestral and chamber music performance at the Berkshire Music Center, Tanglewood, this summer.

Pianists and Harpists

Pianists and harpists will be heard in Carnegie Hall on Wednesday, March 11, from 5 to 7 p. m. On Friday, March 13, there will be auditions for players of all string, woodwind and brass instruments in the chapter room of Carnegie Hall (154 West 57th St.) from 1 to 4 p. m. Timpani and percussion players are expected on Saturday, March 14, at 12.30 p. m. in the Main Hall (West 56th St. entrance).

The Berkshire Music Center is the Boston Symphony Orchestra's summer school at Tanglewood, Lenox, Mass., whose 17th session will be held from June 29 to Aug. 9, concurrently with the Berkshire Festival of the orchestra. The audition committee includes many of the 23 orchestra members who serve on the center's instrumental faculty. Dr. Charles Munch, music director of the Boston Symphony, is director of the Berkshire Music Center.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

MAR 10 1959

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

MAR 7-1959

Tanglewood Auditions

Auditions will be held Wednesday, Friday, and Saturday, March 11, 13, 14, for instrumentalists who wish to apply for instruction in orchestral and chamber music performance at the Berkshire Music Center, Tanglewood this summer.

Pianists and harpists will be heard in Carnegie Hall, Wednesday, from 5 to 7 p.m. There will be auditions for players of all string, woodwind, and brass instruments, Friday, in the Chapter Room of Carnegie Hall (154 West 57th Street, New York City) from 1 to 4. Timpani and percussion players will be heard Saturday at 12:30 in the Main Hall (West 56th Street entrance).

The Berkshire Music Center, Boston Symphony's summer school at Tanglewood, Lenox, Mass., will be held June 29 to Aug. 9.

Successful applicants are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund, and there are also prize awards offered.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,945

MAR 11 1959

Boston Symphony Berkshire Music School Dates Told

LENOX — The Boston Symphony Orchestra announces that the 17th session of the Berkshire Music Center, its summer music school at Tanglewood, Lenox, will open June 29, and run concurrently with the Berkshire Festival until Aug. 9.

The course is designed to train young musicians in ensemble performance under professional conditions. The nucleus of the faculty is 23 musicians from the Boston Symphony Orchestra. Aaron Copeland, head of the composition department, is faculty chairman.

Applicants accepted by the Berkshire Music Center Orchestra and other divisions of the school are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. Additional prizes are offered in the names of such interested artists as Jascha Heifetz, Gregor Piatigorsky and Albert Spaulding.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

APR 7-1959

NEW YORK, N.Y.
TIMES
D. 633,106 S. 1 201,134

MAR 11 1959

Tanglewood Lists Auditions

Instrumentalists who wish to apply for instruction in orchestral and chamber music performance this summer at the Berkshire Music Center, Tanglewood, Lenox, Mass., may audition today, Friday and Saturday at Carnegie Hall. Pianists and harpists will be heard today from 5 to 7 P. M. in the main hall; string, woodwind and brass players on Friday from 1 to 4 P. M. in the Chapter Room of Carnegie Hall, and tympani and percussion players on Saturday at 12:30 P. M. in the main hall.

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 51,452

MAR 12 1959

Summer Music School Set

LENOX, Mass., (UPI)—The 17th Berkshire Music Center session will open at Tanglewood June 19 and run concurrently with the Berkshire Festival until Aug. 9. The summer music school will again be directed by Boston Symphony maestro Charles Munch.

MINNEAPOLIS, MINN.
TRIBUNE
D. 212,873 S. 625,540

FEB 8 1959

Tanglewood Scholarship to Be Awarded

A talented Upper Midwest musician will be awarded a scholarship at a world-renowned music center by Minneapolis Star and Tribune Charities.

The winning musician will be sent to Tanglewood—the summer music school in Massachusetts sponsored by the Boston Symphony orchestra—to study with leading teachers and artists for six weeks this summer.

THE SCHOLARSHIP is the third to be awarded by the newspapers through the Charities fund. Two pianists, both students at University of Minnesota, have previously won the Tanglewood study. They are James Bonn, 1893 Highland Pkwy., St. Paul, and Helen Garvey, Anoka.

The Charities fund is made up of proceeds from the annual Aquatennial Star Night and Coronation show. The event is cosponsored with Minneapolis Aquatennial and any net receipts are divided between Aquatennial association and the Charities fund.

"The Tanglewood plan is designed to help further one of the objectives of Aquatennial—to encourage development of musical talent in Minnesota," says Robert Weed, Minneapolis Star and Tribune public service director. "The plan makes it possible for accomplished musicians to receive advanced training."

The Tanglewood award is open to individuals between the ages of 18 and 35 who have won a major scholarship or award by a Minnesota organization in recognition of their musical talent in one of three classifications: voice (operatic or concert), piano or instrument (string, reeds, brass, percussion). It will recognize musical development since the initial award and enable the winner to develop further his talent.

Organizations which sponsor major music awards include Minneapolis Aquatennial, the Minnesota Federation of Music Clubs, St. Paul Schubert club, Thursday Musical, Metropolitan Auditions and Women's Association of Minneapolis Symphony orchestra.

AWARDS MUST have been won between Jan. 1, 1954, and Jan. 1, 1959.

Individuals applying for the Tanglewood opportunity must fill out an application form. Forms must be postmarked to Tanglewood Scholarship, Minneapolis Star and Tribune, by midnight Monday, March 23.

They will be screened by a committee of representatives of major Minnesota organizations active in music fields. Individuals qualifying for talent performances will be invited to perform before a panel of judges in the latter part of April. The winner will be announced by May 1.

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

MAR 15 1959

Classes Set At Tanglewood

Variety of Courses Will Be Offered

Special to The Standard-Times

BOSTON, March 14—The Boston Symphony Orchestra announces the 17th session of the Berkshire Music Center, its Summer music school at Tanglewood, Lenox, Mass., opening on June 29 and running concurrently with the Berkshire Festival until Aug. 9.

The Berkshire Music Center, headed by the orchestra's music director, Charles Munch, is devoted principally to training young musicians in ensemble performance under professional conditions. Instruction is offered in orchestral and chamber music playing, orchestral and choral conducting, choral singing and composition.

The nucleus of the Music Center faculty is 23 musicians from the Boston Symphony Orchestra. Aaron Copland, who is also the head of the composition department, is chairman of the faculty.

Conductor Returns

In the department of instrumental music, the conducting division will again be in the care of the Brazilian conductor, Eleazar de Carvalho (who returns to Tanglewood after a busy Spring season in Europe), and Seymour Lipkin of the New York City Center staff.

Instruction in the performance of orchestra music and chamber music is offered by members of the Boston Symphony Orchestra in the division headed by Richard Burgin, concertmaster and associate conductor of the orchestra and by William Kroll, leader of the Kroll String Quartet. The department of choral music will be headed by Hugh Ross, conductor of the Schola Cantorum of New York, whose faculty will also include Mrs. Lorna Cooke de Varon, head of the choral department of the New England Conservatory of Music and Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston.

Lukas Foss will join Aaron Copland on the composition department faculty. The Fromm Music Foundation of Chicago, Paul Fromm, president, will sponsor a program for the study and performance of contemporary music at Tanglewood under the supervision of Mr. Copland and the composition department faculty, which will include a concert of contemporary chamber music performed by members of the Boston Symphony Orchestra as well as several lecture-demonstrations performed by holders of Fromm fellowships.

The opera department will suspend activities in the 1959 season while Boris Goldovsky travels in Europe and prepares the text of a book that he has been planning for some time, which will summarize and consolidate his years of accumulated knowledge and experience.

The Tanglewood Study Group, a department devoted to providing a broad program of musical activity and experience for the teacher, student, amateur and music-lover, will be in the care of Jacob Avshalomov of Portland, Ore., a composer and the conductor of the Portland Junior Symphony Orchestra.

Join in Performance

Mr. Avshalomov, formerly of Columbia University, studied composition at the Berkshire Music Center in 1946. Students in most departments of the Berkshire Music Center will join the Tanglewood Festival Chorus to perform the Berlioz "Requiem" and the "Ninth Symphony" of Beethoven with the Boston Symphony Orchestra, under Dr. Munch's direction. Ralph Berkowitz is dean of the Berkshire Music Center and Leonard Burkat its administrator.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,988

047

MAY 1 1959

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

MAR 19 1959

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

MAR 15 1959

Berkshire Music Center Announces Summer Plan

BOSTON — The Boston Symphony Orchestra announces the 17th session of the Berkshire Music Center, its summer music school at Tanglewood, Lenox, opening on Sunday, June 29, and running concurrently with the Berkshire Festival until Aug. 9. The Berkshire Music Center, headed by the orchestra's music director, Charles Munch, is devoted principally to training young musicians in ensemble performance under professional conditions.

Copland Chairman

Instruction is offered in orchestral and chamber music playing, orchestral and choral conducting, choral singing and composition. The nucleus of the Music Center faculty is 23 musicians from the Boston Symphony Orchestra. Aaron Copland, who is also the head of the composition department, is chairman of the faculty.

The Berkshire Music Center was established by the Boston Symphony Orchestra in 1940 on the initiative of Serge Koussevitzky, who was then the orchestra's music director, and who directed the school until his death in 1951.

In the department of instrumental music the conducting division will again be in the care of the Brazilian conductor, Eleazar de Carvalho (who returns to Tanglewood after a busy spring season in Europe), and Seymour Lipkin of the New York City Center staff. Instruction in the performance of orchestra music and chamber music is offered by members of the Boston Symphony in the division headed by Richard Burgin, concertmaster and associate conductor of the orchestra and by William Kroll, leader of the Kroll String Quartet.

Choral Department

The department of choral music will be headed by Hugh Ross, conductor of the Schola Cantorum of New York, whose faculty will also include Mrs. Lorna Cooke de Varon, head of the choral department of the New England Conservatory of Music, and Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston.

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Students in most departments of the Berkshire Music Center will join the Tanglewood Festival Chorus to perform the Berlioz "Requiem" and the ninth symphony of Beethoven with the Boston Symphony Orchestra, under Dr. Munch's direction. Ralph Berkowitz is dean of the Berkshire Music Center and Leonard Burkat its administrator.

Applicants accepted in the Berkshire Music Center Orchestra and certain other divisions of the school are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. There are also prize awards offered in the names of such distinguished artists interested in the Music Center as Jascha Heifetz, Gregor Piatigorsky and Albert Spalding.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 326,478 S. 528,715

MAR 11 1959

No Tanglewood Summer Opera

There will be no opera at Tanglewood this summer, judging by the Berkshire Music Center's announcement of its seventeenth season at Lenox, Mass., from June 29 through Aug. 9, concurrently with the Boston Symphony Orchestra's Berkshire Festival.

The center's opera department, which usually gives one or more productions of unfamiliar works each season, will suspend its activities while its director, Boris Goldovsky, travels in Europe and writes a book.

The Boston Symphony's conductor, Charles Munch, will again direct the center. Eleazar de Carvalho and Seymour Lipkin will teach conducting; Richard Lipkin will head the chamber music division and Hugh Ross, conductor of the Schola Cantorum of New York, continues as head of the choral department. Lukas Foss will join Aaron Copland on the composition faculty, and Jacob Avshalomov will have charge of the Tanglewood Study Group.

PHILADELPHIA, PA.
INQUIRER
D. 619,054 S. 1,129,576

MAR 15 1959

Boston Symphony Sets Summer Music School

The Boston Symphony Orchestra announces the 17th session of the Berkshire Music Center, its summer music school at Tanglewood, Lenox, Mass., opening on Sunday, June 29, and running concurrently with the Berkshire Festival until Aug. 9. Instruction is offered in orchestral and chamber music playing, orchestral and choral conducting, choral singing and composition. Aaron Copland, head of the composition department, is faculty chairman.

Applicants accepted in the Berkshire Music Center Orchestra and certain other divisions of the school are eligible for tuition grants from the revolving scholarship fund. There are also prize awards.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

MAR 12 1959

Tanglewood Opening June 28; No Opera Planned This Year

The Boston Symphony Orchestra announced that the 17th session of the Berkshire Music Center, its summer music school at Tanglewood, will open Sunday, June 28, and run concurrently with the Berkshire Festival until Aug. 9.

The center, headed by the BSO music director, Dr. Charles Munch, is devoted principally to training young musicians in ensemble performance under professional conditions. The nucleus of the faculty is 23 musicians from the BSO. Aaron Copland, head of the composition department, is chairman of the faculty.

The center was established in 1940 by the BSO on the initiative of the late Serge Koussevitzky, who was then the orchestra's music director, and who directed the school until his death in 1951.

Opera Suspended

The opera department will suspend activities this season while the head of the department, Boris Goldovsky, travels in Europe and prepares the text of a book he has been planning for some time, which will summarize and consolidate his years of accumulated knowledge and experience.

In the department of instrumental music the conducting division will again be in the care of the Brazilian conductor, Eleazar de Carvalho, who returns to Tanglewood after a busy spring season in Europe, and Seymour Lipkin of the New York City Center staff.

Instruction in the performance of orchestra music and chamber music is offered by members of the Boston Symphony Orchestra in the division headed by Richard Burgin, concertmaster and associate conductor of the orchestra and by William Kroll, leader of the Kroll String Quartet. The department of choral music will be headed by Hugh Ross, conductor of the Schola Cantorum of New York, whose faculty also will include Mrs. Lorna Cooke de Varon, head of the choral department of the New England Conservatory of Music, and Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston.

Fromm Concerts

Lukas Foss will join Aaron Copland on the composition department faculty. The Fromm Music Foundation of Chicago, Paul Fromm, president, will sponsor a program for the study and performance of contemporary music at Tanglewood under the supervision of Mr. Copland and the composition department faculty, which will include a concert of contemporary chamber music performed by members of the Boston Symphony Orchestra as well as several lecture-demonstrations performed by holders of Fromm Fellowships.

The Tanglewood Study Group, a department devoted to providing a broad program of musical activity and experience for the teacher, student, amateur and music-lover, will be in the care of Jacob Avshalomov of Portland, Ore., a composer and the conductor of the Portland Junior Symphony Orchestra. Mr. Avshalomov, formerly of Columbia University, studied composition at the Berkshire Music Center in 1946. Students in most departments of the Berkshire Music Center will join the Tanglewood Festival Chorus to perform the Berlioz Requiem and the Ninth Symphony of Beethoven with the Boston Symphony Orchestra, under Dr. Munch's direction.

Applicants accepted in the Berkshire Music Center Orchestra and certain other divisions of the school are eligible for tuition grants from the Tanglewood revolving scholarship fund. There are also prize awards offered in the names of such distinguished artists interested in the Music Center as Jascha Heifetz, Gregor Piatigorsky and Albert Spalding.

SHREVEPORT, LA.
TIMES
D. 87,184 S. 108,825

MAY 31 1959

SYMPHONY NOTES

Members of the SYMPHONY OPERA REPERTORY COMPANY met on Wednesday last to hail the return of Technical Director, James Miller, home from his tour of the Grecian Isles. Mr. Miller stopped off in Paris to participate in a reunion with the current Parisian sector of the Repertory group, Conductor John Shenaut, Soprano, Jasmine Egan, Coach, Dominique Modesti and host, Edmund Pendleton.

Miller reports that the biggest excitement of the Parisian episode was the specter of the posters, announcing John Shenaut's concert at the American Church, where were tacked on the more than 600 kiosks and on bulletin boards throughout the city.

Mr. Shenaut conducted the Philharmonic Choir of Paris and Orchestra in concert on May 26, with Edmund Pendleton at the organ and with Jasmine Egan as soprano soloist.

The Repertory singers are beginning summer rehearsals for the opera, "Carmen," which they will present on the Symphony subscription series in November.

BOB NOONAN, principal of the French Horn section of the Orchestra, has been awarded a scholarship to the Berkshire Music Festival in Tanglewood, N. J. This entails a six week training period which includes an Orchestra workshop, sectional instruction and orchestral performances, under the direction of Charles Munch, conductor of the Boston Symphony, and with other prominent guest conductors.

CHAMBER MUSIC — Classical Jam Sessions for members of the Shreveport Symphony Orchestra will be held each Wednesday evening, beginning this week on June 3, at 7:30 p.m. at Symphony House, 2803 Woodlawn.

SYMPHONY HOUSE—The Women's Exchange summer schedule—June 15 through Aug. 15—the Exchange will remain open from 10 a.m. until 4 p.m., Monday through Friday and will be closed on Saturdays.

The Women's Exchange is featuring, this month, an unusual collection of early Louisiana antiquities. Merchandise at the Women's Exchange includes items of furniture, silver, china and clothing.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572

MAR 19 1959

SCHENECTADY, N.Y.
GAZETTE
D. 45,333
MAR 17 1959

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,138

MAR 12 1959

Tanglewood Music School Will Open 17th Year June 29

The Boston Symphony Orchestra announced today that the 17th session of the Berkshire Music Center, its summer music school at Tanglewood, Lenox, will open Sunday, June 29 and run concurrently with the Berkshire Music Festival until Aug. 9.

Headed by Munch

The Berkshire Music Center, headed by the orchestra's music director, Charles Munch, is devoted principally to training young musicians in ensemble performance under professional conditions. Instruction is offered in orchestral and chamber music playing, orchestral and choral conducting, choral singing and composition. The nucleus of the Music Center faculty is 23 musicians from the Boston Symphony Orchestra. Aaron Copland, who is also the head of the composition department, is chairman of the faculty.

The Berkshire Music Center was established by the Boston Symphony Orchestra in 1940 on the initiative of Serge Koussevitzky, who was then the orchestra's music director, and who directed the school until his death in 1951.

De Carvalho to Return

In the department of instrumental music the conducting division will again be in the care of the Brazilian conductor, Eleazar de Carvalho who returns to Tanglewood after a busy spring season in Europe, and Seymour Lipkin of the New York City Center staff.

Instruction in the performance of orchestra music and chamber music is offered by members of the Boston Symphony Orchestra in the division headed by Richard Burgin, concertmaster and associate conductor of the orchestra, and by William Kroll, leader of the Kroll String Quartet.

The department of choral music will be headed by Hugh Ross, conductor of the Schola Cantorum of New York, whose faculty will also include Mrs. Lorna Cooke de Varon, head of the choral department of the New England Conservatory of Music and Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston.

Foss and Copland

Lukas Foss will join Aaron Copland on the composition department faculty. The Fromm Music Foundation of Chicago, Paul Fromm, president, will sponsor a program for the study and performance of contemporary music at Tanglewood under the supervision of Mr. Copland and the Composition Department faculty, which will include a concert of contemporary chamber music performed by members of the Boston Symphony Orchestra as well as several lecture-demonstrations performed by holders of Fromm Fellowships.

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Applicants accepted in the Berkshire Music Center Orchestra and certain other divisions of the school are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. There are also prize awards offered in the names of such distinguished artists interested in the Music Center as Jascha Heifetz, Gregor Piatigorsky and Albert Spalding.

SHREVEPORT, LA.
TIMES
D. 87,184 S. 108,625
JUN 21 1959

rit. accel. a tempo 8va legato staccato cresc. decresc.

SYMPHONY NOTES

From Paris, France, Symphony Director John Shenaut sends word about the concert which he conducted recently in the American Church in that city.

Critic Pierrette Mari writes in the Parisian "Concert and Record Guide:"

"Choeur Philharmonique De Paris (Eglise Americaine). In this religious concert, under the direction of John Shenaut, conductor of the Shreveport (La.) Symphony, we have the pleasure of hearing and appreciating Edmund Pendleton both as organist and as composer. His Symphony of the Church given in premiere performance flowed from a theme of pastoral character. The organ participates in a dialogue with the Orchestra with simple lyric melodies. A chorale is also heard in the background of the instruments which represents a primitive motif in the formula. If there is a complaint against this Symphony (but is it a complaint?) it is that the work is too short. It is a brief work and one only regrets that it stops too quickly.

The program included another creation, the "Cantata of the Pentecost" of Johann Sebastian Bach, which looms in all its valor and all its brilliance.

As for the Schubert "Mass," the Philharmonic Choir interpreted it with feeling and John Shenaut directed with much feeling, also, attaching much importance to the interpretation of the nuances.

The soloists who participated to add merit to the concert were Jasmine Egan, Elwood Peterson and Jacques Cocquier."

Mr. Shenaut finds the attitude of the French musician much different from that of the Americans. It is not unusual for the French musician to send substitutes to their rehearsals and the conductor is likely to find himself directing a completely strange choir and orchestra on his opening performance. In spite of these difficulties and the language barrier, Mr. Shenaut has found this to be a great and stimulating experience as well as a challenge to his ability as a conductor.

PERSONNEL — Bob Noonan, French horn principal, leaves on Tuesday for Tanglewood, N. J., where he has been awarded an eight week scholarship at the Berkshire Music Festival. Carolyn Blue, violinist, winner of the first annual local String Congress competition, is attending the Congress' music camp near Tulsa, Okla.

Al Pagnato, violinist, is winning high praise as an actor in the current Playhouse production of "Kiss Me Kate." Twenty members of the Shreveport Symphony string section participated in the garden party, given in conjunction with the premiere of the Horse Soldiers—by providing the background music heard throughout the evening.

MUSIC EDUCATORS JOURNAL
WASHINGTON, D.C.
6 TI.a YR.
JUN JUL 1959

BERKSHIRE SCHOLARSHIPS. Ten scholarships, each covering the $80 tuition fee for the Boston Symphony Orchestra's summer education program, are being sponsored by H. & A. Selmer Inc. The scholarships are being granted to enable clarinet teachers to learn the teaching technique of the new Mazzeo System clarinets from their originator, Rosario Mazzeo, of the Boston Symphony Orchestra. Complete information may be secured from the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

JUN 17 1959

Tanglewood's Importance Found in Several Areas

LENOX — In more senses than one, the most important center of musical activity in midsummer on this side of the world is Tanglewood at Lenox in the Berkshire Hills of Western Massachusetts.

Symphony's Summer Home

The 200 acres of Tanglewood are the summer home of the Boston Symphony Orchestra and it is there for six weeks, through July and early August, that the Boston Symphony Orchestra, under its conductor, Charles Munch, leads the Berkshire Festival concerts before many thousands in the great semi-open Music Shed. It is here, also, that the principals of the Boston orchestra, together with other members of a distinguished faculty, hold the annual session of the Berkshire Music Center, a school for "living and working in music." The school offers rare opportunities for music performance and for study and for hearing music as well.

The Berkshire Music Center is much sought by students all over the world. In a recent summer, for example, 32 of the 420 students came from 18 countries outside of the United States.

Students from abroad are encouraged to come to Tanglewood and are offered a full tuition grant upon acceptance. Many scholars coming from foreign countries to spend a period of study often begin their sojourn in this country in the cosmopolitan and democratic atmosphere of Tanglewood. In a short time they come to learn of the culture and people of America and are ready to enter a period of study in another area of the United States, having thus first gained a larger perspective and insight.

July 1 to Aug. 15

The summer's session of the Berkshire Music Center generally extends from around July 1 to Aug. 15. The school was begun in 1940 as a realization of a long cherished project envisioned by Serge Koussevitzky, the Boston Symphony Orchestra's late conductor. Charles Munch is director of the center and Aaron Copland, American composer, serves as chairman of the faculty. Ralph Berkowitz, pianist and lecturer, is dean. The school comprises five departments: instrumental, choral, composition, opera (suspended 1959), and the Tanglewood Study Group, primarily for the amateur, teacher or music enthusiast.

Tanglewood has literary and historical associations from the past, as well as musical associations in the present. It was once the meeting place of Emerson, Holmes, Melville and Nathaniel Hawthorne. It was here that Hawthorne lived in 1850 and 1851, and first imagined his "Tanglewood Tales," which he told to his children. Here also he wrote "The House of Seven Gables." The "Little Red House," in which he lived and worked, has been rebuilt in replica.

Prospective students should address inquiries to Berkshire Music Center, Symphony Hall, Boston 15, Mass.

ALBUQUERQUE, N.M.
JOURNAL
D. 42,976 S. 50,580
MAY 24 1959

Ralph Berkowitz

Berkowitz Concert Soloist

Ralph Berkowitz will appear as soloist in the opening concert of the June Music Festival, Wednesday, at the Albuquerque Little Theatre, 224 San Pasquale SW. The chamber music concert series is presented by Albert G. Simms. Admittance is by invitation.

Mr. Berkowitz, piano soloist, will be featured in a performance of A Flat Major, opus 10, for piano, by Beethoven. Other members of La Quinta Quintet to be heard in the concert will be Georges Miquelle, cellist and conductor of the June Music Festival; Josef Gingold, first violinist; Ferenc Molnar, violist, and Laurent Halleux, second violinist.

Mr. Berkowitz, pianist of the concert series, is dean of the Berkshire Music Festival, in Tanglewood, Mass., and will return there at the conclusion of the June Music Festival. This winter he has remained in Albuquerque as business manager of the Albuquerque Civic Symphony.

Mr. Berkowitz is a composer, artist, lecturer, and teacher. During the last year he has exhibited his recent paintings in several galleries; he appeared as guest lecturer before the New Mexico Art League in Botts Memorial Hall; and has presented a series of radio programs on the "Substance of Music." Jan. 22 Mr. Berkowitz was presented as guest soloist with the Albuquerque Civic Symphony in a concert at the Civic Auditorium, performing Bach's Concerto No. 1 in D Minor.

Invitations are in the mails to those requesting admittance to the June Music Festival, to open Wednesday at 8 p.m. in the Albuquerque Little Theatre, 224 San Pasquale SW.

CINCINNATI, OHIO
ENQUIRER
D. 204,980 S. 277,547
JUN 7 1959

Symphony Man Wins Award

Mr. Gen Parchman, member of the Cincinnati Symphony Orchestra and former pupil of T. Scott Huston, has been awarded a scholarship to study with Leon Kirchner, Aaron Copland and Lukas Foss at Tanglewood, Lenox, Mass. Mr. Parchman has been scheduled to receive a performance with the Boston Symphony Orchestra under the direction of Dr. Charles Munch.

MUSIC TRADES
NEW YORK, N.Y.
MONTHLY 5.254
JUN 1959

Selmer to Sponsor Two Tanglewood Scholarships

Ten two-week tuition scholarships, worth a total of $800.00, will be sponsored by H. & A. Semer Inc., to the Berkshire Music Center, Tanglewood, Lennox, Massachusetts. Scholarships are for The Boston Symphony Orchestra's famed summer education programs, beginning June 29. July 13, or 27.

As recently revealed by J. M. Grolimund, president of the Elkhart, Indiana, firm, the scholarships are being granted to enable clarinet teachers to combine a stimulating summer musical experience with an opportunity to learn the teaching technique of the new Mazzeo System clarinets from their originator, Rosario Mazzeo, of the Boston Symphony Orchestra.

Each scholarship will cover the $80.00 tuition fee. Registration fee, living, and travel expenses are extra.

The selection of scholarship winners will be made by the Berkshire Music Authorities and not by Selmer, Mr. Grolimund pointed out. He said complete information may be obtained from the Berkshire Music Center Symphony Hall, Boston 15, Massachusetts.

Course members will devote four study periods each week to the recently introduced Mazzeo System clarinet, which eliminates the traditional clarinet throat tone difficulties. In addition, all course members may attend rehearsals of he Boston Symphony Orchestra, lectures, forums and special concerts which are a part of the famous Tanglewood study group program.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
MAR 19 1959

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Foss and Copland

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SHREVEPORT, LA.
TIMES
D. 87,184 S. 108,825
JUN 21 1959

rit. accel. a tempo 8va legato staccato cresc. decresc.

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As for the Schubert "Mass," the Philharmonic Choir interpreted it with feeling and John Shenaut directed with much feeling, also, attaching much importance to the interpretation of the nuances.

The soloists who participated to add merit to the concert were Jasmine Egan, Elwood Peterson and Jacques Cocquier."

Mr. Shenaut finds the attitude of the French musician much different from that of the Americans. It is not unusual for the French musician to send substitutes to their rehearsals and the conductor is likely to find himself directing a completely strange choir and orchestra on his opening performance. In spite of these difficulties and the language barrier, Mr. Shenaut has found this to be a great and stimulating experience as well as a challenge to his ability as a conductor.

PERSONNEL — Bob Noonan, French horn principal, leaves on Tuesday for Tanglewood, N. J., where he has been awarded an eight week scholarship at the Berkshire Music Festival. Carolyn Blue, violinist, winner of the first annual local String Congress competition, is attending the Congress' music camp near Tulsa, Okla.

Al Pagnato, violinist, is winning high praise as an actor in the current Playhouse production of "Kiss Me Kate." Twenty members of the Shreveport Symphony string section participated in the garden party, given in conjunction with the premiere of the Horse Soldiers—by providing the background music heard throughout the evening.

MUSIC EDUCATORS JOURNAL
WASHINGTON, D.C.
8 Tl.a YR.
JUN JUL 1959

BERKSHIRE SCHOLARSHIPS. Ten scholarships, each covering the $80 tuition fee for the Boston Symphony Orchestra's summer education program, are being sponsored by H. & A. Selmer Inc. The scholarships are being granted to enable clarinet teachers to learn the teaching technique of the new Mazzeo System clarinets from their originator, Rosario Mazzeo, of the Boston Symphony Orchestra. Complete information may be secured from the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JUN 17 1959

Tanglewood's Importance Found in Several Areas

LENOX — In more senses than one, the most important center of musical activity in midsummer on this side of the world is Tanglewood at Lenox in the Berkshire Hills of Western Massachusetts.

Symphony's Summer Home

The 200 acres of Tanglewood are the summer home of the Boston Symphony Orchestra and it is there for six weeks, through July and early August, that the Boston Symphony Orchestra, under its conductor, Charles Munch, leads the Berkshire Festival concerts before many thousands in the great semi-open Music Shed. It is here, also, that the principals of the Boston orchestra, together with other members of a distinguished faculty, hold the annual session of the Berkshire Music Center, a school for "living and working in music." The school offers rare opportunities for music performance and for study and for hearing music as well.

The Berkshire Music Center is much sought by students all over the world. In a recent summer, for example, 32 of the 420 students came from 18 countries outside of the United States.

Students from abroad are encouraged to come to Tanglewood and are offered a full tuition grant upon acceptance. Many scholars coming from foreign countries to spend a period of study often begin their sojourn in this country in the cosmopolitan and democratic atmosphere of Tanglewood. In a short time they come to learn of the culture and people of America and are ready to enter a period of study in another area of the United States, having thus first gained a larger perspective and insight.

July 1 to Aug. 15

The summer's session of the Berkshire Music Center generally extends from around July 1 to Aug. 15. The school was begun in 1940 as a realization of a long cherished project envisioned by Serge Koussevitzky, the Boston Symphony Orchestra's late conductor. Charles Munch is director of the center and Aaron Copland, American composer, serves as chairman of the faculty. Ralph Berkowitz, pianist and lecturer, is dean. The school comprises five departments: instrumental, choral, composition, opera (suspended 1959), and the Tanglewood Study Group, primarily for the amateur, teacher or music enthusiast.

Tanglewood has literary and historical associations from the past, as well as musical associations in the present. It was once the meeting place of Emerson, Holmes, Melville and Nathaniel Hawthorne. It was here that Hawthorne lived in 1850 and 1851, and first imagined his "Tanglewood Tales," which he told to his children. Here also he wrote "The House of Seven Gables." The "Little Red House," in which he lived and worked, has been rebuilt in replica.

Prospective students should address inquiries to Berkshire Music Center, Symphony Hall, Boston 15, Mass.

ALBUQUERQUE, N.M.
JOURNAL
D. 42,978 S. 50,580
MAY 24 1959

Ralph Berkowitz

Berkowitz Concert Soloist

Ralph Berkowitz will appear as soloist in the opening concert of the June Music Festival, Wednesday at the Albuquerque Little Theatre, 224 San Pasquale SW. The chamber music concert series is presented by Albert G. Simms. Admittance is by invitation.

Mr. Berkowitz, piano soloist, will be featured in a performance of A Flat Major, opus 10, for piano, by Beethoven. Other members of La Quinta Quintet to be heard in the concert will be Georges Miquelle, cellist and conductor of the June Music Festival; Josef Gingold, first violinist; Ferenc Molnar, violist, and Laurent Halleux, second violinist.

Mr. Berkowitz, pianist of the concert series, is dean of the Berkshire Music Festival in Tanglewood, Mass., and will return there at the conclusion of the June Music Festival. This winter he has remained in Albuquerque as business manager of the Albuquerque Civic Symphony.

Mr. Berkowitz is a composer, artist, lecturer, and teacher. During the last year he has exhibited his recent paintings in several galleries; he appeared as guest lecturer before the New Mexico Art League in Botts Memorial Hall; and has presented a series of radio programs on the "Substance of Music." Jan. 22 Mr. Berkowitz was presented as guest soloist with the Albuquerque Civic Symphony in a concert at the Civic Auditorium, performing Bach's Concerto No. 1 in D Minor.

Invitations are in the mails to those requesting admittance to the June Music Festival, to open Wednesday at 8 p.m. in the Albuquerque Little Theatre, 224 San Pasquale SW.

CINCINNATI, OHIO
ENQUIRER
D. 204,980 S. 277,547
JUN 7 1959

Symphony Man Wins Award

Mr. Gen Parchman, member of the Cincinnati Symphony Orchestra and former pupil of T. Scott Huston, has been awarded a scholarship to study with Leon Kirchner, Aaron Copland and Lukas Foss at Tanglewood, Lenox, Mass. Mr. Parchman has been scheduled to receive a performance with the Boston Symphony Orchestra under the direction of Dr. Charles Munch.

MUSIC TRADES
NEW YORK, N.Y.
MONTHLY 5.254
JUN 1959

Selmer to Sponsor Two Tanglewood Scholarships

Ten two-week tuition scholarships, worth a total of $800.00, will be sponsored by H. & A. Selmer Inc., to the Berkshire Music Center, Tanglewood, Lennox, Massachusetts. Scholarships are for The Boston Symphony Orchestra's famed summer education programs, beginning June 29, July 13 or 27.

As recently revealed by J. M. Grolimund, president of the Elkhart, Indiana, firm, the scholarships are being granted to enable clarinet teachers to combine a stimulating summer musical experience with an opportunity to learn the teaching technique of the new Mazzeo System clarinets from their originator, Rosario Mazzeo, of the Boston Symphony Orchestra.

Each scholarship will cover the $80.00 tuition fee. Registration fee, living, and travel expenses are extra.

The selection of scholarship winners will be made by the Berkshire Music Authorities and not by Selmer, Mr. Grolimund pointed out. He said complete information may be obtained from the Berkshire Music Center Symphony Hall, Boston 15, Massachusetts.

Course members will devote four study periods each week to the recently introduced Mazzeo System clarinet, which eliminates the traditional clarinet throat tone difficulties. In addition, all course members may attend rehearsals of he Boston Symphony Orchestra, lectures, forums and special concerts which are a part of the famous Tanglewood study group program.

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MOUNT KISCO, N.Y.
NORTH WESTCHESTER TIMES
W. 3,404
JUN 4 1959

SCHOLARSHIP to Tanglewood Summer Musical Festival has been won by Adrian Gnam a sophomore student at the University of Cincinnati Conservatory of Music. His parents, Mr. and Mrs. Hugo Gnam of Jefferson Valley and Bedford Hills, will drive to college to witness the presentation of the award to their son during a special assembly June 4 at the university. They will then motor to Ann Arbor, Michigan for the graduation of Adrian's brother, Rene, who is a journalism major at the University of Michigan and a candidate for a B.A. degree. After Rene's commencement exercises, on June 13, the Gnams will return to Westchester in time for Adrian's departure for Tanglewood.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242

JUN 20 1959

Music

Piano Guild Auditions Attract 160 Youngsters

By Alfred W. Burke

LOWELL—The third annual Piano Guild piano auditions, completed Wednesday at Lowell State Teachers college, attracted a total of 160 younger aspirants. About 25 students played each day and each was carefully judged on the basic as well as the more advanced elements in respect to musicianship and playing ability.

Miss Eva M. Lequin, chairman, and originator of the idea for this district reported that each of the students received a passing grade, and that several in the more advanced class, gained special awards for outstanding talent and promise in regards to a musical future.

Members of the auditions board expressed their thanks and appreciation for the co-operation and assistance received from Dr. Daniel H. O'Leary and the staff of the department of music at the college. This event has brought to the community and to the school an opportunity to advance the cause of music, and all concerned did much to make Lowell a center or art.

There were many teachers who assisted as members of the general committee. Pianists from this city, Chelmsford, Dracut, Lawrence, Andover and Wakefield participated.

The Fromm Music Foundation of Chicago, will sponsor a program of study of contemporary music at the 1959 session of the Berkshire Music center at Tanglewood, Lenox, Massachusetts. The program, which was begun in 1956 at Tanglewood, will be under the supervision of the staff of the school's composition department under the direction of Aaron Copland, with the assistance of Lukas Foss and Leon Kirchner.

A concert of Contemporary Chamber music sponsored by the foundation will be performed on Monday evening, July 13 at 8:30, by members of the Boston Symphony orchestra and guest artists, including the noted pianist, Jesus Maria Sanroma. The program will include the Sonata for Flute and Piano by Serge Profofieff; the Piano Quartet by Ingolf Dahl (commissioned by the Fromm Foundation for the Festival of Contemporary Arts at the University of Illinois and first performed there); Jancek's "Diary of One Who Vanished", 22 Poems for Tenor, Alto and Trio of Women's Voices; and Three Ricercari for instrumental ensemble by Arnold Francchetti. This last work also commissioned, will receive its first performance at this concert.

Another popular part of this program will be the revival of the afternoon series of lecture-recitals. These to be given on Fridays, will be included in the seminar in Contemporary Music. Appearing in the series will be Aaron Copland; Gunther Schuller, Lukas Foss, Robert Craft and Ernst Krenek.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775

JUN 18 1959

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUN 21 1959

Berkshire Music Center Attracts Many Students

BOSTON — In more senses than one the most important center of musical activity in midsummer on this side of the world is Tanglewood at Lenox in the Berkshire Hills of Western Massachusetts. The 200 acres of Tanglewood are the summer home of the Boston Symphony Orchestra and it is there six weeks, through July and early August, that the Boston Symphony Orchestra, under its famous conductor, Charles Munch, leads the Berkshire Festival concerts before many thousands in the great semi-open Music Shed.

Music Center

It is there, also, that the principals of the Boston orchestra, together with other members of a distinguished faculty, hold the annual session of the Berkshire Music Center, a school for "living and working in music." The school offers performance and for study and for hearing music as well.

The Berkshire Music Center is much sought by students all over the world. In a recent summer, for example, 32 of the 420 students came from 18 countries outside of the United States, including conductors from France, Mexico and Hawaii; instrumentalists from Japan, Czechoslovkia, France, Austria, Iran, Israel, Holland and Brazil, young composers came from Finland, Greece, New Zealand and Japan; singers were from Argentina, Chile, Puerto Rico and Israel. In addition, the annual average from ten to fifteen students from Canada came to study in various departments.

Students from abroad are encouraged to come to Tanglewood and are offered a full tuition grant upon acceptance. Many scholars coming from foreign countries to spend a period of study often begin their sojourn in this country in the cosmopolitan and democratic atmosphere of Tanglewood. Many students having arrived in the United States as exchange students at one university or another find Tanglewood in the summer a place to pursue their music either as participating musicians or as devotees of great music.

Six-Week Season

Exchange student centers near Tanglewood often attend in groups numbering up to 100 to enjoy a day or week end at the concerts, picnicking and vacationing in the beauty of the Berkshire Hills. Tanglewood to these people means what the famous European Festivals mean to the average American —a place to absorb the culture of the land where they may become acquainted with its people and scenic country side.

The summer's session of the Berkshire Music Center generally extends from around July 1 to Aug. 15. The school was begun in 1940 as a realization of a long cherished project envisioned by Serge Koussevitsky, the Boston Symphony Orchestra's late conductor. Charles Munch is the director of the Center and Aaron Copland, prominent American composer, serves as chairman of the faculty.

Ralph Berkowitz, noted pianist and lecturer, is dean. The school comprises five departments, instrumental, choral, composition, opera (suspended 1959), and the Tanglewood Study Group, primarily for the amatuer, teacher, or music enthusiast.

Many Activities

The activities of the students and the events of the festival are closely connected in many ways. Students are allowed to attend many rehersals for purposes of observation. The Festival Chorus which comprises the choral department appear with the Boston Symphony Orchestra in the regular festival concerts in the shed. Aside from these, there are chamber music and chamber orchestra concerts each week in the theater.

Tanglewood has literary and historical associations from the past, as well as musical associations in the present. It was once the meeting place of Emerson, Holmes, Melville, and Nathaniel Hawthorne. It was here that Hawthorne lived in 1850 and 1851, and first imagined his "Tanglewood Tales," which he told to his children. Here also he wrote "the House of the Seven Gables". The "Little Red House," in which he lived and worked, has been rebuilt in replica.

Although the place of intensive musical activities, Tanglewood, with its lawns, great trees and lake shore, is a beautiful scenic spot. Prospective students should address inquiries to Berkshire Music Center, Symphony Hall, Boston 15, Mass.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUN 21 1959

Second Thoughts On Music

Many Young Composers Study at Music Center

Contemporary Works Important Facet of Curriculum at Tanglewood; Sunday Night Symposiums Prove Popular

By WILLARD M. CLARK

Although there seems little new or particularly exciting in the orchestral programs listed for the Berkshire Music Festival which opens at Tanglewood July 1, a look at the activities of the Berkshire Music Center founded by the late Serge Koussevitzky reveals that there are exciting moments, some of which the public may share.

The study and performance of contemporary music is an important facet of the curriculum. Stimulus to these studies, started in 1956 when the Fromm Music Foundation of Chicago, Paul Fromm, president, sponsored such a course. This year, with such instructors in composition as Aaron Copland, Lukas Foss, Gunther Schuller, Robert Fraft and Ernst Krenek acting as lecturers, the students will have an opportunity to listen to and study many contemporary works.

Young Composers

One of the most interesting sessions of the Center is the Sunday night symposium when students in composition play their works before their colleagues and listen to their often exceedingly pertinent criticisms. It is usually taken good naturedly, but we have listened to some heated arguments as the young composers defended their works. Many people make their way to these sessions on a Sunday evening. I doubt if you will find a more sincere and dedicated group of young musicians than these fledgling composers.

Then there are the Fromm Fellowship Players. These are a group of young professional musicians whose special interest and skills are in the realm of contemporary music. They perform both during the Seminar on Contemporary Music and during the Sunday night sessions. They come from all parts of the country and the pianist hails from Paris, France.

There will be a public concert of contemporary music sponsored by the Foundation Monday, July 13, at 8.30. Participants will be members of the Boston symphony orchestra and guests artists, among pianist Jesus Maria Sanroma. We have found in the past that even the experts of the Boston Symphony were vastly puzzled at some of the music laid before them, but it is safe to state that the music was made to sound as good as possible.

The program for this concert includes a Sonata for Flute and Piano by Prokofieff; a Piano Quartet by Ingolf Dahl, one of the many works commissioned by the Foundation; Janacek's "Dairy of One Who Vanished," a work for tenor, alto and trio, and "Three Ricercari" for an instrumental ensemble by Franchetti, another commissioned work.

Storrowton Music Fair

Although it does not directly concern us, the first performance of the Storrowton Music Fair, "The King and I," went off well. Its singers could sing and its dancers dance. Presumably the orchestra men were competent but I could hear them but seldom. The fair will offer just the kind of summer entertainment desired and it is to be hoped that people will take advantage of the opportunities offered by it.

The Music Barn

According to reports the activities at the Music Barn in Lenox this summer will be heartier than ever. Schedule conflicts prevent our hearing the concerts at the barn but we do know the quality of entertainment is high and that the musical media featured at the barn has a tremendous listening public. Like Ted Shawn's University of the Dance, it offers another facet to the rich cultural life of the Lenox area.

ATHENS, N.Y.
HERALD
W. 325
JUN 25 1959

Berkshire Festival Opens On July 1st

In more senses than one the most important center of musical activity in mid-summer on this side of the world is Tanglewood at Lenox in the Berkshire Hills of western Massachusetts. The two hundred acres of Tanglewood are the summer home of the Boston Symphony Orchestra and it is there for six weeks, July 1st through August 8th, that the Boston Symphony Orchestra, under its famous conductor, Charles Munch, presents the Berkshire Festival concerts before many thousands in the great semi-open Music Shed. It is here, also, that the principals of the Boston orchestra, together with other members of a disinguished faculty, hold the annual session of the Berkshire Music Center, a school for "living and working in music." The school offers rare opportunities for music performance and for study and for hearing music as well.

The Berkshire Music Center school was begun in 1940 as a realization of a long cherished project envisioned by Serge Koussevitzky, the Boston Symphony Orchestra's late conductor. Charles Munch is the Director of the Center and Aaron Copland, prominent American composer, serves as chairman of the Faculty. Ralph Berkowitz, noted pianist and lecturer, is Dean. The school comprises five departments: instrumental, choral, composition, opera (suspended for 1959), and the Tanglewood Study Group, primarily for the amateur, teacher, or music enthusiast.

Tanglewood has literary and historical associations from the past, as well as musical associations in the present. It is once the meeting place of Emerson, Holmes, Melville and Nathaniel Hawthorne. It was here that Hawthorne lived in 1850 and 1851, and first imagined his Tanglewood Tales, which he told to his children. Here also he wrote The House of Seven Gables. The "Little Red House," in which he lived and worked, has been rebuilt in replica. Although the place of intensive musical activities, Tanglewood, with its lawns, great trees and lake shore, is a beautiful scenic spot.

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
JUN 25 1959

Music Activity Of Western World Centers At Tanglewood In July

Boston Symphony To Hold Annual Session For "Living and Working in Music"

In more senses than one the most important center of musical activity in mid-summer on this side of the world is Tanglewood at Lenox in the Berkshire Hills of western Massachusetts.

The two hundred acres of Tanglewood are the summer home of the Boston Symphony Orchestra and it is there for six weeks, through July and early August, that the Boston Symphony Orchestra, under its famous conductor, Charles Munch, leads the Berkshire Festival concerts before many thousands in the great semi-open Music Shed. It is here, also, that the principals of the Boston orchestra, together with other members of a distinguished faculty, hold the annual session of the Berkshire Music Center, a school for "living and working in music." The school offers rare opportunities for music performance and for study and for hearing music as well.

The Berkshire Music Center is much sought by students all over the world. In a recent summer, for example, 32 of the 420 students came from 18 countries outside of the United States, including conductors from France, Mexico and Hawaii; instrumentalists from Japan, Czechoslovakia, France, Austria, Iran, Israel, Holland and Brazil; young composers from Finland, Greece, New Zealand and Japan; singers were from Argentina, Chile, Puerto Rico and Israel. In addition, the average from 10 to 15 students from Canada came to study in various departments.

Students from abroad are encouraged to come to Tanglewood and are offered a full tuition grant upon acceptance. Many scholars coming from foreign countries to spend a period of study often begin their sojourn in this country in the cosmopolitan and democratic atmosphere of Tanglewood.

In a short time they come to learn of the culture and people of America and are ready to enter a period of study in another area of the United States, having thus first gained a larger perspective and insight. Many students having arrived in the United States as exchange students at one university or another find Tanglewood in the summer a place to pursue their music either as participating musicians or as devotees of great music. Exchange student centers near Tanglewood often attend in groups numbering up to 100 to enjoy a day or weekend at the concerts, picnicking and vacationing in the beauty of the Berkshire Hills. Tanglewood to these people means what the famous European Festivals mean to the average American—a place to absorb the culture of the land where they may become acquainted with its people and scenic country side.

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The school comprises five departments: instrumental, choral composition, opera (suspended 1959), and the Tanglewood Study Group, primarily for the amateur, teacher, or music enthusiast.

The activities of the students and the events of the Festival are closely connected in many ways. Students are allowed to attend many rehearsals for purposes of observation. The Festival Chorus which comprises the Choral Department appear with the Boston Symphony Orchestra in the regular Festival Concerts in the Shed. Aside from these, there are Chamber Music and Chamber Orchestra concerts each week in the Theatre.

Tanglewood has literary and historical associations from the past, as well as musical associations in the present. It was once the meeting place of Emerson, Holmes, Melville and Nathaniel Hawthorne. It was here that Hawthorne lived in 1850 and 1851, and first imagined his "Tanglewood Tales," which he told to his children. Here also he wrote "The House of Seven Gables." The "Little Red House," in which he lived and worked, has been rebuilt in replica. Although the place of intensive musical activities, Tanglewood, with its lawns, great trees and lake shore, is a beautiful scenic spot.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
JUN 21 1959

THE SPRINGFIELD

COPLAND HEADS STUDY PROGRAM AT TANGLEWOOD

Contemporary Music Is Aided by Fromm Foundation

BOSTON —The Fromm Music Foundation of Chicago, Paul Fromm president, will sponsor a program of study of contemporary music at the 1959 session of the Berkshire Music Center at Tanglewood, Lenox. The program, which was begun in 1956 at Tanglewood, will be under the supervision of the staff of the school's composition department under the direction of Aaron Copland, with the assistance of Lukas Foss and Leon Kirchner.

Sanroma Soloists

A concert of contemporary chamber music sponsored by the Fromm Foundation will be performed Monday evening, July 13, at 8.30, by members of the Boston Symphony Orchestra and guest artists, including the noted pianist Jesus Maria Sanroma. The program will include the Sonata for flute and piano by Serge Prokofieff; the piano quartet by Ingolf Dahl (commissioned by the Fromm Foundation for the Festival of Contemporary Arts at the University of Illinois and first performed there); Janacek's "Diary of One Who Vanished," 22 poems for tenor, alto and trio of women's voices; and "Three Ricercari" for instrumental ensemble by Arnold Franchetti. This last work was commissioned by the Fromm Foundation and will receive its first performance at this concert.

The series of six Friday afternoon lecture-recitals in the seminar in contemporary music will be continued this season and will include Aaron Copland, Gunther Schuller, Lukas Foss, Robert Craft, and Ernst Krenek.

The Fromm Fellowship Players are a group of young professional musicians whose special interests and skills have earned them the Fromm Music Foundation Fellowships for study and performance of contemporary music at the Berkshire Music Center. Fromm fellows, who will perform in the seminar in contemporary music as well as at the composers' forums on Sunday evenings, will include Corinne Curry Farberman, soprano, of Boston.

TROY, N.Y.
TIMES RECORD
D. 40,255
JUN 25 1959

KARL KORTE

Instructor At EW Wins Scholarship

Karl Korte of the music faculty of Emma Willard School has been named one of two winners of a scholarship to the Berkshire Music Center at Tanglewood, Lenox, Mass.

The scholarships have been awarded since 1954 by Margaret Lee Crofts of Stamford, Conn., and winners are able to attend the full summer session at the Berkshire Music Center. The other winner is Donald Scavarda of Iron Mountain, Mich.

Mr. Korte has had considerable music experience and training, receiving both his B.S. and M.S. from the Juilliard School of Music in New York City. During the academic year 1954-55, he studied at Santa Cecelia in Rome, Italy. He is married and the father of two children.

During his stay at Tanglewood, Mr. Korte will study composition with Aaron Copland, distinguished American composer.

Record (m)
BOSTON, Mass.
Independent
Circ. 369,809
JUN 24 1959

SMART SET . . By ROSE WALSH

BU Luncheon Honors Jap Mayor of Kyoto

RICHARD BERENSON of Beacon Hill, well known civic leader, explains Freedom Trail route to Miss Liberty Belle (Joan Marie Bergen) of Philadelphia who is buying Freedom Trail stamps. On tour of the original 13 States, she is inviting the governors to Freedom Week in Philadelphia, June 28-July 4.

Boston University president, Harold C. Case will preside at today's luncheon at the Faculty Club, 147 Bay State rd., which B. U. is giving in honor of the Japanese Mayor of Kyoto and nine official Japanese delegates as an integral part of the City of Boston's Salute to Kyoto and President Eisenhower's "People to People Program."

Prominent Bostonians, including presidents and professors from Greater Boston Universities and colleges, the director and bi-lingual representatives from the Museum of Fine Arts, the Japanese Consul-General from New York and Mayor John B. Hynes will be among those present. Mrs. Case will serve as hostess.

Stressing higher education with a theme of "The Two University Cities," the atmosphere will be interesting and informal. Among the invited guests are Perry Rathbone, director of the Museum of Fine Arts; Russell S. Codman, Jr., president of the Japan Society; Miss Martha Henderson, executive secretary; Milton Lord, director of the Boston Public Library; Henry B. Cabot, president of the Boston Symphony Orchestra; Godfrey L. Cabot, Mr. and Mrs. Kojiro Tomits, curator of Asiatic Art at the Museum of Fine Arts and Hon. Joseph C. Grew, former ambassador to Japan.

Included in the hosting committee are Dr. Gustave A. Konitzky, director of foreign student affairs at B. U.; Dr. T. Scott Miyakawa, associate professor of sociology; Miss Takeo Fujii and Mrs. Toru Yukawa, students at the University's School of Fine and Applied Arts, and Dr. Minoru Horiuchi.

★ ★ ★

THE BERKSHIRE MUSIC Center at Tanglewood, Lenox, summer music school of Boston Symphony Orchestra, opens its 17th session on Sunday to run concurrently with the Berkshire Festival until Aug. 9. Established in 1940 on the initiative of Serge Koussevitzky, then Boston Symphony's music director, the school is headed by Charles Munch, present Boston Symphony director, and is devoted principally to training young musicians in ensemble performance under professional conditions.

Instruction is offered in orchestral and chamber music playing, orchestral and choral conducting, choral singing and composition. The nucleus of the Center faculty is 23 musicians from Boston Symphony, chairmanned by Aaron Copland, head of the Composition Department.

Students from all over the world come to study in various departments. Their activities and the events of the Berkshire Festival are closely connected. They are allowed to attend many rehearsals for purposes of observation and the Festival Chorus which comprises the Choral Department appears with the Boston Symphony Orchestra in the regular Festival concerts in the Shed.

★ ★ ★

MISS HANNAH SIBLEY, WHO is leaving on Saturday for a long summer vacation in Europe, is taking time out from her packing chores to be a waitress at today's Christ Church Fair in South Hamilton. She will be in the corps of pretty young helpers for the French luncheon planned by Mrs. James R. Reynolds of "Larch Farms," Wenham. A "Holiday in Paris" theme is being carried out at the annual fete which benefits the Church. Harry Marshard's orchestra is taking care of the music for the supper hour and later dancing.

Helping on the various committees are Mrs. Evelyn Pesocosolido, Mr. and Mrs. Richard Preston, Mr. and Mrs. Wilbur Marchant, Mr. and Mrs. Clifton B. Sibley, Mrs. Richard Phippen, Mrs. Standish Bradford, Mrs. B. Preston Cutler, Mrs. James Wittemore and many others.

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
JUN 25 1959

Many Activities at Tanglewood In Summer Make It Leading Western Musical Center

In more than one sense the most important center of musical activity in mid-summer on this side of the world is Tanglewood at Lenox. The two hundred acres of Tanglewood are the summer home of the Boston Symphony Orchestra and it is there for six weeks, through July and early August, that the orchestra, under its famous conductor, Charles Munch, leads the Berkshire Festival concerts before thousands in the great semi-open Music Shed.

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The Berkshire Music Center is much sought by students all over the world. In recent summers, for example, 32 of the 420 students came from 18 countries outside of the United States, including conductors from France, Mexico and Hawaii; instrumentalists from Japan, Czechoslovakia, France, Austria, Iran Israel, Holland and Brazil; young composers came from Finland, Greece, New Zealand and Japan; singers were from Argentina, Chile, Puerto Rico and Israel. In addition, the annual average from 10 to 15 students from Canada came to study in various departments.

Students from abroad are encouraged to come to Tanglewood and are offered a full tuition grant upon acceptance. Many scholars coming from foreign countries to spend a period of study often begin their sojourn in this country's cosmopolitan and democratic atmosphere of Tanglewood. In a short time they come to learn of the culture and people of America and are ready to enter a period of study in another area of the United States, having thus first gained a larger perspective and insight.

Many students, having arrived in the United States as exchange students at one university or another, find Tanglewood in the summer a place to pursue their music either as participating musicians or as devotees of great music. Exchange students centered near Tanglewood often attend in groups numbering up to 100 to enjoy a day or week end at the concerts, picnicking and vacationing in the beauty of the Berkshire Hills. Tanglewood to these people means what the famous European festivals mean to the average American—a place to absorb the culture of the land where they may become acquainted with its people and scenic countryside.

The summer's session of the Berkshire Music Center generally extends from around July 1 to August 15. The school was begun in 1940 as a realization of a long-cherished project envisioned by Serge Koussevitzky, the Boston Symphony Orchestra's late conductor. Charles Munch is the director of the center and Aaron Copland, prominent American composer, serves as chairman of the faculty. Ralph Berkowitz, noted pianist and lecturer, is dean. The school comprises five departments: instrumental, choral, composition, opera (suspended 1959), and the Tanglewood Study Group, primarily for the amateur, teacher, or music enthusiast.

The activities of the students and the events of the festival are closely connected in many ways. Students are allowed to attend many rehearsals for purposes of observation. The Festival Chorus which comprises the choral department appear with the Boston Symphony Orchestra in the regular festival concerts in the shed. Aside from these, there are chamber music and chamber orchestra concerts each week in the Theatre.

Tanglewood has literary and historical associations from the past, as well as musical associations in the present. It was once the meeting place of Emerson, Holmes, Melville and Nathaniel Hawthorne. It was here that Hawthorne lived in 1850 and 1851, and first imagined his "Tanglewood Tales," which he told to his children. Here also he wrote "The House of Seven Gables." The "Little Red House," in which he lived and worked, has been rebuilt in replica. Although the place of intensive musical activities, Tanglewood, with its lawns, great trees and lake shore, is a beautiful scenic spot.

Prospective students should address inquiries to Berkshire Music Center, Symphony Hall, Boston 15.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
JUN 26 1959

KINGSTON, N.Y.
FREEMAN
D. 15,564
JUN 27 1959

Berkshire Music Center Opens 17th Session on Sunday

The Boston Symphony Orchestra's summer school of musical performance, the Berkshire Music Center, will inaugurate its 17th session at Tanglewood, Lenox, Mass., with Opening Exercises Sunday afternoon.

Dr. Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, will be present to greet students. A welcoming address will be made by C. D. Jackson of New York and Lenox, a trustee of the Boston Symphony Orchestra. The students will also be addressed by William J. Cox of Phillips Exeter Academy, chairman of the Friends of the Berkshire Music Center, and Aaron Copland, noted composer and chairman of the Music Center's faculty. Individual members of the faculty will be introduced to the students by the School's Dean, Ralph Berkowitz. The exercises will close in the traditional manner with the singing of Randall Thomson's "Alleluia," a work composed especially for the ceremony. The entire student body will be conducted by Hugh Ross, chairman of the choral department.

The first concert by the Berkshire Music Center student orchestra will be given next Thursday, July 2, in the Music Shed at Tanglewood. Friends of the Berkshire Music Center are cordially invited to attend this concert as well as the first lecture in the Seminar in Contemporary Music Friday, July 3 in the Chamber Music Hall and the student chamber music concert on Sunday morning, July 5 at 10. Further information and a calendar of events may be obtained from the Friends Office at Tanglewood, Lenox, Mass.

Eagle 6/26/59

WILLIAM KROLL will appear in the theater concert hall at Tanglewood Wednesday evening with the Kroll String Quartet to open the chamber music concerts for 1959 season.

Music Center Opens Sunday; Festival Season Starts July 1

Opening exercises of the 17th season of the Berkshire Music Center will be held in the theater-concert hall at Tanglewood Sunday afternoon at 3:30, with the trustees of the Boston Symphony Orchestra, Dr. Charles Munch, music director, the faculty and Friends of the Music Center attending.

Dr. Munch, who arrived in the Berkshires today from France, is again occupying for the Berkshire Festival season the home of Donald B. Miller in Richmond. His guests during part of the season will be Nicole Henriot-Schweitzer, well-known pianist, her husband, Peter, and their son. She has previously appeared as a soloist with Dr. Munch and the BSO at Tanglewood and will be heard again this season on July 10 and July 19.

Aaron Copland, prominent American composer and chairman of the faculty of the Berkshire Music Center, will be here for Sunday afternoon's opening exercises. Tea will be served in the formal Tanglewood gardens.

Jackson To Speak

C. D. Jackson of Lenox and New York, a member of the board of trustees of the BSO, will give the welcoming address. William J. Cox of Phillips Exeter Avademy, chairman of the Friends of the Berkshire Music Center, will address the students.

Eleazar de Carvalho of Brazil, head of the orchestral conducting department, and Hugh Ross, chairman of the choral department, will be present. They and their wives arrived yesterday and are registered for the Festival season at Chef Karl's.

The first concert by the Berkshire Music Center student orchestra will be given Thursday night in the Music Shed. Friends of the BMC are invited to attend the concert as well as the first lecture in the seminar in contemporary music on Friday in the chamber music hall and the student music concert on Sunday morning, July 5, at 10.

The Tanglewood season will open Wednesday evening at 8:30 when the first chamber music concert will be given in the theater-concert hall, featuring the Kroll String Quartet. They will perform works by Beethoven, Prokofieff and Dvorak. The quartet is headed by William Kroll, noted violinist and codirector of the Berkshire Music Center's chamber music faculty. Other members are Louis Graeler, violin, David Mankovitch, viola, and Avron Twerdowsky, cello.

The opening concerts of the 1959 Festival season by the Boston Symphony Orchestra under the leadership of Dr. Munch will be held next Friday and Saturday evenings, July 3 and 4, at 8:30 and Sunday afternoon, July 6, at 2:30. The concerts, which will be devoted entirely to music of Bach, will be held in the theater-concert hall on Friday and Sunday and in the Music Shed on the holiday, July 4.

Flute Soloist

Doriot Anthony Dwyer, principal flute of the Boston Symphony Orchestra, will be the soloist with the orchestra on Friday, July 3. The Festival chorus, trained by Hugh Ross, also will make its initial appearance of the season that evening.

Piano concertos of Bach for one, two and three pianos will be featured in the Shed concert July 4. Soloists will include Lukas Foss, the composer, conductor and pianist; Bernard Zighera, pianist and principal harpist of the BSO; and Ralph Berkowitz, former accompanist for the famed cellist Piatigorsky, and now manager of the Albuquerque Symphony Orchestra. Mr. Berkowitz is dean of the Berkshire Music Center. Mr. Foss and Mr. Zighera are members of the faculty.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

JUN 27 1959

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

JUN 28 1959

TANGLEWOOD'S SUMMER SCHOOL TO OPEN TODAY

Dr. Munch Will Welcome Students at 17th Session

LENOX—The Boston Symphony Orchestra's summer school of musical performance, the Berkshire Music Center, will inauguarate its 17th session at Tanglewood with opening exercises Sunday afternoon.

Welcome Address

Dr. Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, will be present to greet the students. A welcoming address will be made by C. D. Jackson of New York and Lenox, a trustee of the Boston Symphony Orchestra. The students will also be addressed by William J. Cox of Phillips Exeter Academy, chairman of the Friends of the Berkshire Music Center, and Aaron Copland, noted composer and chairman of the Music Center's faculty. Individual members of the faculty will be introduced to the students by the school's dean, Ralph Berkawitz. The exercises will close in the traditional manner with the singing of Randall Thomson's "Alleluia," a work composed especially for this ceremony. The entire student body will be conducted by Hugh Ross, chairman of the Choral Department.

Members of the faculty who will be present at the opening exercises include heads of the various departments represented in the school. Eleazar de Carvalho of Brazil will be in charge of the Orchestral Conducting Department, assisted by Seymour Lipkin. The department of orchestral playing and chamber music will be headed by Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra and William Kroll, violinist and head of the Kroll Quartet. The faculty of the department includes Ruth Posselt, violin and the following members of the Boston Symphony Orchestra: Alfred Krips, George Zazofsky and Clarence Knudson, violins; Joseph de Pasquale and Eugen Lehner, violas; Samuel Mayes and Alfred Zighera, cellos; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Louis Speyer, English horn; Gino Cioffi, clarinet; Rosario Mazzeo, bass clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voisin, trumpet and solfege; William Gibson, trombone; Bernard Zighera, harp and piano; Everett Firth, timpani and percussion; Albert Bernard, solfege.

The department of choral music is headed by Hugh Ross with assistants Lorna Cooke deVaron and Alfred Nash Patterson. Aaron Copland is head of the composition faculty and will work this season with Lukas Foss and Leon Kirchner, who will be a member of the faculty at the school for the first time.

Study Group

The Tanglewood Study Group is under the leadership of Jacob Avshalomov of the Portland Junior Symphony, assisted by James Bastien, also of Portland, Ore. and Florence Dunn of Boston. Chamber music will be taught to Study Group participants by Vladimir Resnikoff and Einar Hansen of the Boston Symphony Orchestra.

The first concert by the Berkshire Music Center student orchestra will be given next Thursday, July 2, in the Music

(See TANGLEWOOD)
(Page 4F)

Shed at Tanglewood. Friends of the Berkshire Music Center are cordially invited to attend this concert as well as the first lecture in the seminar in contemporary music on Friday, July 3, in the Chamber Music Hall and the student chamber music concert on Sunday morning, July 5 at 10. Further information and a calendar of events may be obtained from the Friends Office at Tanglewood, Lenox.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

JUN 27 1959

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

JUN 27 1959

Berkshire Music Center Opens

The Boston Symphony orchestra's Summer school at the Berkshire Music Center will open its 17th session at Tanglewood, Sunday afternoon.

Dr. Charles Munch will greet the students. A welcoming address will be made by C. D. Jackson, a trustee of the Orchestra. The students will also be addressed by William J. Cox and Aaron Copland, composer and chairman of the Music Center's faculty.

The exercises will close with the singing of Randall Thomson's "Alleluia," a work composed for the ceremony.

Members of the faculty who will be present include Eleazar de Carvalho of Brazil who will be in charge of the orchestral conducting department; Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, and William Kroll, violinist and head of the Kroll Quartet.

The first concert by the Berkshire Music Center student orchestra will be given Thursday, in the Music Shed. Friends of the Berkshire Music Center are invited to attend this concert as well as the first lecture in the Seminar on Contemporary Music Friday in the chamber Music Hall and the student chamber music concert on Sunday morning, at 10.

Journal Record
AMHERST, Mass.
Weekly Independent
Circ. 1,823
JUL 30 1959

O MATUTINO DE MAIOR TIRAGEM DO DISTRITO FEDERAL

Quinta-feira, 9 de Julho de 1959

MÚSICA

Berkshire - Tanglewood - 1959

Eleazar de Carvalho

LENOX, julho de 1959 — A pequena cidade de Lenox, situada entre as cidades de Stockbridge e Pittsfield, no Estado de Massachusetts, está em festas. Acaba de ser reaberto o Centro de Cultura Musical, no género, o mais importante do mundo: o "Bekshire Music Center" localizado no pitoresco recanto da cidade chamado Tanglewood.

Pela 19ª vez o sonho de Koussevitsky tornou-se realidade. Um sonho que profetizava, para os Estados Unidos, a existência de um Centro de Cultura Musical, como o que caracterizou a Escola de Mannheim: "Um exército de Generais" — como o qualificou Burney; um local onde importantes concertos sinfónicos fôssem executados, como se fas em Salsburgo. Se em Mannheim — em meados do século 18 — eram lançadas as fundações para um novo estilo sinfónico (abandono completo do estilo contrapontistico), que inspirou a Escola Vienense, a Escola Bohemia, os Compositores Italianos de música instrumental, os Mestres do Norte da Alemanha — aqui, em Tanglewood, no "Berkshire Musc Center", jovens de diferentes nações vêm aperfeiçoar seus conhecimentos com mestres experimentados na arte da execução musical, inspirando inúmeras orquestras e inúmeros regentes com a côr sonora da orquestra de Koussevitzky, e com a Escola de Regência que êle deixou, inconfundivel.

Se em Salsburgo, a poderosa Orquestra Filarmónica de Viena, executa uma série de concertos da mais alta qualidade, durante os "Festivais Salsburgo" (nos meses de julho e agosto), aqui em Tanglewood, a não menos poderosa Orquestra Sinfónica de Boston realiza o seu "Festival Berkshire" — constante de 18 concertos, que têm lugar, também, durante os meses de julho e agósto.

A cerimónia da reabertura das aulas do 19º ano de existência do "Berkshire Music Center", em Tanglewood, foi, como nos outros anos (pelo menos, desde 1946 — quando eu aqui cheguei pela 1ª vez), simples, comovente e de caráter educativo.

Charles Munch — o sucessor de Koussevitzky na direção da Orquestra de Boston e, conseqüentemente, na direção do "Berkshire Music Center" — dirigiu algumas palavras de boas-vindas ao grupo de estudantes de diferentes nacionalidades; o compositor Aaron Copland, vice-diretor do Centro, desde sua fundação, falou sôbre a importância da música e o significado que ela representava naquela assembléia de nações, e o reitor do Centro, professor Ralph Berkowitz, apresentou aos alunos os 36 professôres, que se encontravam sentados, em filas hierárquicas, no palco da "Ópera House", de Tanglewood, a começar pelo sucessor de Koussevitzky, na cátedra de regência, que é o autor destas linhas.

Quando o dr. Hugh Ross, professor de Canto Coral, fêz sinal para que o grupo de estudantes se levantasse, um silêncio respeitoso e de grande saudade se fêz sentir dentro do teatro. Os representantes de 20 nações, aqui presentes, incluindo três brasileiros: uma cantora, um violoncelista (Italo Babini), e um regente, que nem se conheciam 30 minutos antes da cerimônia — tempo que durou o ensaio único do côro à capela (canto sem acompanhamento) a ser entoado — como número de encerramento — foram atingidos pelo milagre da arte, e a "Alleluia", de Randall Thompson, encheu de harmonias consonantes os quatro cantos da sala. O "aman", tão pianissimo e tão grave das vozes possantes dos baixos do Coral de Tanglewood, que é a última palavra da obra de Thompson, pareceu evocar o sonho de Koussevitzky, tão vivo, tão realizado e prestando tantos benefícios a mais de 7.000 jovens que já transpuseram os portões do "Berkshire Music Center".

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

JUN 29 1959

Music School At Tanglewood Opens Season

LENOX—The Berkshire Music Center at Tanglewood, the Boston Symphony Orchestra summer school, inaugurated its 17th season Sunday afternoon in the Theater Concert Hall.

300 Enrolled

Enrolled are 300 students, 22 of whom are from 14 foreign countries. There are advanced students from Finland, Norway, Peru, the Philippines, Korea, Japan, Switzerland, Germany and elsewhere.

In his address, C. D. Jackson, a member of the board of trustee of the BSO, likened the scope of perfection and enterprise at the Berkshire Music Center to the revolutions of expectation all over the world and the qualitative revolution fermented in the United States.

"Culture is no longer an intellectual playground, but is spreading rapidly to the broad base of the whole U. S. society," Jackson said.

He stated that Tanglewood must always guard the quality of its quantity.

William J. Cox of Phillips Exeter Academy, chairman of the Friends of the Berkshire Music Center, pointed out that 5000 students have studied at Tanglewood in the past 17 years and that now in at least 50 known orchestras there are more than 300 Tanglewood alumni.

Also speaking were Dr. Charles Munch, conductor of the Boston Symphony Orchestra, and Aaron Copland, composer and chairman of the center faculty.

Spending a pleasant and profitable summer studying at the Berkshire Music Center at Tanglewood are Mr. and Mrs. James Alexander of Amherst. The Alexanders are studying the manuscript of a modern composition which Mr. Alexander will soon conduct. The Berkshire Music Center is sponsored by the Boston Symphony Orchestra.

Local Couple Attends Berkshire Music Center

Studying together at the Berkshire Music Center, the summer music school maintained by the Boston Symphony orchestra, are Mr. and Mrs. James Alexander of Amherst. Mr. Alexander is choir director and an instructor in the music department of Amherst college.

At Tanglewood, Mr. Alexander is enrolled as a student in the department of choral music which is headed by Hugh Ross. At the recent concert by the Tanglewood choir, Mr. Alexander conducted three Twentieth Century madrigals by the contemporary, Relly Raffman. In addition to his conducting activities, he also sings in the Festival Chorus which is the largest performing group of the Berkshire Music Center.

Prior to coming to Amherst, Mr. Alexander studied at the Harvard Graduate School of Arts and Sciences where he received an M.A. in 1958. He is also a graduate of Princeton university.

Mrs. Alexander is enrolled in the Tanglewood study group for two weeks. The purpose of this department is to provide an introduction to the best music of modest demands, outside the regular repertoire of other departments. All music resources of Tanglewood are open to the members of the Tanglewood study group. The work of the study group is designed to meet both the desires and the skills of its members.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUN 29 1959

Tague

TANGLEWOOD OPENING yesterday was marked with exercises in the theater concert hall, followed by tea in the formal gardens. Here Dr. Charles Munch, musical director of the Boston Symphony Orchestra and head of the Berkshire Music center, chats with Mrs. Serge Koussevitzky, widow of the founder of the center. At right, Aaron Copland, chairman of the faculty at the Music Center, in dark suit, discusses season plans with a friend. This is the 17th season of the Music Center.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
JUL 1959

New York

(Continued from page 2)

Boston Symphony

The Boston Symphony Orchestra announces the 17th session of the **Berkshire Music Center,** its summer music school at Tanglewood, opening June 29 and running concurrently with the Berkshire Festival until Aug. 9. **Aaron Copland,** head of the Composition Department, is Chairman of the Faculty. The Department of Instrumental Music is again under the direction of **Eleazar de Carvalho,** Brazilian conductor, and **Seymour Lipkin** of the New York City Center staff. Instruction in the performance of orchestral and chamber music is offered by members of the Boston Symphony in the Division headed by **Richard Burgin,** Concertmaster and Associate Conductor of the Orchestra, and by **William Kroll,** leader of the Kroll String Quartet. The Department of Choral Music is headed by **Hugh Ross,** conductor of the Schola Cantorum of New York, whose faculty will also include Mrs. Lorna Cooke de Varon and Alfred Nash Patterson.

Lukas Foss will join Aaron Copland on the Composition Department faculty. The Fromm Music Foundation of Chicago, Paul Fromm, President, will sponsor a program for the study and performance of contemporary music at Tanglewood under the supervision of Mr. Copland and the Composition Department faculty.

The Opera Department will suspend activities in the 1959 season while **Boris Goldovsky** travels in Europe and prepares the text of a book based on his years of accumulated knowledge and experience. The Tanglewood Study Group, a department devoted to providing a broad program of musical activity and experience for the teacher, student, amateur and music-lover, is in the care of **Jacob Avshalomov,** a composer and the conductor of the Portland (Oregon) Junior Symphony Orchestra.

Soloists for the Berkshire Festival: Piano virtuoso **Rudolf Serkin** and outstanding violinist **Isaac Stern** will each appear on three separate Festival programs. Other soloists during the six-week season (July 1-Aug. 9) will be Nicole Henriot-Schweitzer, Lukas Foss, Bernard Zighera, and Ralph Berkowitz, piano; Bethany Beardslee, Adele Addison, sopranos; John McCollum, Blake Stern, tenors; Florence Kopleff, alto; Donald Gramm, bass; Doriot Anthony Dwyer, flute; Ruth Posselt, violin, and Ralph Gomberg, oboe. Hugh Ross is conductor of the Festival Chorus.

The Wednesday evening Chamber Music Series include the Kroll Quartet, the New York Pro Musica, the Beaux Arts Trio, the Bel Arte Trio and Alexander Schneider, violin, and Leon Kirchner, piano.

Jackson Hails Tanglewood As 'Guardian of Quality'

Tanglewood is the "guardian of quality," C. D. Jackson of Lenox and New York, declared at the opening exercises of the 17th season of the Berkshire Music Center yesterday afternoon.

Mr. Jackson, a member of the board of trustees of the Boston Symphony Orchestra, told the students attending the exercises in the theater concert hall they must dedicate themselves to quality.

"In this way, the American victory over quantity will not have been in vain," he said.

Music students, he continued, "are major actors in a great world drama which is taking place today. This might be called the revolution of expectations. This revolution covers the whole globe. In Asia and Africa the great multitudes are awaking to the idea that they need not endure poverty. In Europe the people are beginning to demand a greater quantity of material goods for themselves. Here in the United States we have not the problem of quantity, but of quality. Culture no longer is a sissy word."

Copland Speaks

Aaron Copland, the noted composer, told the audience that "our school is what we make it . . . The faculty are not primarily teachers, but practicing musicians, who impart to you the sum total of their musicianship. It is up to you to absorb what they can give you. Teaching depends on one thing: both the teacher and the student must be thoroughly alive. Tanglewood must be a lively place. There must always be an exchange of ideas — a creation of music, past and present — and you must strive to find out for yourself, in every area."

Dr. Charles Munch, director of the summer school and musical director of the Boston Symphony Orchestra, outlined the Festival programs arranged for this season, "a plan consecrating each week to a great composer of the past, and adding to each program one contemporary work."

One concert of every year, he added, is also dedicated to the memory of Serge Koussevitzky, for 25 years conductor of the BSO and founder of the Berkshire Music Center.

Dr. Munch told the students he hopes "the voice of music, which is universal and which needs no translation, will obtain for us the most necessary of communions, that of harmony, order, beauty and humanity."

5,000 Trained Here

William J. Cox of Phillips Exeter, chairman of the Friends of the Berkshire Music Center, explained that in the 17 years of the Music Center, there have been 5,000 students trained here and that today, in more than 50 American orchestras of all sizes and descriptions, there are more than 300 former Berkshire students performing professionally.

At least one-tenth of these orchestras, he added, have a Berkshire alumnus as concertmaster, and almost one-fourth of the Berkshire alumni in these 50 orchestras are principal and first desk players.

Representation is not limited to activities in this country, he continued—conductors of at least seven foreign orchestras in Brazil, Chile, Korea and Portugal and elsewhere have been schooled and inspired at Tanglewood.

Ralph Berkowitz, dean of the Music Center, introduced members of the faculty. The exercises closed with the students singing Randall Thompson's "Allelulia," under the direction of Hugh Ross, head of the choral department at Tanglewood.

A tea followed in the formal gardens on the Tanglewood grounds.

ALLENTOWN, PA.
CALL
D. 75,682
JUL 2 1959

2 Area Musicians Get Scholarships

Douglas Edelman of Fullerton, trombonist, and Peter Kern of Slatington, flutist, have been awarded 6-week scholarships at the Berkshire Music Center in Lenox, Mass.

Both are students at the Curtis Institute of Music in Philadelphia.

732

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
JUN 29 1959

Tague

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(Continued from page 2)

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ALLENTOWN, PA.
CALL
D. 75,882
JUL 2 1959

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Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,953

JUL 9 1959

Berkshire Music Center Schedule

TANGLEWOOD, Mass. — Berkshire Music Center events this week include a concert by the Student Orchester tonight in the Music Shed, lectures and Friday afternoon (July 10) at 3:15 in the Chamber Music Hall and, on Sunday, Student Chamber Music at 10 a.m. and a Composers' Forum at 8:30 p.m., both in the Chamber Music Hall.

All events are open to Friends of the Berkshire Music Center.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

JUL 9 1959

Griswold to Direct Music Center Orchestra Tonight

Thomas Griswold, associate professor of music at Williams College, will conduct the Berkshire Music Center Orchestra in Haydn's Symphony No. 99 at the concert in the Music Shed at Tanglewood tonight at 8.30 o'clock.

The Haydn symphony will be the opening work of the orchestra's second concert of the season, which also will feature a cello solo by Italo Babini of Brazil during a performance of Tschaikovsky's Rococo Variations conducted by Sverre Bruland of Oslo, Norway.

Mr. Griswold's promotion to the post of associate professor of music at Williams became effective July 1. He has become widely known throughout the Berkshire area as founder and conductor of the Berkshire Quindecem, a chamber orchestra which has presented concerts in Williamstown, Pittsfield and Rutland, Vt. Earlier this spring he was appointed conductor of the Berkshire Community Orchestra after the resignation of Irwin Shainman.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

JUL 10 1959

Miss Florence Dunn Back at Tanglewood

Miss Florence Dunn, daughter of Mrs. Harland Dunn of Thomas St. and the late Mr. Dunn, has returned to Tanglewood again this year as an assistant to Jacob Avshalomov, who is head of the Tanglewood Study Group.

The Group will present its first informal demonstration tomorrow afternoon at 3 o'clock at the Barn. The Study Group is made up of some 60 students of the Berkshire Music Center. It is planned for teachers and musicians, both professional and amateur.

Mr. Avshalomov is a composer and conductor of the Portland, Ore., Junior Symphony Orchestra.

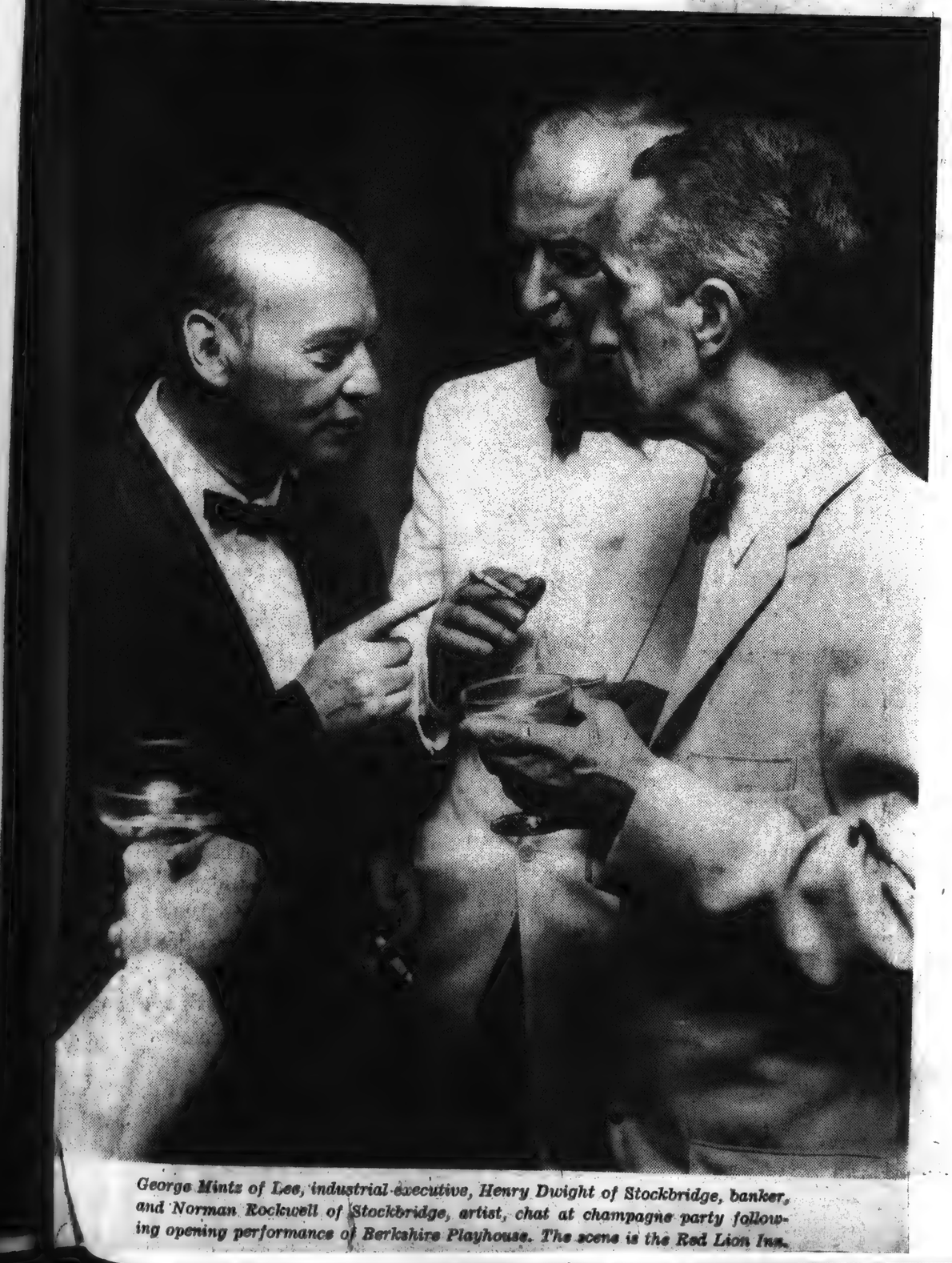
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 3 1959

The Social Whirl

With Champagne, the Season Opens

AS MUCH A PART of the Berkshires as shorts on the Tanglewood lawn, though open to fewer people, season-opening parties are a tradition at most of the area's culture pits. Within the past two weeks there have been parties at the Berkshire Playhouse, Tanglewood Galleries, Jacob's Pillow, Williamstown Summer Theater and Tanglewood. Depending on one's point of view, that of management or guest, festivities have different functions —public relations, ticket sales, future fund raising, a round of parties, free drinks, or simply a chance to meet culture face to face.



George Mintz of Lee, industrial executive, Henry Dwight of Stockbridge, banker, and Norman Rockwell of Stockbridge, artist, chat at champagne party following opening performance of Berkshire Playhouse. The scene is the Red Lion Inn.

Photos by Tague

Mrs. Irene F. Weston of Pittsfield, Mrs. Stefan Lorant of Lenox, and Mrs. Raymond Leslie Buell of Richmond, chat at tea given by Tanglewood management for Friends of Berkshire Music Center.

234

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,820

JUL 6 1959

Assumption Choir Director Gets Grant In Music

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She received her scholarship for study in the choral department and will be instructed in the art of conducting a group of voices by Hugh Ross, Alfred Nash Peterson and Lorna Cooke DeVaron.

The music student is the daughter of Mr. and Mrs. Ray Bartolomucci and in September will be a senior at the New England Conservatory of Music. Last year she was vice-president of her class, secretary of the Conservatory Club, treasurer and Detroit Convention delegate for Mu Phi Epsilon Sorority, a member of the Music Educators Association ,a dean's list student and treasurer-elect of the Conservatory Touring Chorus.

In addition to her duties at the Assumption Church she is organist at St. Theresa's Church, assistant organist at St. Anthony's Church and a private piano teacher.

HOLIDAY MAGAZINE
PHILADELPHIA, PA.
MONTHLY 889,884
JUL 1959

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JUNE 29–AUG. 9. Berkshire Music Center, *Tanglewood, Lenox, Mass.* Study groups and classes in instrumental and choral music, composition, ensemble performances under the direction of members of the Boston Symphony Orchestra.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354

JUL 1 1959

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

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The opening work of the initial program, Mozart's Magic Flute Overture, will be conducted by Jerome Cohen of Boston. A complete performance of Beethoven's Symphony No. 1 is to be the second work of the evening. The conducting will be shared by two foreign students. Sverre Bruland of Oslo, Norway, will conduct the first two movements, and Diogo Pacheco will complete the work.

Mr. Pacheco is from Brazil, and was brought to Tanglewood on the recommendation of Eleazar de Carvalho who is head of the Department of Instrumental Music. Mr. de Carvalho himself will conduct the final portion of the concert, the Symphony No. 6 of Tchaikovsky.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 15 1959

Varied Program Set by Students At Tanglewood

TANGLEWOOD — The third and most ambitious program to date will be presented by the Berkshire Music Center Orchestra at its weekly concert tomorrow night at 8:30 in the Shed at Tanglewood.

This concert will feature two faculty members of the Music Center as conductors, and a student from the Williamstown Theater Foundation. Seymour Lipkin, associate head of the Department of Instrumental Music, will conduct the orchestra in Ravel's "La Valse" just prior to the intermission. The concluding work on the evening's program will be the "City of Brass" by Jacob Avshalomov, head of the Tanglewood Study Group. Miss Ann Troy of the Williamstown Theater will have the speaking part in Mr. Avshalomov's work which he will conduct.

Prokofieff Fifth

Opening the concert will be the First Movement of Prokofieff's Fifth Symphony which will be conducted by Sverre Bruland of Oslo. Harold Farberman of the Boston Symphony Orchestra's percussion section will conduct "Til Eulenspiegel" by Richard Strauss.

After intermission, Diogo Pacheco of Sao Paulo, Brazil, will conduct the First Movement of William Schuman's Symphony for Strings. Mr. Avshalamov will then take the podium to direct a chorus of 70, the orchestra and speaker through his "City of Brass." Mr. Avshalamov has come to Tanglewood from Portland, Ore., where he is conductor of the Portland Junior Symphony Orchestra.

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Mrs. Franklin D. Roosevelt, herself a devotee of the Tanglewood concerts, is credited with having first suggested that members of the UN Secretariat, many of them from foreign lands, be brought to the Berkshires for a weekend in the summer. The late K. K. Paluev of Pittsfield arranged the first visit in 1950 and except for last year, a group has come each year since.

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The program will open with the "Sonata for Flute and Piano" by Lita Lipschutz Dubman of Cambridge. Wilson Coker's "Music to a Solemn Theme for String Quartet", will be followed by the "Toccata for Piano" by Jacques Hetu. Mr. Coker is from Oneonta, N.Y., while Mr. Hétu is one of the large number of Canadian students at the Berkshire Music Center this summer.

A resident of Berkshire County, John Duffy, of the faculty of the Stockbridge School, will have four songs presented at the forum. The concluding piece will be Robert Baksa's "Divertimento for Wind Instruments." Mr. Baksa has come to Tanglewood from Tuscon, Ariz.

The members of the Fromm Fellowship Players are Peter Marsh and Theodora Mantz, violins. Scott Nichrenz, viola, and Donald McCall, cello, complete the string section of this group. The wind players are Lytton DeSylva, flute. Dorothy Kidney, oboe. William Smith, clarinet, Ruth Moss, bassoon, Eugene Wade, French horn. Paul Jacobs is the pianist and Caroline Curry is the soprano soloist.

MONROE, MICH.
NEWS
D. 18,679
JUL 6 1959

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 1 1959

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BOSTON EVE. AMERICAN, SAT., JULY 18, 1959

Tanglewood Music Lovers

Gathered before the Music Shed at Tanglewood in Lenox, are these Bostonians there studying and working at the Berkshire Music Center for summer. Seated are Regina Bartolomucci, Revere; Mark DeVoto, Cambridge; William Brohn, Boston; Patricia Capone, Wakefield; George Powers, Waltham; Lita Dubman, Cambridge. Standing, Edward Avedisian, Boston; David Fox, Newton Center; Roberta Clapp, Boston; Mrs. Lorna Cooke de Varon of the faculty of Choral Music; Herbert Boker, Mattapan; Harold Hurley, Wollaston; Ralph Gomberg, principal oboe of the Boston Symphony Orchestra; Alfred Patterson of faculty, Polyna Zagaretou, Boston.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
JUL 19 1959

PERIPATETIC: Hugh Ross must have established some sort of choral directors' record. On Friday, July 10, one of his choruses sang the American première of Khachaturian's "Ode to Joy" at the opening of the Empire State Music Festival. Last Sunday afternoon his Tanglewood Choir sang the Mozart Requiem at the Berkshire Music Festival. On Monday his Schola Cantorum sang the Verdi Requiem at Lewisohn Stadium. And on Tuesday the Tanglewood Choir gave a program at Tanglewood. To prepare for the diverse performances in different places, Mr. Ross flew back and forth between New York and the Berkshires, with side motor trips to Bear Mountain Park.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,699

JUL 19 1959

AMUSEMENTS and the ARTS

3 R.I. Musicians at Tanglewood

THREE Rhode Islanders are studying this summer at the Berkshire Music Center, the professional school conducted by the Boston Symphony at Tanglewood.

Edward Avedisian of 575 Broadway, Pawtucket, is a member of the Department of Instrumental Music. He plays in the Berkshire Music Center Orchestra, which gives weekly concerts during the Tanglewood season. This orchestra, which is under the direction of Eleazer de Carvalho, the Brazilian conductor, in two concerts has already played to nearly 3,000 persons. Mr. Avedisian is a graduate of Tolman High School, Pawtucket, and received a Bachelor of Science Degree from the Boston University School of Music.

Also a member of the Berkshire Music Center Orchestra is Gerald Castonguay of 108 Ivan Avenue, Riverside, a violinist. Both of these young men also work with chamber music groups, preparing works under the direction of various Berkshire Music Center faculty for Sunday morning concerts. Mr. Avedisian performed at the opening chamber music program after only five days of rehearsal.

In addition Mr. Avedisian is preparing for future performance the Pijper Septet under the supervision of Rosario Mazzeo of the Boston Symphony Orchestra, who is also a native of Pawtucket. Mr. Castonguay is working under the supervision of Joseph de Pasquale, principal viola of the Boston Symphony, in the preparation of a Beethoven Quartet.

The third Rhode Islander at Tanglewood, William Tortolano of 513 Charles Street, Providence, is associated with the Department of Choral Music, headed by Hugh Ross. Mr. Tortolano is studying choral conducting under Mr. Ross, and in this capacity finds a wealth of material with which he can work.

The Choral Department is one of the largest at the Berkshire Music Center, and is often broken into small singing groups which afford the student conductor a fine opportunity to practice his art with accomplished singers.

The basic philosophy of the Music Center is practice of the profession through performances under professional conditions. The Festival Chorus performs with the Boston Symphony and the Tanglewood Choir gives a series of concerts for the Friends of the Berkshire Music Center.

Mr. Tortolano is a graduate of Hope High School, and received a Bachelor of Music degree from the Boston University College of Music and a Master of Music degree from the New England Conservatory. He is organist and music director of St. Ann's Church, Providence.

Rhode Islanders studying this summer at Berkshire Music Center are Gerald H. Castonguay (second from left); Edward Avedisian, clarinetist; and William Tortolano, at piano. Left and right are Leonard Burkat, administrator of the Center, and Rosario Mazzeo, Pawtucket native who is personnel manager of Boston Symphony.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770

JUL 25 1959

Tanglewood Chorus Sings Tomorrow at Memorial Service

The Tanglewood Chorus, under the direction of Dr. Hugh Ross, will sing Tachelbell's Magnificat at the annual Koussevitzky memorial service tomorrow at 10 a.m. at the Church-on-the-Hill, Lenox.

Following the morning worship service, Eleazar de Carvalho will conduct the chorus in Randall Thompson's Alleluia at the grave of Dr. Serge Koussevitzky in the Cemetery-on-the-Hill.

236 BROOKLYN, N.Y.
THE BAY NEWS
JULY 25th, 1959

BROOKLYN, N.Y.
KINGS COURIER
W. 4,436
JUL 25 1959

Tanglewood Takes Music Spotlight During Summer

In more senses than one the most important center of musical activities in mid-summer on this side of the world is Tanglewood at Lenox in the Berkshire Hills of western Massachusetts.

The two hundred acres of Tanglewood are the summer home of the Boston Symphony Orchestra and it is there for six weeks, through July and early August, that the Boston Symphony Orchestra, under its famous conductor, Charles Munch, leads the Berkshire Festival concerts before many thousands in the great semi-open Music shed.

It is here, also, that the principals of the Boston orchestra, together with other members of a distinguished faculty, hold the annual session of the Berkshire Music Center, a school for "living and working in music." The school offers rare opportunities for music performance and for study and for hearing music as well.

The Berkshire Music Center is much sought by students all over the world. In a recent summer, for example, thirty-two of the four hundred and twenty students came from eighteen countries outside of the United States, including conductors from France, Mexico, and Hawaii; instrumentalists from Japan, Czechoslovakia, France, Austria, Iran, Israel, Holland and Brazil; young composers came from Finland, Greece, New Zealand and Japan; singers were from Argentina, Chile, Puerto Rico and Israel. In addition, the annual average from ten to fifteen students from Canada came to study in various departments.

Students from abroad are encouraged to come to Tanglewood and are offered a full tuition grant upon acceptance. Many scholars coming from foreign countries to spend a period of study often begin their sojourn in this country in the cosmopolitan and democratic atmosphere of Tanglewood.

In a short time they come to learn of the culture and people of America and are ready to enter a period of study in another area of the United States, having thus first gained a larger perspective and insight. Many students having arrived in the United States as exchange students at one university or another find Tanglewood in the summer a place to pursue their music either as participating musicians or as devotees of great music.

Exchange student centers near Tanglewood often attend groups numbering up to one hundred to enjoy a day or weekend at the concerts, picnicking and vacationing in the beauty of the Berkshire Hills. Tanglewood to these people means what the famous European Festivals mean to the average American — a place to absorb the culture of the land where they may become acquainted with its people and scenic country side.

The Sumer's session of the Berkshire Music Center generally extends from around July 1 to August 15. The school was begun in 1940 as a realization of a long cherished project envisioned by Serge Koussevitzky, he Boston Symphony Orchestra's late conductor. Charles Munch is the Director of the Center and Aaron Copland, prominent American composer, serves as chairman of the Faculty. Ralph Berkowitz, noted pianist and lecturer, is Dean.

The school comprises five departments: instrumental, choral, composition, opera (suspended 1959), and the Tanglewod Study Group, primarily for the amateur, teacher, or music enthusiast.

Tanglewood's Heart

THE BERKSHIRE MUSIC CENTER the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood in conjunction with its Berkshire Festival concerts, is in its 17th session. Charles Munch, Music director of the Boston Symphony, is Director of the School. Aaron Copland is chairman of the Faculty, Ralph Berkowitz, Dean, and Leonard Burkat, Administrator.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 20 1959

100 at Picnic For U.N. Visitors At Tanglewood

Nearly 100 attended a picnic yesterday at Tanglewood for visiting members of the United Nations secretariat who spent the weekend in Pittsfield.

The picnic was for the guests, their hosts and Berkshire Music Center students from other countries.

Mrs. Stephen F. O'Donnell, who represented the United States, was chairman of the picnic committee, which was composed of people now living here who came from other countries. Committee members were Mrs. Fred L. Schindler, a native of Denmark; Mrs. Steve Butler, Ireland; Mrs. Robert Worman, Italy; Mrs. Awni Abboushi, England; Mrs. Edward M. Demick, France; Mrs. Henry Wight, Japan; Miss Mary Ann Heaney, Scotland; and Miss Martha Martin, Germany.

The guests attended concerts at Tanglewood Saturday night and yesterday afternoon. In addition, members of the Castle in Lenox, invited the group to their cottage at Stockbridge Bowl Saturday afternoon for water sports, and entertained at an informal party Saturday evening at the Castle after the concert.

Visitors from other nations have been coming to Pittsfield each year, since 1940, except last year. The group originally was brought here upon the suggestion of the late Konstantin K. Paluev to foster world understanding. Mr. Paluev founded the Workshop for World Understanding here.

SWARTHMORE, PA.
SWARTHMOREAN
W. 1,950
JUL 31 1959

VIOLINISTS PLAY WITH TANGLEWOOD STUDY GROUP

Molly Huse, daughter of Mr. and Mrs. Herbert Huse of Vassar avenue, and David Spencer, son of Mr. and Mrs. Steven M. Spencer of Ogden avenue, are members of the Tanglewood Study Group, one of the departments of the Boston Symphony Orchestra's summer music school, Berkshire Music Center.

Both violinists, and both graduates of Swarthmore High School, Molly is spending the summer at the Lenox, Mass., music center, while David will return home in two weeks.

In adddition to her instrumental playing, Molly sings with the Festival Chorus which performs three times with the Boston Symphony.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
JUL 29 1959

Orchestra at Music Center in Final Concert Tomorrow

The Berkshire Music Center Orchestra will present its final Thursday program of the season tomorrow in the Music Shed at Tanglewood. The orchestra also will perform at the annual Tanglewood-on-Parade festivities, Aug. 6. Because of this event the regular concert of the final week will be on Saturday, Aug. 8 at 3 p. m. At that time the awards for the Berkshire Music Center season will be made.

Tomorrow's Program

The final Thursday concert will include the Bartok Concerto for Orchestra, First Movement, to be conducted by Leonard Pearlman of Winnipeg, Manitoba. Sverre Bruland of Oslo, Norway, will direct the students in a performance of Rimsky-Korsakov's Scheherazade. Leon Kirchner of the Tanglewood Composition faculty will conduct his own Toccata in his first appearance with this orchestra this season.

At the conclusion of the intermission Diago Pacheco of Sao Paulo, Brazil, will conduct the Overture to Der Meistersinger by Richard Wagner. Harold Farberman of the Boston Symphony Orchestra will then conduct his own composition Greek, Scenes with Corinne Curry (Mrs. Harold Farberman) as soprano soloist. The concluding work of the evening will be directed by Eleazar de Carvalho, head of the Department of Instrumental Music. Mr. de Carvalho will lead his students through the Symphonie Fantastique by Hector Berlioz.

Plays to 5,000

In its four concerts to date the Berkshire Music Center Orchestra has played to audiences totaling nearly 5,000 people. These concerts are under the auspices of the Friends of the Berkshire Music Center.

Diogo Pacheco em Tanglewood

ELEAZAR DE CARVALHO
Especial para "O Estado"

LENOX, Massachusetts — Quando os 400 alunos que compõem o corpo discente do "Berkshire Music Center" transpuseram os verticais portões de vidro de Tanglewood, no dia da inauguração solene da 19.a temporada de verão, muitos deles não se conheciam Haviam chegado á minuscula cidade de Lenox, aqui no Estado de Massachusetts, na vespera da solenidade, provenientes de 20 diferentes nações e de quase todos os 48 Estados da Federação norte-americana. Trinta minutos antes do inicio da solenidade de abertura dos cursos, o experimentado diretor do Departamento Coral, dr. Hugh Ross, que São Paulo conheceu em 1953 dirigindo a "Missa Solemnis", de Beethoven, reuniu os jovens musicistas dos 4 cantos do mundo, fazendo-os ler uma pagina de papel pautado, escrita num idioma universal, comum a todas as nações, intitulada "Aleluia", de autoria do compositor norte-americano Randal Thompson E ao encerrar-se a solenidade, os 400 alunos levantaram-se, unidos pelo milagre da arte e entoaram a dificil obra escrita para "Côro a Capela" (vozes sem acompanhamento) numa perfeição digna dos melhores elogios.

No palco do teatro da opera estavam sentados os 40 professores do curso, inclusive o autor destas linhas, que é o diretor de um dos 5 departamentos e o substituto do dr. Serge Koussevitzky, na cadeira de regencia. De lá, vi emergir uma cabeça conhecida, entre os tenores: a cabeça de Diogo Pacheco, o qual tomava parte na salutar experiencia do canto coletivo, principalmente quando não se deseja ser os eternos solistas e sim, participante de um conjunto onde se pode sentir o prazer da arte, o entusiasmo da juventude e aferir o preparo musical da mocidade norte-americana, que constituia a maioria dos alunos, em Tanglewood.

No dia seguinte, ao lado de um norueguês, um inglês, um austriaco, um canadense e 3 norte-americanos, estava o brasileiro Diogo Pacheco, na classe de regencia. Todos eles viajaram horas seguidas, uns atravessando o Atlantico, outros o Equador, a fim de se inscreverem na minha classe de regencia de orquestra sinfonica, o que não os impede de tomarem parte, como cantores, no Grande Coral que é constituido de todos os alunos da escola.

Eu conhecia Diogo Pacheco, desde a época em que ele só escrevia criticas impiedosas, injustas e destruidoras. Na nossa juventude, todos nós somos irreverentes e belicosos. Isso pertence, portanto, á época da mocidade e ao passado. Só conhecia Diogo Pacheco como critico. Agora conheço-o como musico. E mais: como regente.

Os 8 alunos de regencia, após as apresentações de praxe, receberam cada um suas incumbencias: preparar suas partituras para as aulas praticas, á frente de uma orquestra completa composta de 114 musicos, todos alec jovens entusiasmados e tocando em conjunto, melhor do que muitas orquestras profissionais, e para as aulas teoricas, quando as partituras são dissecadas, analisadas — nota por nota — examinados todos os problemas de equilibrio sonoro, de côr de som, de distribuição equitativa de nuances, da tecnica de regencia; e preparar, também, um assunto dado, que é exposto diante da classe inteira: 26 alunos. Oito ativos (os que regem todos os dias nos ensaios e nos concertos publicos semanais) e 18 ouvintes (que participam das aulas teoricas) á guisa de "Seminarios", depois do que o orador é aparteado por todos os interessados em maiores esclarecimentos.

Diogo Pacheco recebeu a partitura da Sinfonia n. 1, de Beethoven, e o tema "Quais foram as contribuições de Schoenberg, de Anton Webern e de Alban Berg á arte da musica?" A expectativa de seus colegas de classe era imensa. Um brasileiro em Tanglewood e na classe de cupula: a de regencia! Pacheco surpreendeu a todos, inclusive a mim proprio. Fez progressos diarios: e quando subiu ao pulpito da regencia, no grande auditorio de Tanglewood, diante de um publico de mais de 5.000 pessoas para dirigir a mais simples das sinfonias de Beethoven e, por isso, uma das mais difíceis, devido á pureza sonora e á claridade de sua linguagem, suas mãos que se levantavam lentamente — de acordo com a Escola Koussevitzky — tremiam de emoção, a emoção propria das estréias. Porém, quando se virou para agradecer a ovação que o grande publico lhe tributou, já não havia temor. Havia o orgulho do dever cumprido e de um serviço prestado á cultura artistica brasileira. A bandeira simbolica do Brasil estava tremulando altaneira, neste angulo de nossa cultura, porque Diogo Pacheco — regente, acabara de ser recebido na reduzida congregação dos eleitos.

Diogo Pacheco quando regia a 1.a Sinfonia de Beethoven com a orquestra do "Berkshire Music Center", em Tanglewood.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
JUL 29 1959

BMC Orchestra Announces Final Thursday Program

TANGLEWOOD—The Berkshire Music Center Orchestra will present its final Thursday concert tomorrow at 8:30 p.m, in the Shed.

The program has also been announced for a seminar in contemporary Music Friday and for the final Wednesday lecture, to be held next week.

Tomorrow's concert by the BMC Orchestra will include the Bartok Concerto for orchestra, first movement to be conducted by Leonard Pearlman of Winnipeg, Manitoba. Sverre Bruland of Oslo, Norway, will direct the students in a performance of Rimsky-Korsakov's Scheherazade. Leon Kirchner of the Tanglewood composition faculty will conduct his own Toccata in his first appearance with this orchestra this season.

Brazilian To Conduct

After the intermission, Diago Pacheco of Sao Paulo, Brazil, will conduct the Overture to Der Meistersinger by Richard Wagner. Harold Farberman of the Boston Symphony Orchestra will then conduct his own composition, "Greek Scenes," with Corinne Curry (Mrs. Harold Farberman) as soprano soloist.

Concluding work of the evening will be directed by Eleazar de Carvalho, head of the department of instrumental music. He will lead his students through the Symphonie Fantastique by Hector Berlioz.

In its four concerts to date, the BMC Orchestra has played to audiences totaling nearly 5,000 people. These concerts are under the auspices of the Friends of the Berkshire Music Center.

Awards To Be Made

The orchestra will perform at the annual Tanglewood-on-Parade festivities Aug. 6. Because of this event, the regular concert of the final week will be on Saturday, Aug. 8, at 3 p.m. At that time, the awards for the music center season will be made.

At the seminar in contemporary music Friday, Lukas Foss of the Tanglewood composition faculty will replace Robert Craft, who will be unable to come to Tanglewood as previously announced. Mr. Foss' topic will be new music and performance problems. He will be assisted by the Fromm Players. Music will include that of Luigi Dallapiccola and Alban Berg.

The final Wednesday lecture Aug. 5 will feature Hugh Ross, head of the Department of Choral Music at the center. He will discuss various aspects of choral music.

These lectures are open to Friends of the Berkshire Music Center.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,770
AUG 1 1959

Dalton

MARTIN F. GLENDON
Tel. Dalton 797

Church Soloist BMC Student

DALTON—Miss Beverly Samans, chorus leader at Tanglewood's Berkshire Music Center will be the guest soloist tomorrow in the First Congregational Church. She will sing "O Rest in the Lord," Mendelsohn, and "Thanks Be to Thee," Handel.

Miss Samans is a graduate of the New England Conservatory of Music and in Boston she was soloist at Temple Michkan Tejila and guest soloist in the First Congregational Church in Brockton. Her home is in Beckley, W. Va., where she had her own weekly radio show and was soloist in the Methodist Temple and Beth El Temple.

She was a member of the Conservatory Chorus and is now a member of the alumni chorus. She was a soloist with the Conservatory's chorus on tour.

A registered music therapist, Miss Samans will begin work next month in the Walter E. Fernald State School in Waverly.

SCHENECTADY, N.Y.
GAZETTE
D. 46,209
AUG 3 1959

Scotian Producer of Area Musical 'Kiss Me Kate'

Don Bush is producer and musical director of Musicals Under the Stars production of Cole Porter's hit musical, "Kiss Me, Kate" opening Thursday at 8:30 p.m. at the new Scotia-Glenville high school auditorium, Sacandaga road. The show will run through Saturday.

* * *

A NATIVE SCOTIAN, Bush is a member of the Tri-City Symphony and has a wide reputation as a percussionist. Last summer he served as musical director and conducter of the orchestra for the company's production of "Guys and Dolls."

He holds a bachelor of music degree from the New England Conservatory of Music, where he concentrated on orchestral training. While a student at the Conservatory, he was a member of the New England Philharmonic Orchestra, the Harvard Symphony, the Springfield (Mass.) Symphony and the Portland (Maine) Symphony Orchestra.

* * *

HE WAS A SCHOLARSHIP student at the Berkshire Music Center at Tanglewood in 1951. Invited to join the Braindeis Music and Art Festival, he played there for three years under Leonard Bernstein. He was a member of the orchestra at the festival for the initial performance of Bernstein's "Trouble in Tahiti" and also played at the permiere performance of Darius Milhaud's opera, "Medea," with the composer conducting.

With Everett Firth, tympanist of the Boston Symphony, he played the Boston premiere of Bela Bartok's "Sonata for Two Pianos and Percussion."

* * *

He played with the Boston Pops Orchestra under Arthur Fiedler in Boston Symphony Hall and also traveled as a member of the Boston Pops Four Orchestra. In 1952 he played under Charles Munch with the Boston Symphony at Tanglewood.

He became one of the percussionists of the Pittsburgh Symphony in 1954 and remained for three seasons. During the summers of 1954, 1955 and 1956 he was percussionist with the South Shore Music Circus, performing more than 35 musicals comedies.

Bush's experience includes much modern jazz and dance work with the late Mal Hallet and Serge Chaloff, Charlie Mariano, Nat Pierce, Ruby Newman and Harry Marcaard.

He has played under Andre Kostelanetz, Paul Whiteman, Aaron Copland, William Steinberg, Edward Van Bienum and Igor Strayinsky.

* * *

BARITONE William Metcalf and Eileen Bush will have the lead roles in "Kiss Me, Kate." Second leads are Marion McKendree and Dominic Sgarlata and the supporting cast includes Joe Hines, Carol Russo, Mike Freedman and Dave Burns. Carmen Sgarlata is director with choreography by Marilyn Ramsey.

Tickets for all performances are available at the Van Curler Music Company and at the Bush Flower and Record Shop in Scotia.

DON BUSH
Guides Cole Porter Hit

238

Windham County Transcript
DANIELSON, Conn.
Weekly Ind. Rep.
Circ. 3,274
JUL 29 1959 047

AT SUMMER MUSIC SCHOOL: Mr. and Mrs. Warren Geissinger of the Pomfret School, Pomfret, practice some of the vast amount of choral music they are studying at the Berkshire Music Center, the summer music school maintained by the Boston Symphony Orchestra. Mr. Geissinger is studing choral conducting under Hugh Ross, while his wife is a member of the Tanglewood Study Group. Photo by Whitestone, Lenox

Warren Geissingers Study At Berkshire Music Festival Center

Mr. and Mrs. Warren Geissinger of the Pomfret School Faculty have been given the unique opportunity to study at the Berkshire Music Center, Lenox, summer music school of the Boston Symphony Orchestra, this summer through a grant from the Pomfret School Parents' Association.

Mr. Geissinger is music teacher at Pomfret School, being also the choir director and organist.

At Tanglewood he is studying choral conducting under Hugh Ross, the distinguished Director of the Department of Choral Music. As the conducting class is small, it enables Mr. Geissinger to receive close attention from the faculty of this department. The class meets several times weekly for class work in the many phases of the art. At a recent concert of the Tanglewood Choir, Mr. Geissinger conducted three works by Michael Haydn.

Mrs. Geissinger is a member of the Tanglewood Study Group, the purpose of which is to provide an introduction to the best music of modest technical demands, outside of the regular repertoire of the orchestras and chamber music organizations of the Berkshire Music Center.

The work of this department is done for the pleasure of the participants and for the musical experience.

Mrs. Geissinger doubles as a flutist and a pianist in the Study Group. All members of the department are also participants in the Festival Chorus, the largest performing group of the Music Center. This chorus will sing with the Boston Symphony Orchestra on three occasions during the Tanglewood season.

Both Mr. and Mrs. Geissinger are graduates of West Chester State Teachers' College, W. Chester, Pa. Mrs. Geissinger studied further at the New England Conservatory in Boston, from which she received a Master of Music Degree. In 1949 she was also a student at the Bershire Music Center. Her husband received his Master's Degree in Education from Temple University, Philadelphia, and a Master of Sacred Music Degree in 1954 from the Union Theological Seminary.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,590
AUG 2 1959 047

Pomfret Couple Studies Music in Berkshires

By JIM SCOTT
Telegram Staff Reporter

POMFRET, Conn. — Mr. and Mrs. Warren Geissinger of the Pomfret School faculty have been given the unique opportunity to study at the Berkshire Music Center in Lenox, Mass.

This is the summer music school of the Boston Symphony Orchestra and the studies have been made possible through a grant from the Pomfret School Parents Assn. Geissenger is music teacher at Pomfret and instructs the choir, in addition to being organist.

At Tanglewood he is studying choral conducting under Hugh Ross, director of the department of choral music. As the class is small, it enables Geissenger to receive close attention from department instructors.

The class meets several times weekly for work in many phases of the art. At a recent concert of the Tanglewood choir, the Pomfret man conducted three works by Michael Haydn.

Mrs. Geissenger is a member of the Tanglewood Study group which has as its purpose an introduction to the best music of modest technical demands, outside the regular repertoire of the orchestras and chamber music organizations of the Berkshire Music Center.

It was explained that the work of this department is carried on for the pleasure of the participants and for the musical experience it provides.

Flutist And Pianist

Mrs. Geissenger doubles as a flutist and pianist in the study group. All members of the department are also participants in the Festival Chorus, largest performing group at the Music Center. This choral group will sing with the Boston Symphony Orchestra on three occasions during the Tanglewood season.

Both Mr. and Mrs. Geissenger are graduates of State Teachers College, West Chester, Pa. She studied further at the New England Conservatory of Music in Boston for a masters degree. In 1949 she was also a student at the Berkshire Music Center.

Her husband received his master's degree in education from Temple University, Philadelphia and a master of sacred music degree in 1954 from Union Theological Seminary.

MR. AND MRS. WARREN GEISSINGER

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462
AUG 7 1959

City Singer Is Soloist At Tanglewood Tonight

Mrs. Malama Providakes of 64 Sagamore Road will sing a solo part tonight at the Tanglewood Music Festival concert by the Boston Symphony Orchestra in Lenox.

Mrs. Providakes is one of five students of the Berkshire Music Center's Department of Choral Music who will take voice parts in the performance of Beethoven's Fantasy in C minor, for piano, chorus and orchestra, Opus 80. The concert is part of the all-Beethoven programs at the final weekend of the 1959 Berkshire Festival. The piano soloist for this performance will be Rudolph Serkin, who will also play the Piano Concerto No. 4.

Mrs. Providakes will also join the Festival Chrous for the final concert of the Festival for the performance of Beethoven's Ninth Symphony.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462
AUG 3 1959

2 Pomfret Teachers Are Studying Music At Tanglewood

POMFRET, Conn. — Mr. and Mrs. Warren Geissinger of Pomfret School faculty will study at the Berkshire Music Center in Lenox, Mass.

This is the summer music school of the Boston Symphony Orchestra and the studies have been made possible through a grant from the Pomfret School Parents Assn. Geissinger is music teacher at Pomfret and instructs the choir, in addition to being organist.

Studies Conducting

At Tanglewood he is studying choral conducting under Hugh Ross, director of the department of choral music.

At a recent concert of the Tanglewood Choir, the Pomfret man conducted three works by Michael Haydn.

Mrs. Geissinger is a member of the Tanglewood Study Group, which introduces music of modest technical demands, outside the regular repertoire of the orchestras and chamber music organizations of the Berkshire Music Center.

It was explained that the work of this department is carried on for the pleasure of the participants and for the musical experience it provides.

Is Flutist, Pianist

Mrs. Geissinger is a flutist and pianist in the study group. All members of the department are participants in the Festival Chorus, the largest performing group at the Music Center. This choral group will sing with the Boston Symphony Orchestra on three occasions during the Tanglewood season.

Both Mr. and Mrs. Geissinger are graduates of State Teachers College, West Chester, Pa. She studied at New England Conservatory of Music in Boston for a master's degree. In 1949 she was a student at Berkshire Music Center.

Her husband received his master's degree in education from Temple Univeraity, Philadelphia, Pa. and a master of sacred music degree in 1954 from Union Theological Seminary.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
AUG 5 1959

Berksire Music Center Announces Student Program Of Event Thurs.

The Berkshire Music Center announces the complete programs for the student portion of Tanglewood on Parade, Thursday. Ticket holders will be admitted to the grounds at 3:30 p.m. with the opening performances to commence at 4.

For those who hold reserved and box seats, there will be a concert of outdoor music of Mozart in the Hemlock Gardens. Thirteen students of the department of instrumental music will perform the Serenade ("Gran Partita") for Wind instruments, K. 361. Also at 4 p.m. the Tanglewood Study Group will present a concert in the Barn. The program will include the "Symphony in D" by Toeshi, conducted by Jacob Avshalomov; a Gregorian Hymn and a piece by Gilles Banchois, each entitled "A solis ortis cardine"; English catches by Purcell and others, conducted by Florence Dunn; Milhaud's "Scarmouche" for two pianos. Henry Brant's "Angels and Devils" for 11 flutes, and Paul Hindemith's "Frau Musica", both conducted by Avshalomov.

The traditional Fanfare and Welcome will take place on the lawn before the Music Shed. Roger Voisin will conduct the Fanfare and the Dean of the Berkshire Music Center, Ralph Berkowitz, will give the address of welcome. Immediately following there will be simultaneous concerts by all departments of the music center.

In the Music Shed the Berkshire Music Center orchestra under its student conductors will give a concert opening with Mozart's Overture to the "Magic Flute" conducted by Jerome Cohen of Boston. Eugene Ober of Arcadia, Calif., will direct the orchestra in the Overture to "Egmont" by Beethoven. Eugenia Hyman of Elizabeth, N. J., will be the soloist in the First Movement of the Beethoven Piano Concerto No. 5, which will be conducted by Thomas Griswold of Williamstown. The concluding works of the orchestra program will be led by two foreign students. Diogo Pacheco from Sao Paulo, Brazil will take the podium for the Overture to "Die Meistersinger" by Wagner. The final work by the student orchestra will be the Symphony No. 5, Op. 100 by Prokofieff, conducted by Sverre Bruland of Oslo, Norway.

The department of choral music will present a varied concert of choral works in the Theatre-Concert Hall. This will include Pachelbel's Magnificat; Let's Touch the Sky, by Louise Talma; Of Man's Mortality, by Jacob Avshalomov of the Tanglewood Study Group faculty; Robert Ward's Listen, Lord; Monk from Shu, by Kohn; Spring, by Walsh; LaMontaine's Merry, Let us Part; and Nanie, by Brahms.

In the Chamber Music Hall the department of composition will present two works by members of this year's student composers, and two by lecturers at the seminars in contemporary music. Music will be provided by the Fromm Fellowship Players. The program will open with the String Trio by Vincent Frohne of LaPorte, Ind., followed by the Fantasy for violin and piano by Karl Korte of Troy, N. Y. Ernst Krenek's Pentagram for Wind Quinete and Leon Kirchner's String Quartet No. 2 will complete the composers' portion of the simultaneous performances of the Berkshire Music Center.

Those patrons wishing to picnic near the main house on the Tanglewood estate will enjoy a concert by the Tanglewood Choir at 7:00. The choir will be assisted in the performance of Hovhaness' "Magnificat" by instruments from the orchestral department.

The Gershwin program by the Boston Pops orchestra, Arthur Fiedler conductor, will take place in the Music Shed at 8:15. At the intermission there will be the drawing for door prizes.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231
AUG 8 - 1959

Berkshire Music Center Awards Are Announced

During the intermisson of the final Berkshire Music Center student orchestra concert at Tanglewood today, Aaron Copland, chairman of the Berkshire Music Center faculty, presented scholarship awards to the outstanding students of the 17th session of the Music Center maintained by the Boston Symphony Orchestra.

Those selected for awards were chosen from among 350 students who were registered for the six weeks of the school.

The Carlotta M. Dreyfus scholarship, a tuition award, was presented to Seymour Schonberg of Irvington, N. J. Roland G. Gagnon of Auburn, Me., received a Selly A. Eiseman scholarship.

Carmina Campione of Elizabeth, N. J., and William Slocum of Albuquerque, N. M., shared the High Fidelity Magazine scholarship.

Sverre Bruland of Oslo, Norway, one of the group of active conductors studying at Tanglewood, won the Gertrude Robinson Smith scholarship.

Italo Babin, cellist, from Sao Paulo, Brazil, received the Albert Spaulding Prize for the most promising and outstanding instrumentalist in the student body.

The Koussevitsky Composition prize awarded by the Koussevitzky Music Foundation for the best composition of the summer was won by Wilson Coker of Oneonta, N. Y. The Jack Lund Commission was awarded to Alvin Lucier of Greensboro, N. C. Lester Trimble, received the Samuel Wechsler Commission.

The Lydia Watson Hersloff scholarship was presented Shirley Vineyard, a bassoon player in the student orchestra. A new award, established in memory of Sophie and Arthur Manheimer and to be called the Dean's Award, was presented for the first time to pianist Eugenia Hyman.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
AUG 8 - 1959

Nine Berkshire Scholarships Awarded To County Residents at Music Center

Pleased with the success of the 17th session of the Berkshire Music Center at Tanglewood which closes this weekend are, at left, Ralph Berkowitz, noted pianist and lecturer, who is dean of the school maintained by the Boston Symphony Orchestra, and Thomas D. Perry Jr., manager of the BSO. Awards were made to students this afternoon at intermission of the final student orchestra concert in the Music Shed.

TANGLEWOOD — During the intermission of the final student orchestra concert today, Aaron Copland, chairman of the Berkshire Music Center faculty, presented scholarship awards to the outstanding students of the 17th session of the Music Center maintained by the Boston Symphony Orchestra at Tanglewood.

Those selected for awards were chosen from among 350 students who were registered for the six weeks of the school. The students represented 14 foreign countries, 34 states and the District of Columbia. The concert was attended by over 2,000 Friends of the Berkshire Music Center.

Nine County Scholarships

In addition to the awards presented today, the Berkshire Music Center made several scholarship announcements at the beginning of the season. Included among these were the nine Berkshire scholarships for residents of Berkshire County. Recipients of these were: Diane Bulgarelli, Myron Schwager, Richard Budziak, Mrs. Deborah McIntire, and David Daniels, all of Pittsfield, Francis Cardillo and Thomas Griswold of Williamstown, Monica MacGaffey, Lenox; and John Duffy, Interlaken.

The Carlotta M. Dreyfus scholarship, a tuition award, was presented to Seymour Schonberg, Irvington, N.J. Mr. Schonberg has been a member of the choral department and conducted a number of the student performances. Roland G. Gagnon, also a member of the choral department, received the Selly A. Eiseman scholarship. Mr. Gagnon of Auburn, Maine, appeared often as a soloist with the Tanglewood Choir. Last night he appeared with the Boston Symphony as one of the solo voices in a performance of Beethoven's Fantasy in C minor for Piano, Chorus and Orchestra.

Carmine Campione, Elizabeth, N.J. and William Slocum, Albuquerque, N.M., shared the High Fidelity Magazine scholarship. Mr. Campione played bass clarinet in the student orchestra, of which Mr. Slocum was the personnel manager and a French horn player. Each of them was an active participant in the chamber music programs.

Smith Scholarship

Sverre Bruland of Oslo, Norway, one of the group of active conductors studying at Tanglewood, was announced as the winner of the Gertrude Robinson Smith scholarship. Named in honor of the guiding personality of the Berkshire Symphonic Festival, this scholarship comprises the income from the Berkshire Symphonic Festival Scholarship Fund.

Italo Babini, cellist in the student orchestra from Sao Paulo, Brazil, received the Albert Spalding prize for the most promising and outstanding instrumentalist in the student body. Earlier in the season Mr. Babini was soloist with the student orchestra in a performance of Variations on a Rococo Theme for Violoncello and Orchestra by Tchaikovsky.

The department of composition announced three awards, two of which are commissions for new works. The Koussevitzky composition prize, awarded by the Koussevitzsky Music Foundation for the best composition of the summer, was won by Wilson Coker, Oneonta, N.Y. The Jack Lund commission was awarded to Alvin Lucier, Greensboro, N.C. Mr. Lucier studied with Lukas Foss this summer. A former student of the Berkshire Music Center, Lester Trimble, received the Samuel Wechsler commission. Mr. Trimble studied at Tanglewood in 1948 under Darius Milhaud, then guest composer at the Berkshire Music Center.

The Lydia Watson Hersloff scholarship was presented to Shirley Vineyard, a bassoon player in the student orchestra. A new award, established in memory of Sophie and Arthur Manheimer and to be called the Dean's Award, was presented for the first time to Eugenia Hyman. An outstanding young pianist, Miss Hyman was soloist with the student orchestra on two occasions this season. She also performed at the Sunday morning chamber music concerts.

The Margaret Lee Crofts scholarships for students of composition were awarded to Karl Korte of Troy, N.Y., and David Scavarda Iron Mountain, Mich.

Two foreign students were among the five receiving Koussevitsky Music Foundation grants to scholarship holders. The foreign students are Italo Babini of Sao Paulo, Brazil, and Cecil Reyes Suogang, Manila, Philippines. Others who received these awards are James Anderson, Buffalo, N.Y.; George Cacioppo, Monroe, Mich.; and Carmine Campione, Elizabeth, N.J.

The Minneapolis Star & Tribune each year makes available a scholarship to the Berkshire Music Center for a student from Minneapolis. This year's winner was Mrs. Joanne Smith.

A similar award is made by the Portland (Oregon) Junior Symphony Orchestra. Adele Hanson, concert mistress of this orchestra, received the award this year. The conductor of the Portland Orchestra, Jacob Avshalomov, was head of the Tanglewood Study Group.

The Wyomissing (Pa.) Institute of Fine Arts award was won by John Michael Homan of Terre Hill, Penn.

The Fromm Music Foundation of Chicago, of which Paul Fromm is president, makes available a number of fellowships to especially qualified applicants for the study and performance of contemporary music. The Fromm Players this year were Peter Marsh, Seattle, Wash. and Theodora Mantz, Minn., violins; Donald McCall, Kansas City, Mo., cello; Scott Nichrenz, Hamburg, N.Y., viola; Lytton De Sylva, N.Y., flute; Dorothy Kidney, Appleton, N.Y., obo; William O. Smith, Manhattan Beach, Calif., clarinet; Ruth Moss, Newport News, Va., bassoon; Eugene Wade, Witchita, Kan., horn; Paul Jacobs, Paris, horn; Corinne Curry, Boston, soprano.

Journal (e)
LEWISTON-AUBURN, Me.
Independent Republican
Circ. 14,737
AUG 8 - 1959

Auburn Man To Be Soloist In Mass. Concert

An Auburn young man, Roland Gagnon Jr., son of Mr. and Mrs. Roland Gagnon, 11 Willow St., Auburn, was one of five students of the Berkshire Music Center to have a solo part in a perfromance of the Fantasy in C. Minor for Piano, Chorus and Orchestra, Opus, 80 at the Boston Symphony Orchestra concert Friday evening.

The Berkshire Music Center is the summer music school sponsored by the Boston Symphony at Tanglewood, Lenox, Mass.

A graduate of Edward Little High School, Gagnon will begin his third year at the New England Conservatory of Music in Boston in the fall. He is training to be a concert pianist. This is his first year at the Berkshire Center.

Friday night's concert was part of the all-Beethoven programs scheduled for the final weekend of the 1959 Berkshire Festival. Rudolf Serkin was piano soloist for the performance and also played the composer's Piano Concerto No. 4.

Other student singers heard as soloists were Polyna Zagaretou of Boston, Bernice Sobel of Philadelphia, Pa., Malama Providakes of Worcester, Mass., and David Clatworthy of New York, N. Y.

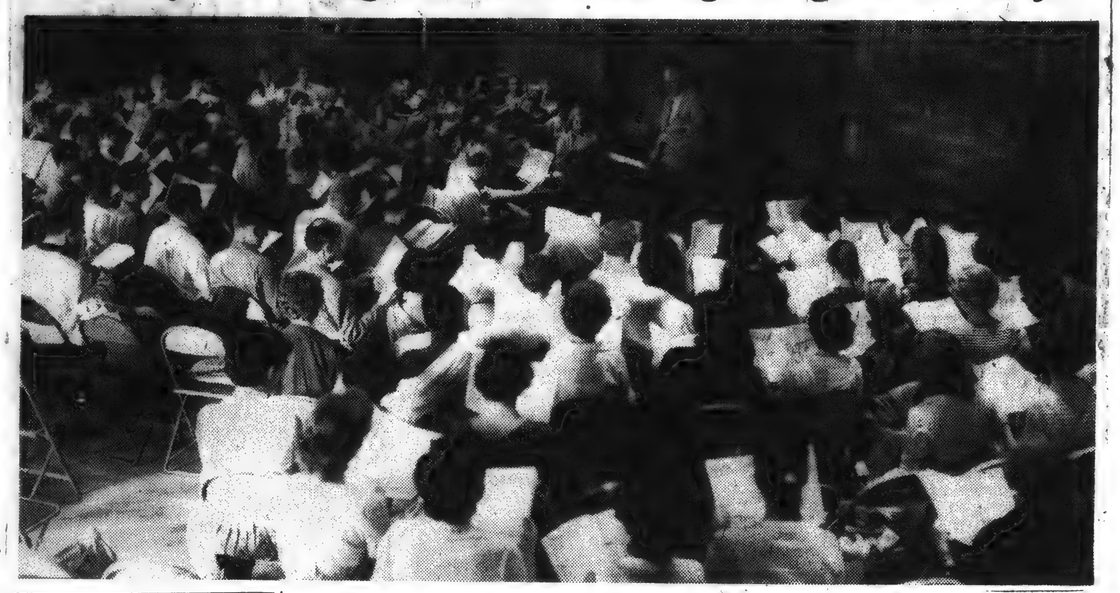
Each of the young singers is a member of the Berkshire Music Center's Department of Choral Music, which is directed by Hugh Ross. They also will rejoin the entire Festival Chorus for the final concert of the festival when the Ninth Symphony of Beethoven is performed.

240

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

AUG 9 1959

Ready for Tanglewood's Closing Program Today



(Photo by Whitestone of Lenox)

The 1959 Berkshire Festival at Tanglewood, Lenox, comes to a close this afternoon when Dr. Charles Munch conducts a performance of Beethoven's Ninth Symphony in the Shed beginning at 2.30. Soloists will include Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor, and Donald Gramm, bass. Also to be heard with the Boston Symphony Orchestra in "The Ninth" will be the Festival Chorus which is shown here rehearsing for today's program under the direction of Dr. Munch. The program opens with Beethoven's Overture to "Coriolan." The final student chamber music concert is being presented in the Theater-Concert Hall this morning at 10.

MUSIC CENTER NAMES WINNERS OF SCHOLARSHIPS

Copland Announces Most Outstanding Students Of Season

LENOX—During the intermission of the final student orchestra concert Saturday, Aaron Copland, chairman of the Berkshire Music Center faculty, presented scholarship awards to the outstanding students of the 17th session of the Music Center maintained by the Boston Symphony Orchestra at Tanglewood. Those selected for awards were chosen from among 350 students weeks of the school. The stuwho were registered for the six dents represented 14 foreign countries, 34 states and the District of Columbia. The concert was attended by over 2000 friends of the Berkshire Music Center.

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NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337

AUG 9 1959

Eine Kleine Summer Musik

The voice of the oboe is heard in the land with increasing frequency this season as congregations of the musically gifted meet alfresco to learn, listen and, in harmonic unison, outdrone the bees. Most of the camps, festivals and workshops combine daily instruction with hours of summer-end concerts for throngs of visitors. Here are scenes at gatherings this summer.

MASSACHUSETTS—The Berkshire Music Festival at Tanglewood is perhaps the most famous festival of its kind in the United States. Here choral conductor Hugh Ross, background, watches a rehearsal.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

AUG 7 1959

Final BMC Student Concerts Set for Shed and Music Hall

TANGLEWOOD — Programs for the final student orchestra and chamber music concerts are announced by the Berkshire Music Center. The orchestra concert will be in the Music Shed tomorrow at 3:30, and the chamber music concert will be held in the theater-concert hall Sunday at 10:30.

The Berkshire Music Center orchestra program will open with a work by a former student and faculty member of the Music Center. Leonard Bernstein's Jeremiah Symphony, first movement, will be conducted by Sverre Bruland of Oslo, Norway. Fernand Graton of Montreal will lead the students through Debussy's "Fetes." The Webern Symphonia, Op. 21 is to be conducted by Diogo Pacheco of Sao Paulo, Brazil.

Harold Farbermann of the Boston Symphony Orchestra's percussion section will direct the "Madonna" by Villa-Lobos.

To Present Awards

In the last work the students will play this season, Eleazar de Carvalho, head of the department of instrumental music, will lead his students in a performance of Symphony No. 3 by Aaron Copland, chairman of the faculty of the Berkshire Music Center.

At intermission time awards to outstanding students of the 1959 session of the Music Center will be presented by Mr. Copland.

In its five previous concerts the student orchestra has played 23 works by 18 different composers, which attests to the virtuosity of the young musicians who are a part of the Berkshire Music Center.

The Sunday chamber music concert will open with the Quartetsatz in C minor by Schubert. This has been prepared under direction of William Kroll, joint director of the Chamber Music Department. Following the Schubert work will be the Hindemith Octet, which has been coached by Rosario Mazzeo, bass clarinet of the Boston Symphony. Concluding the program will be Stravinsky's "Histoire du Soldat," prepared by Richard Burgin, concert master of the Boston Symphony.

The orchestra and chamber music concerts will be the final student performances of the year under the auspices of the Friends of the Berkshire Music Center.

Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 31,775

AUG 10 1959

Lewiston and Auburn

Afons (Al) Tavares, director of the Auburn Business Development Corp., will be the speaker Wednesday noon at the weekly meeting of the Auburn-Lewiston Kiwanis Club.

Roland G. Gagnon of 11 Willow St., Auburn, received the Selly A. Eiseman scholarship Saturday during the intermission of the final student orchestra concert of the Berkshire Music Center in Massachusetts. Gagnon was a member of the choral department.

Brian Doughty of 480 Sabattus St., who recently was graduated from the DeVry Technical School at Chicago, will be employed by his father, Fred E. Doughty, as a television repairman after completing a one-year course on color TV at the television technical school.

The Lewiston Board of Health and Welfare meeting at 5 p.m. will be the only city board session today. The Finance Board will have its next regular session on Aug. 17, and the Public Works Board is meeting at 6 p.m. tomorrow. Eight boards will get together for a major projects-bond issue discussion at 7 p.m. Tuesday.

First Lt. Stuart R. Cohen, 26, husband of Mrs. Elaine Cohen of 524 Main St., Lewiston, recently completed the military orientation course at Brooke Army Medical Center, Ft. Sam Houston, Texas. A newly-commissioned dental officer, he was graduated from the University of Maine in 1955 and the Tufts University School of Dental Medicine this year. His father is Samuel A. Cohen of 524 Main St., Lewiston.

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Tanglewood's Berkshire County Students

AMONG THE 350 MUSICIANS from all over the world who studied at the Berkshire Music Center at Tanglewood this season were nine winners of Berkshire Scholarships, awarded on the basis of financial need and merit in the musical life of the county. Several other county students turned down scholarships, saying there were others who needed assistance more than they. The scholarships come out of the Tanglewood Revolving Fund, consisting of donations by the Friends of the Berkshire Music Center which are matched by the Rockefeller Foundation. The fund was established by a gift from RCA-Victor. Those receiving the scholarships may study in any of the departments of the Music Center.

Photos by Whitestone

Violinist Richard Budziak, 56 Maplewood Ave., Pittsfield, a Berkshire scholarship winner, took part in Study Group's informal concerts.

One of the more active student conductors was Thomas Griswold, an instructor in the music department at Williams College, who led several student concerts.

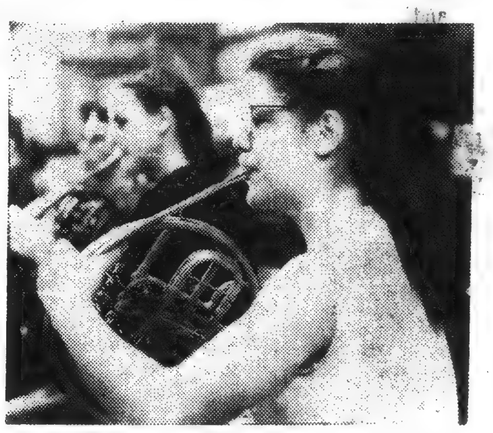
Mrs. Deborah McIntire of Pittsfield, left and Miss Florence Dunn, Williamstown native and associate in the Study Group faculty, study score before rehearsals.

Sisters, Mrs. Marjorie Kember of Pittsfield and Sylvia M. Meuhling of Kalamazoo, Mich., members of the Tanglewood chorus, study score of Berlioz "Requiem."

Francis Cadillo, Williamstown scholarship student, member of Study Group, is a brother of Pasquale Cadillo, BSO clarinetist.

Studying an orchestral score with Seymour Lipkin, left, is David Daniels, Pittsfield, orchestral conducting auditor at Tanglewood.

Studying a score of contemporary composer Luigi Dallapiccola is Berkshire composer, John Duffy, a member of the faculty of the Stockbridge School in Interlaken.



Among the French horn players in the Berkshire Music Center orchestra was Monica MacGaffey of Lenox, a student at the BSO school for three seasons.

The youngest of the Berkshire scholarship students, Diane Bulgarelli, 23 Howe Rd., Pittsfield, plays the largest in the family of string instruments. She earned a place this season in the double bass section of BMC student orchestra.

Sharing a desk in the cello section of the student orchestra at Tanglewood are Miss Anstiss Chassell of Stockbridge and Myron Schwager of 46 Hull Ave., Pittsfield. Both have been active in the chamber music department at the music center.

242 BROOKLYN, N. Y.
BAY NEWS
W. 8 076

JUL 25 1959

Tanglewood Takes Music Spotlight During Summer

In more senses than one the most important center of musical activities in mid-summer on this side of the world is Tanglewood at Lenox in the Berkshire Hills of western Massachusetts.

The two hundred acres of Tanglewood are the summer home of the Boston Symphony Orchestra and it is there for six weeks, through July and early August, that the Boston Symphony Orchestra, under its famous conductor, Charles Munch, leads the Berkshire Festival concerts before many thousands in the great semi-open Music shed.

It is here, also, that the principals of the Boston orchestra, together with other members of a distinguished faculty, hold the annual session of the Berkshire Music Center, a school for "living and working in music." The school offers rare opportunities for music performance and for study and for hearing music as well.

The Berkshire Music Center is much sought by students all over the world. In a recent summer, for example, thirty-two of the four hundred and twenty students came from eighteen countries outside of the United States, including conductors from France, Mexico, and Hawaii; instrumentalists from Japan, Czechoslovakia, France, Austria, Iran, Israel, Holland and Brazil; young composers came from Finland, Greece, New Zealand and Japan; singers were from Argentina, Chile, Puerto Rico and Israel. In addition, the annual average from ten to fifteen students from Canada came to study in various departments.

Students from abroad are encouraged to come to Tanglewood and are offered a full tuition grant upon acceptance. Many scholars coming from foreign countries to spend a period of study often begin their sojourn in this country in the cosmopolitan and democratic atmosphere of Tanglewood.

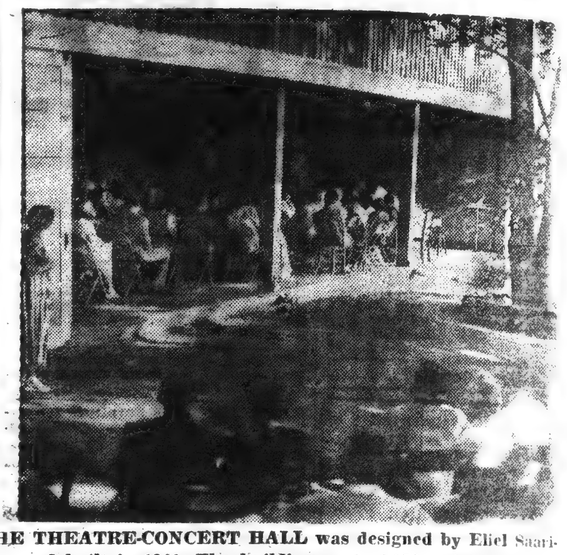
In a short time they come to learn of the culture and people of America and are ready to enter a period of study in another area of the United States, having thus first gained a larger perspective and insight. Many students having arrived in the United States as exchange students at one university or another find Tanglewood in the summer a place to pursue their music either as participating musicians or as devotees of great music.

Exchange student centers near Tanglewood often attend groups numbering up to one hundred to enjoy a day or weekend at the concerts, picnicking and vacationing in the beauty of the Berkshire Hills. Tanglewood to these people means what the famous European Festivals mean to the average American — a place to absorb the culture of the land where they may become acquainted with its people and scenic country side.

The Sumer's session of the Berkshire Music Center generally extends from around July 1 to August 15. The school was begun in 1940 as a realization of a long cherished project envisioned by Serge Koussevitzky, he Boston Symphony Orchestra's late conductor. Charles Munch is the Director of the Center and Aaron Copland, prominent American composer, serves as chairman of the Faculty. Ralph Berkowitz, noted pianist and lecturer, is Dean.

The school comprises five departments: instrumental, choral, composition, opera (suspended 1959), and the Tanglewod Study Group, primarily for the amateur, teacher, or music enthusiast.

Tanglewood's Heart



THE THEATRE-CONCERT HALL was designed by Eliel Saarinen and built in 1941. The building seats 1,152 and is used for small orchestra and chamber music concerts and other activities of the Berkshire Music Center.

July 31, 1959
THE SWARTHMOREAN

VIOLINISTS PLAY WITH TANGLEWOOD STUDY GROUP

Molly Huse, daughter of Mr. and Mrs. Herbert Huse of Vassar avenue, and David Spencer, son of Mr. and Mrs. Steven M. Spencer of Ogden avenue, are members of the Tanglewood Study Group, one of the departments of the Boston Symphony Orchestra's summer music school, Berkshire Music Center.

Both violinists, and both graduates of Swarthmore High School, Molly is spending the summer at the Lenox, Mass., music center, while David will return home in two weeks.

In adddition to her instrumental playing, Molly sings with the Festival Chorus which performs three times with the Boston Symphony.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 43,423

AUG 4 1959

Musical Background Enriched:

Amateurs Study At Tanglewood

By Edward Janeway
Patriot Ledger Staff Reporter

TANGLEWOOD-While the Boston Symphony and world famous musicians command the spotlight during the annual Tanglewood Music Festival, musical activity also flourishes on the sidelines.

25 In Study Group

Such activity includes the work of the Tanglewood Study Group, some 25 or 30 amateur musicians who come to the Berkshire Music Center solely for the purpose of enriching their musical background.

Jacob Avshalomov, in his first summer as director of the study group, says his pupils are people who are interested in music but have no professional aspirations.

Some of them are only at the school for two weeks and in that time have come to broaden their acquaintance with the literature of music through performance, he adds.

Avshalomov, who directs Portland Oregon's Junior Symphony, teaches students of all ages and from all walks of life.

Some in the group are music teachers in school, others are college professors. There is even a certified public accountant.

They range in ages from a Putney, Vt. school girl of 17 to middle-aged men and women.

Students hail from Nebraska, Oregon, Washington, Canada, and Israel.

The importance of this group, says Avshalomov, who studied at the center under Aaron Copeland in 1946, is that its members will go out to form the rank and file of the musical community.

"Their study enhances their performing ability and provides the basis for moral and financial support of musical activities in their communities," he adds. "They can inspire civic musical movements through their first hand experience with music."

"A nation stands or falls culturally on the number and quality of the participants in the art who do it for the love of the activity."

The Study Group is instructed mostly in baroque, early classic, and contemporary music but due to its smallness is limited in symphonic activity.

Two-thirds of the study time is devoted to playing. The rest of the time is split between lectures, theory and ear classes and attending open rehearsals of the Boston Symphony.

Every two weeks the group performs Chamber Music in what is referred to as the Barn.

A typical performance will range from Handel's Concerto Grosso and Mozart's string quartets to sonatas and madrigals.

While the atmosphere is informal, the audience few in number, and the benches hard, the quality is high and complements the grandiose spectacle of concert activity in the main shed.

At a recent concert, Avshalomov told his audience that there were 10 flutists in the group. "If you have a child and he is interested in music," he said, "there's nothing wrong with giving him an oboe."

Well known to music lovers of the Boston area is Florence A. Dunn who has coached music students at the New England Conservatory.

Along with James Bastien, also of Portland, Ore., she assists Mr. Avshalomov.

Also on the study group faculty are Einar Hansen and Vladimir Resnikoff. Both are first violinists in the Boston Symphony.

Next Thursday Big Day

The main efforts of the study group are presently pointed towards practice for the gala Tanglewood on Parade performance which is scheduled for Thursday.

In the afternoon all the students of the Music Center will perform to show what they have learned in their particular fields during the summer.

It is the annual benefit program for the Music Center. The evening will be devoted to an all-George Gershwin concert featuring Arthur Fiedler and the Boston Symphony and pianist Earl Wild.

July

New York

(Continued from page 2)

Boston Symphony

The Boston Symphony Orchestra announces the 17th session of the **Berkshire Music Center,** its summer music school at Tanglewood, opening June 29 and running concurrently with the Berkshire Festival until Aug. 9. **Aaron Copland,** head of the Composition Department, is Chairman of the Faculty. The Department of Instrumental Music is again under the direction of **Eleazar de Carvalho,** Brazilian conductor, and **Seymour Lipkin** of the New York City Center staff. Instruction in the performance of orchestral and chamber music is offered by members of the Boston Symphony in the Division headed by **Richard Burgin,** Concertmaster and Associate Conductor of the Orchestra, and by **William Kroll,** leader of the Kroll String Quartet. The Department of Choral Music is headed by **Hugh Ross,** conductor of the Schola Cantorum of New York, whose faculty will also include Mrs. Lorna Cooke de Varon and Alfred Nash Patterson.

Lukas Foss will join Aaron Copland on the Composition Department faculty. The Fromm Music Foundation of Chicago, Paul Fromm, President, will sponsor a program for the study and performance of contemporary music at Tanglewood under the supervision of Mr. Copland and the Composition Department faculty.

The Opera Department will suspend activities in the 19[illegible] season while **Boris Goldovsky** travels in Europe and prepares the text of a book based on his years of accumulated knowledge and experience. The Tanglewood Study Group, a department devoted to providing a broad program of musical activity and experience for the teacher, student, amateur music-lover, is in the care of **Jacob Avshalomov,** [illegible] and the conductor of the Portland (Oregon) Junior Symphony Orchestra.

Soloists for the Berkshire Festival: Piano virtuoso **Serkin** and outstanding violinist **Isaac Stern** will [illegible] on three separate Festival programs. Other soloists for the six-week season (July 1-Aug. 9) will be Nicolas Schweitzer, Lukas Foss, Bernard Zighera, and Rafael Berkowitz, piano; Bethany Beardslee, Adele Addison, Jan Peerce, John McCollum, Blake Stern, tenors; Florence Kopleff, Donald Gramm, bass; Doriot Anthony Dwyer, flute; Joseph Posselt, violin, and Ralph Gomberg, oboe. Hugh Ross, conductor of the Festival Chorus.

The Wednesday evening Chamber Music Series will include the Kroll Quartet, the New York Pro Musica, the Beaux Arts Trio, the Bel Arte Trio and Alexander Schneider and Pianist Leon Kirchner, piano.

242

BROOKLYN, N. Y.
BAY NEWS
W. S.076

JUL 25 1959

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VIOLINISTS PLAY WITH TANGLEWOOD STUDY GROUP

Molly Huse, daughter of Mr. and Mrs. Herbert Huse of Vassar avenue, and David Spencer, son of Mr. and Mrs. Steven M. Spencer of Ogden avenue, are members of the Tanglewood Study Group, one of the departments of the Boston Symphony Orchestra's summer music school, Berkshire Music Center.

Both violinists, and both graduates of Swarthmore High School, Molly is spending the summer at the Lenox, Mass., music center, while David will return home in two weeks.

In adddition to her instrumental playing, Molly sings with the Festival Chorus which performs three times with the Boston Symphony.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 43,423

AUG 4 1959

Musical Background Enriched:

Amateurs Study At Tanglewood

By Edward Janeway
Patriot Ledger Staff Reporter

TANGLEWOOD-While the Boston Symphony and world famous musicians command the spotlight during the annual Tanglewood Music Festival, musical activity also flourishes on the sidelines.

25 In Study Group

Such activity includes the work of the Tanglewood Study Group, some 25 or 30 amateur musicians who come to the Berkshire Music Center solely for the purpose of enriching their musical background.

Jacob Avshalomov, in his first summer as director of the study group, says his pupils are people who are interested in music but have no professional aspirations.

Some of them are only at the school for two weeks and in that time have come to broaden their acquaintance with the literature of music through performance, he adds.

Avshalomov, who directs Portland Oregon's Junior Symphony, teaches students of all ages and from all walks of life.

Some in the group are music teachers in school, others are college professors. There is even a certified public accountant.

They range in ages from a Putney, Vt. school girl of 17 to middle-aged men and women.

Students hail from Nebraska, Oregon, Washington, Canada, and Israel.

The importance of this group, says Avshalomov, who studied at the center under Aaron Copeland in 1946, is that its members will go out to form the rank and file of the musical community.

"Their study enhances their performing ability and provides the basis for moral and financial support of musical activities in their communities," he adds. "They can inspire civic musical movements through their first hand experience with music."

"A nation stands or falls culturally on the number and quality of the participants in the art who do it for the love of the activity."

The Study Group is instructed mostly in baroque, early classic, and contemporary music but due to its smallness is limited in symphonic activity.

Two-thirds of the study time is devoted to playing. The rest of the time is split between lectures, theory and ear classes and attending open rehearsals of the Boston Symphony.

Every two weeks the group performs Chamber Music in what is referred to as the Barn.

A typical performance will range from Handel's Concerto Grosso and Mozart's string quartets to sonatas and madrigals.

While the atmosphere is informal, the audience few in number, and the benches hard, the quality is high and complements the grandiose spectacle of concert activity in the main shed.

At a recent concert, Avshalomov told his audience that there were 10 flutists in the group. "If you have a child and he is interested in music," he said, "there's nothing wrong with giving him an oboe."

Well known to music lovers of the Boston area is Florence A. Dunn who has coached music students at the New England Conservatory.

Along with James Bastien, also of Portland, Ore., she assists Mr. Avshalomov.

Also on the study group faculty are Einar Hansen and Vladimir Resnikoff. Both are first violinists in the Boston Symphony.

Next Thursday Big Day

The main efforts of the study group are presently pointed towards practice for the gala Tanglewood on Parade performance which is scheduled for Thursday.

In the afternoon all the students of the Music Center will perform to show what they have learned in their particular fields during the summer.

It is the annual benefit program for the Music Center. The evening will be devoted to an all-George Gershwin concert featuring Arthur Fiedler and the Boston Symphony and pianist Earl Wild.

July

New York

(Continued from page 2)

Boston Symphony

The Boston Symphony Orchestra announces the 17th session of the **Berkshire Music Center,** its summer music school at Tanglewood, opening June 29 and running concurrently with the Berkshire Festival until Aug. 9. **Aaron Copland,** head of the Composition Department, is Chairman of the Faculty. The Department of Instrumental Music is again under the direction of **Eleazar de Carvalho,** Brazilian conductor, and **Seymour Lipkin** of the New York City Center staff. Instruction in the performance of orchestral and chamber music is offered by members of the Boston Symphony in the Division headed by **Richard Burgin,** Concertmaster and Associate Conductor of the Orchestra, and by **William Kroll,** leader of the Kroll String Quartet. The Department of Choral Music is headed by **Hugh Ross,** conductor of the Schola Cantorum of New York, whose faculty will also include Mrs. Lorna Cooke de Varon and Alfred Nash Patterson.

Lukas Foss will join Aaron Copland on the Composition Department faculty. The Fromm Music Foundation of Chicago, Paul Fromm, President, will sponsor a program for the study and performance of contemporary music at Tanglewood under the supervision of Mr. Copland and the Composition Department faculty.

The Opera Department will suspend activities in the 1959 season while **Boris Goldovsky** travels in Europe and prepares the text of a book based on his years of accumulated knowledge and experience. The Tanglewood Study Group, a department devoted to providing a broad program of musical activity and experience for the teacher, student, amateur and music-lover, is in the care of **Jacob Avshalomov,** a composer and the conductor of the Portland (Oregon) Junior Symphony Orchestra.

Soloists for the Berkshire Festival: Piano virtuoso [illegible]off **Serkin** and outstanding violinist **Isaac Stern** will each appear on three separate Festival programs. Other soloists during the six-week season (July 1-Aug. 9) will be Nicole [illegible]riot-Schweitzer, Lukas Foss, Bernard Zighera, and Ralph [illegible]erkowitz, piano; Bethany Beardslee, Adele Addison, [illegible]granos; John McCollum, Blake Stern, tenors; Florence K[illegible], alt[illegible]; Donald Gramm, bass; Doriot Anthony Dwyer, [illegible] Ru[illegible] Posselt, violin, and Ralph Gomberg, oboe. Hugh R[illegible] co[illegible]ductor of the Festival Chorus.

The Wednesday evening Chamber Music Series [illegible] the Kroll Quartet, the New York Pro Musica, the Bea[illegible] Trio, the Bel Arte Trio and Alexander Schneider, vio[illegible] Leon Kirchner, piano.

PHILADELPHIA, PA.
INQUIRER
D. 819.381 S. 1,053,387
AUG 9 1959

243

Three Philadelphians in the Tanglewood Choir are John E. Ness, Jr. (at the organ), Martin Silverberg (left rear) and Bernice Sobel. With them is director Hugh Ross.

Philadelphia flutists Elizabeth Stone (l.) and Margaret Mattison are in the Tanglewood Study Group.

Brazilian conductor Eleazar de Carvalho chats with (l. to r.) Philadelphians Roselyn Weidringer, Barbara Booth, Booker Rowe. Allan Endy (r.) is from Coatesville.

TO TANGLEWOOD, near Lenox, Mass., each summer come some 300 students of music from throughout the U. S. and more than a dozen foreign countries. The magnet is the Berkshire Music Center, the Boston Symphony Orchestra's music school, begun in 1940 by Serge Koussevitzky.

This is a learn-by-doing school, with its faculty composed of the principals of the Boston Symphony and other distinguished musicians. The philosophy is one of "living and working in music to train performers through performance."

Spread through the Berkshire Music Center's various departments this summer are 13 residents of Philadelphia and vicinity. In the Department of Choral Music as members of the Tanglewood Choir, the largest performing group in the Music Center, are Martin Silverberg, of 4402 Chestnut st., a bass soloist; Bernice Sobel, of 3023 Nesper st., a soprano soloist; John E. Ness, Jr., of 2502 Pine st., organist and choir director of Philadelphia's First Baptist Church, who accompanies the choir and sometimes doubles as a singer; Kirsten Synnesvedt, of Bryn Athyn, and Joan Berkowitz, of Elkins Park, daughter of Ralph Berkowitz, Dean of the Music Center and a former faculty member at Curtis Institute.

Under the Department of Instrumental Music comes the Berkshire Music Center Symphony Orchestra, which gives weekly concerts before audiences that usually exceed 6000 persons. There are three Philadelphia violinists in the orchestra: Barbara Booth, of 2033 Appletree st., Booker Rowe, of 1423 W. York st., and Roselyn Weidringer, of 2450 N. 29th st.

Another segment of the Instrumental Music Department is the conducting class. This has two divisions: the "actives," or more experienced conductors, and the "auditors," those who are being trained in the fundamentals of conducting techniques. Among the "auditors" is Allan Endy, of Coatesville.

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Mary Huse, of Swarthmore plays the violin with Study Group ensembles. Margaret Mattison, of 1223 Panama st., and Elizabeth Stone, of 73 Chestnut Hill rd., are flutists. One of the pianists is Bernice Spizer, of 4927 N. Gransback st., who teaches English at Fels Junior High School during the school year.

MILLBROOK, N.Y.
ROUND TABLE
W. 979
AUG 13 1959

Copland Presents Music Awards at Concert

During the intermission of the final student orchestra concert on August 8, Aaron Copland, chairman of the Berkshire Music Center faculty, presented scholarship awards to the outstanding students of the 17th session of the Music Center maintained by the Boston Symphony Orchestra at Tanglewood. Those selected for awards were chosen from among 350 students who were registered for the six weeks of the school. The students represented 14 foreign countries, 34 states and the District of Columbia. The concert was attended by over 2000 Friends of the Berkshire Music Center.

Two foreign students were among the five receiving Koussevitzky Music Foundation Grants to scholarship holders. The foreign students are Italo Babini of Sao Paulo, Brazil and Cecil Reyes Sucgang, Manila, Philippines. Others who received these awards are James Anderson, Buffalo, New York; George Cacioppo, Monroe, Michigan, and Carmine Campione, Elizabeth, New Jersey.

NEW YORKER
NEW YORK, N.Y.
SAT. 425,545
AUG 1 1959

IN THE COUNTRY

BERKSHIRE FESTIVAL—Final performances of the season—Friday, July 31, at 8:30: Charles Munch directing the Boston Symphony in a performance of Berlioz' Requiem, in memory of Serge Koussevitzky, with John McCollum, tenor, and the Festival Chorus. ¶ Saturday, Aug. 1, at 8:30: Pierre Monteux conducting, with Rudolf Serkin, piano. ¶ Sunday, Aug. 2, at 2:30: Charles Munch conducting, with Isaac Stern, violin. . . . ¶ Wednesday, Aug. 5, at 8:30: A chamber-music concert by the Kroll Quartet. . . . ¶ Thursday, Aug. 6, at 6: The annual "Tanglewood on Parade" program, including offerings by the various student departments of the Berkshire Music Center, a lawn party, an all-Gershwin concert by the Boston Pops Orchestra (conducted by Arthur Fiedler, with Earl Wild, piano), and door prizes. For the benefit of the Berkshire Music Center. . . . ¶ Friday, Aug. 7, at 8:30: Charles Munch conducting the Boston Symphony in an all-Beethoven program, with Rudolf Serkin, piano. ¶ Saturday, Aug. 8, at 8:30: Pierre Monteux conducting an all-Beethoven program, no soloists. ¶ Sunday, Aug. 9, at 2:30: Charles Munch directing Beethoven's Ninth Symphony, with Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm, bass; and the Festival Chorus. (Tanglewood, Lenox, Mass.)

ALBUQUERQUE, N.M.
JOURNAL
D. 42,976 S. 59,580
AUG 16 1959

William Slocum Wins Award at Tanglewood

Ralph Berkowitz of Albuquerque, dean of the Berkshire Music Center at Tanglewood, Lenox, Mass., announces the presentation of scholarship awards to outstanding students of the 17th session of the Music Center, maintained by the Boston Symphony Orchestra at Tanglewood. Awards were presented by Aaron Copland, chairman of the center faculty.

William Slocum, 400 Cardenas NE, was recipient of the High Fidelity Magazine Scholarship. Mr. Slocum is personnel manager of the orchestra during the summer session at Tanglewood and plays a french horn in the orchestra. Slocum, a graduate of Albuquerque High School and UNM, is spending his second summer at the Berkshire Music Center.

PHILADELPHIA, PA.
INQUIRER
D. 619,381 S. 1,053,387
AUG 9 1959

Three Philadelphians in the Tanglewood Choir are John E. Ness, Jr. (at the organ), Martin Silverberg (left rear) and Bernice Sobel. With them is director Hugh Ross.

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NEW YORKER
NEW YORK, N.Y.
SAT. 425,545
AUG 1 1959

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HARRISBURG, PA.
PATRIOT-NEWS
SUN. 142,620
AUG 23 1959

Maddy Bosworth's Personal Portfolio

IF YOU ARE seeking an enriching and heart-warming experience in the realm of classical music and the dance, then you will find the Berkshire Festival at Tanglewood, Lenox, Mass., and the Dance Festival at Jacob's Pillow, Lee, Mass., the latter founded and directed by Ted Shawn, most rewarding.

For 12 years Mr. and Mrs. Harold P. Newhouse, of Bellevue Park, have been enjoying both the music and the dance festival and found them just as wonderful and exciting this year as they did on their first visit.

Weekend concerts at Tanglewood are presented over a six-week period by the Boston Symphony Orchestra. The weekend Mr. and Mrs. Newhouse were there the entire program was devoted to the works of Beethoven.

Friday evening Charles Munch conducted the orchestra in Beethoven's Symphony No. 4 in B Flat Major, Fantasy in C Minor for Piano, Chorus and Orchestra and Piano Concerto No. 4, in G Major, with Rudolf Serkin as piano soloist.

Pierre Monteux conducted Beethoven's Symphony No. 6 in F Major and Symphony No. 5 in C Minor Saturday evening.

Sunday afternoon the orchestra, conducted by Mr. Munch, presented the incomparable Symphony No. 9 in D Minor with Chorale.

"The Shed," the theater in which the concerts are presented, seats 6,000 and very often, especially at the Sunday afternoon concerts, an equal number of people will be found seated on the grass surrounding the theater. Here informality is the keynote and if you want to munch a sandwich quietly while the notes soar, so be it.

MINNEAPOLIS, MINN.
TRIBUNE
D. 214,827 S. 635,122
AUG 9 1959

Picnic With Music At Tanglewood, Lenox, Mass., taking part in the Berkshire Music Center school and festival activities are musicians from Minneapolis and Minnesota. Here, mixing musical problems with a noon picnic meal, are, left to right, Mary Miley, a Minneapolis school teacher from Duluth; Dr. Roger Hannay, associate professor of music at Concordia college, Moorhead; Bernadine Lorbiecki, Paynesville high school teacher, and Joanne (Mrs. Richard) Smith of Minneapolis, winner of the Minneapolis Star and Tribune Tanglewood scholarship award. The famous Tanglewood music shed is in the background. Others from Minneapolis now at Tanglewood include Mrs. Theodora Mantz, a violinist, and Joyce Rasmussen.

KANSAS CITY, MO.
STAR
D. 334,518 S. 345,048
AUG 16 1959

With the Students at Tanglewood.

By Clyde Neibarger.
(The Star's Music Editor.)

LENOX, MASS.—A Missourian helped keep the string instrument family in the running at the Berkshire music center here, where 300 specially talented students recently closed out the center's 17th season as one of the major activities of the Tanglewood festival of music.

Donald McCall, cellist, who still calls Kansas City home, was one of the music center student stars. This was Don's second summer here, on a coveted Fromm fellowship. In season, he is a cellist in the Pittsburgh Symphony orchestra.

Three From Kansas.

The wind instrument sector is well-represented by Kansas musicians. They are Tony Dechario, trombone player, from Girard, and Eugene Wade, French horn, of Mayfield, and Donald Hilts, Oboe and English horn, of Wichita.

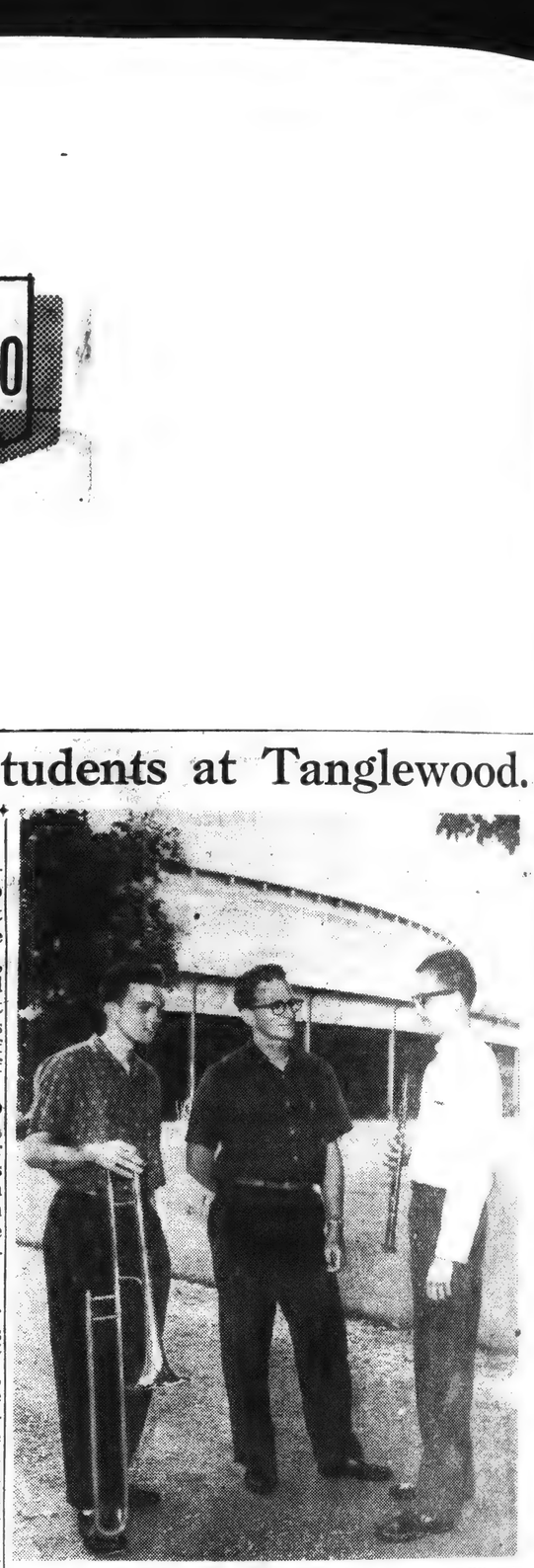
This is their first season at Tanglewood. They are thrilled by being a part of this summer music extravaganza, which has the Boston Symphony orchestra and its famed conductor, Charles Munch, as its stellar attractions.

Dechario, Wade and Hilts have several qualities in common. They have artistic and technical talent. They have hard-driving ambition to succeed as professional musicians, in any one of the major orchestras. And they combine this high goal with common sense. Just in case they don't succeed as a pro, or while they are on their way up they still must eat, each is taking a course in music education so he can qualify as a teacher.

At Wichita University.

Another coincidence is that all three are or have been brilliant students at Wichita university. There, they were auditioned by David Levenson, principal cellist of the Wichita Symphony orchestra, who awarded them this summer's fellowships to the Berkshire center.

Dechario is among the 200 Berkshire students who stay at a nearby Lenox dormitory, which in winter time is a Lenox grade school. Tony, 18, will be a sophomore at Wichita, where he is taking a course in music education. J. Gould is his trombone teacher. Here at Tanglewood, Dechario is paying extra for private lessons with William Gibson, principal trombonist of the Boston Symphony. Other teachers in his hine years of trombone study have been Percy Lisenbee, Horace Ley and Walter Osadchuck.



IN FRONT OF THE FAMOUS MUSIC SHED at Tanglewood, three young Kansas musicians chat about their summer study there this year. They are (left to right) Tony Dechario, Girard, Kas.; Eugene Wade, Mayfield, Kas., and Donald Hilts, Wichita.

Wade's full name, he explains, is Robert Eugene Wade, and he's 22. But he uses only the Eugene, to eliminate family confusion. His father's first name is Robert, and young Wade dodges the junior appelation. His parents are Mr. and Mrs. Robert C. Wade of Mayfield, Kas.

Hilts is the only one of the three Kansans here who is married. At age 21, he plays English horn in the Wichita Symphony, and will be a senior this fall at Wichita. He is a native of Anthony, Kas. The next two weeks, he will be on Army reserve duty at Colorado Springs, Colo.

The cello-playing Missourian, Donald McCall, is 26 years old and is one of the most dedicated of the 300 young musicians at the center. He is a graduate of Paseo high school in Kansas City and studied cello from 1950 to 1956 at the Curtis institute, Philadelphia.

HARD AT WORK with his cello is Donald McCall, Kansas City, the only Missourian at the music course at Lenox, Mass.

END OF VOLUME

VOLUME 100

BSO
Pops

1959 - 1960

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1959 - 1960

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Boston Symphony Orchestra

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KINGSTON, N.Y.
FREEMAN
D 5 564
APR 1 1959

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,366

APR 2 1959

Pittsburgh Maestro Invited To Lead Boston Orchestra

The Boston Symphony Orchestra has announced that William Steinberg, musical director of the Pittsburgh Symphony Orchestra, has been invited by Charles Munch to be guest conductor for three weeks in January, 1960. Steinberg will conduct the Boston Symphony for the first time during two weeks in Boston and one week on tour, including concerts in Newark, New Jersey, Baltimore, Brooklyn and Carnegie Hall, New York.

Eugene Ormandy, music director of the Philadelphia Orchestra, will exchange orchestras with Charles Munch during one week of the 1959-60 season, Mr. Ormandy conducting the Boston Symphony while Dr. Munch conducts in Philadelphia. A similar exchange took place in March, 1957, when Ormandy appeared with the Boston Symphony for the first time.

Thomas Schippers, the young American conductor, will make his second visit to Boston to conduct the orchestra during the 1959-60 season. Schippers, who has appeared with many of the leading American orchestras, as well as being a regular conductor at the Metropolitan Opera, conducted the Boston Symphony in Boston for the first time in February 1958.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,548

APR 4 - 1959

PLAINFIELD, N.J.
COURIER-NEWS
D. 36,661
APR 6 1959

TO CONDUCT IN BOSTON

Pittsburgh (AP)—William Steinberg, director of the Pittsburgh Symphony Orchestra, Saturday signed a contract to conduct the Boston Symphony Orchestra for three weeks in January, 1960.

PHILADELPHIA, PA.
NEWS
D. 207,083 SAT. 152,857
APR 2 1959

. . . **Eugene Ormandy**, conductor of the Philadelphia Orchestra, will exchange orchestras again with **Charles Munch**, of the Boston Symphony, for one week during the 1959-60 season. The maestros made a similar swap in March, 1957.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 17,740

APR 4 - 1959

Steinberg to Guest Conduct Bostonians

William Steinberg, musical director of the Pittsburgh Symphony orchestra, has been invited by Charles Munch, director of the Boston Symphony orchestra, to be its guest conductor for three weeks in January 1960, it was announced today by the Boston organization. Mr. Steinberg will conduct the Boston Symphony for two weeks in Boston and for one week on tour, which includes a New York concert in Carnegie hall and appearances in Newark, N.J., Brooklyn, and Baltimore, Md.

Mr. Steinberg appeared here as conductor with the Pittsburgh Symphony orchestra when the Pittsburghers performed in concerts sponsored by the Danbury Concert association last fall, and also in 1957.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 141,391

APR 4 - 1959

TO LEAD HUB SYMPHONY

Pittsburgh (AP) — William Steinberg, director of the Pittsburgh Symphony Orchestra, today signed a contract to conduct the Boston Symphony Orchestra for three weeks in January 1960. He will appear as guest conductor with the Boston Symphony for two weeks in Boston and then take the orchestra on a tour for one week in New York, Baltimore, Brooklyn and Newark, N.J.

VARIETY
NEW YORK, N.Y.
WEEKLY
MAY 13 1959

Philadelphia

Eugene Ormandy, conductor of Three local musicians will accompany the National Symphony on its 12-week South American tour, Sig Rosenberg, Eugene Settani, and Norman Wells, Jr.

the Philadelphia Orchestra, will exchange orchestras again with Charles Munch, of the Boston Symphony, for one week during 1959-60 season. The maestros made a similar swap in March, 1957.

Gary McHugh and Carl Sawyer, both of whom have been associated with the Camden County Tent, producing the first music theatre-restaurant, which opened with "Guys and Dolls" at Dailey's Meadowbrook, Cedar Grove, N. J.

HERALD TRIB. 4-15-59

Two American Symphonies Scheduled by Philharmonic

By FRANCIS D. PERKINS

Boston Guests

William Steinberg, music director of the Pittsburgh Symphony Orchestra, will be a guest conductor of the Boston Symphony in January, when he will direct a pair of Carnegie Hall concerts and a concert in Brooklyn in addition to a fortnight of the Bostonians' home programs. Thomas Schippers will also be a Boston guest. Another will be Eugene Ormandy, who will conduct for a week in Boston while Charles Munch, in a second exchange of podiums between these two musicians, directs the Philadelphians.

Izler Solomon, of the Indianapolis Symphony, will be guest conductor in Boston this Friday and Saturday, and Mr. Munch will close the regular season April 24 and 25 with the Berlioz Requiem.

CINCINNATI, OHIO
ENQUIRER
D. 203,960 S. 277,547
APR 12 1959

Guest Conductors

The Boston Symphony Orchestra has announced that William Steinberg, musical director of the Pittsburgh Symphony Orchestra, has been invited by Charles Munch to be guest conductor for three weeks in January, 1960.

Eugene Ormandy, music director of the Philadelphia Orchestra, will exchange orchestras with Munch during a week of the 1959-60 season, Ormandy conducting the Boston Symphony while Munch conducts in Philadelphia.

Thomas Schippers, young American conductor, will make his second visit to Boston to conduct the orchestra during the 1959-60 season.

PHILADELPHIA, PA.
INQUIRER
D 619,381 S 1,053 397
APR 5 1959

Steinberg, Ormandy Guests of Bostonians

William Steinberg, Eugene Ormandy and Thomas Schippers will be guest conductors of the Boston Symphony Orchestra next season. Ormandy and Charles Munch will exchange podiums for a pair of concerts in November, as they did in March, 1957.

Steinberg, who will lead the Bostonians for the first time, will conduct two weeks in Boston and a week on an Eastern tour in January. Schippers first led the Boston orchestra in February, 1958.

PITTSBURGH, PA.
PRESS
D. 301,730 S. 517,867
APR 5 1959

Steinberg To Conduct In Boston

Dr. Steinberg

William Steinberg, director of the Pittsburgh Symphony Orchestra, will conduct the famed Boston Symphony Orchestra for three weeks next season.

Making his first appearance with the Boston orchestra, he will conduct for two weeks in Symphony Hall, Boston, and spend the third week on tour in New York, Baltimore, Brooklyn and Newark.

His concerts with the Boston Symphony will not interfere with his Pittsburgh schedule, but will reduce the time he normally spends each January with his "other" orchestra, the London Philharmonic.

The invitation to Dr. Steinberg came from Charles Munch, conductor and music director of the Boston Symphony Orchestra.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

APR 8 1959

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

APR 7 - 1959

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,969

APR 5 - 1959

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 113,886

APR 5 - 1959

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

APR 5 - 1959

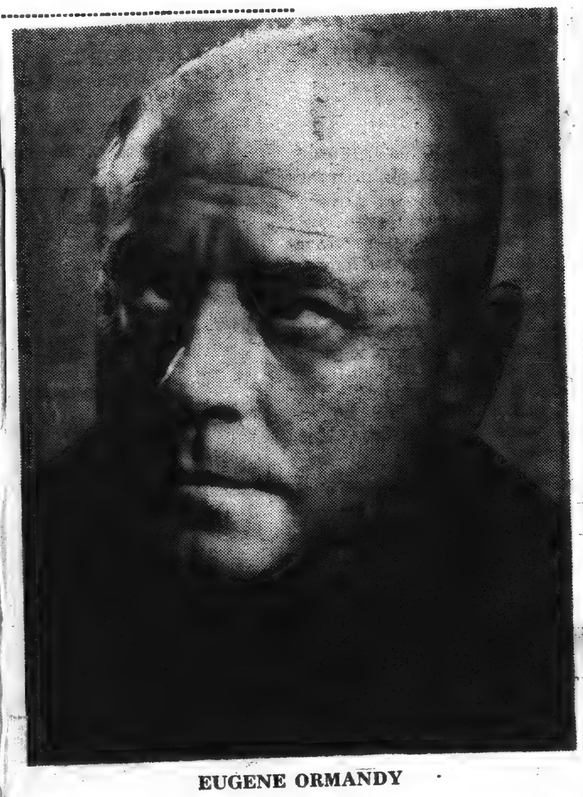
Symphony Guests In 1959-60

William Steinberg, music director of the Pittsburgh Symphony Orchestra, has been invited by Charles Munch to be guest conductor here for three weeks in January, 1960. Mr. Steinberg will conduct the Boston Symphony for the first time during two weeks in Boston and one week on tour.

Eugene Ormandy, music director of the Philadelphia Orchestra, will exchange orchestras with Charles Munch during one week next season, Mr. Ormandy conducting the Boston Symphony while Dr. Munch conducts in Philadelphia. A similar exchange took place in March, 1957, when Mr. Ormandy appeared with the Boston Symphony for the first time.

Thomas Schippers, the young American conductor, will make his second visit to Boston to conduct the Boston Symphony Orchestra during the 1959-60 season.

COLUMBUS, OHIO
DISPATCH
D. 161,410 S. 241,923
APR 19 1959



EUGENE ORMANDY

Friendly Rivalry Noted Among Big Conductors

Time was when our great orchestras and their conductors virtually ignored each others' existences, or at best looked down with scorn or condescension upon one another.

Recent news items are evidence of a change of heart in some of the great orchestras which visit Columbus from time to time under the sponsorship of the Symphony Club of Central Ohio. For example, in other years both the Philadelia and the Boston orchestras presented separate little seasons in Washington, which already had its own National Symphony. Nowadays the Boston and Philadelphia concerts are dovetailed in neatly as part of the National Symphony's season.

NEXT SEASON Eugene Ormandy of Philadelphia and Charles Munch of Boston will swap orchestras for a pair of concerts, Ormandy conducting the Boston Orchestra in Boston, Munch the Philadelphians in their own Academy of Music. The same sort of exchange was effected last season between Ormandy and Fritz Reiner of Chicago. It is also announced that Leopold Stokowski, legendary hero of musical Philadelphia for almost 30 years, has been recalled from his exile to conduct his old orchestra in a program at home and in New York.

William Steinberg, in Columbus with his Pittsburgh orchestra for the Symphony Club only last February, has been invited by Charles Munch to serve as guest conductor of the Boston Symphony for three weeks next January.

THE SYMPHONY CLUB'S final concert is that of April 27 at Veterans' Memorial when Eugene Ormandy will lead the Philadelphia Orchestra in a program climaxed by Musorgsky's "Pictures at an Exhibition." Tickets are at Heaton's Music Store, 50 N. High St., and at Zeisler's, Lane Shopping Center.

1a

NEWARK, N.J.
STAR-LEDGER
D 224,746 S. 365,582
MAY 15 1959

GARDEN STATE CONDUCTORS—Left to right are Eugene Ormandy, Igor Markevitch and William Steinberg who will appear during the 1959-60 season of the Garden State Concerts. Ormandy will conduct the Philadelphia Orchestra next Nov. 30 and April 19, 1960. Markevitch will bring the Lamoureux Orchestra of Paris March 11, 1960. Steinberg will guest conduct the Boston Symphony Orchestra, Jan. 19, 1960. Subscriptions for the series are now being accepted by Garden State Concerts.

UNDAY, SEPTEMBER 20, 1959. N.Y. Times

ORCHESTRA BEGINS 60TH YEAR OCT. 2

Ormandy and Philadelphians Schedule 76 Concerts, 10 in Carnegie Hall

Special to The New York Times.

PHILADELPHIA, Sept. 19—The Philadelphia Orchestra will begin its sixtieth season at the Academy of Music on Oct. 2.

Twenty-eight pairs of Friday afternoon and Saturday evening concerts and ten Monday evening programs are scheduled at the Academy. Ten other concerts will be given at Carnegie Hall in New York, the first one on Oct. 6.

The orchestra's permanent conductor and music director is Eugene Ormandy, who will be starting his twenty-fourth season here. Mr. Ormandy, who will observe his sixtieth birthday on Nov. 18, will conduct during that month his 3,600th concert since he came to this country from Budapest in 1921.

Also during November, the orchestra will play its 6,500th concert since it was founded in 1900.

On Feb. 12, 13 and 15, Leopold Stokowski, Mr. Ormandy's predecessor, will return to conduct the orchestra for the first time in twenty years. Among other guest conductors will be Eugen Jochum, Georg Solti, Pierre Monteux, Charles Munch and William Smith.

A number of works never before presented by the Philadelphia Orchestra have been scheduled by Mr. Ormandy. Among them is the season's opener, Bartók's rarely heard concert version of "Duke Bluebeard's Castle," with Rosalind Elias and Jerome Hines as soloists. The New York season also will open with this work. A concert version of Orff's "Carmina Burana" is scheduled for April.

1959-60 William Steinberg, Musical Director of the Pittsburgh Symphony, and Thomas Schippers have been invited by Charles Munch to be guest conductors of the Boston Symphony, Steinberg for three weeks . . . Eugene Ormandy, Music Director of the Philadelphia Orchestra, will exchange orchestras with Charles Munch during one week of the 1959-60 season . . . Fabien Sevitzky will conduct nine pairs of concerts of the thirty-third season of the University of Miami Symphony Orchestra. Firkusny, Rose, Ricci, Martzy, de Barberiis, Glenn and List will be some of the soloists. . . . The National Symphony's 1959-60 evening season will be longer by a pair of concerts than this season's, bringing the number of programs to seventeen. Its matinee series

INTERNATIONAL MUSICIAN
MAY 1959

MUSICAL COURIER
NEW YORK, N.Y.
16 TI. a YR. 25,217
MAY 1959

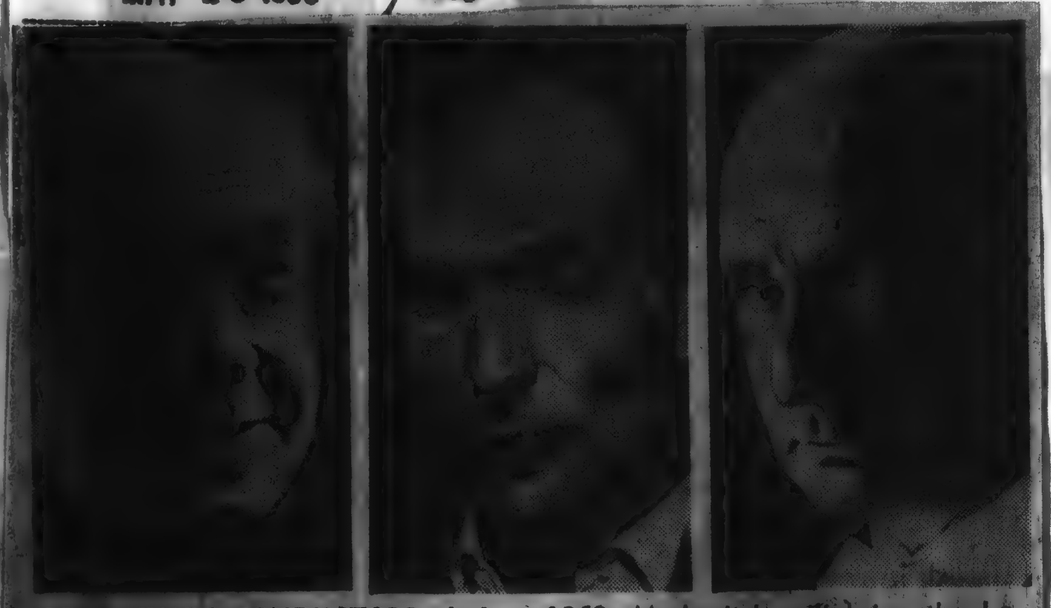
Steinberg, Ormandy, Schippers To Be Boston Baton Guests

The Boston Symphony Orchestra has announced that William Steinberg, musical director of the Pittsburgh Symphony, has been invited by Charles Munch in January, 1960, to conduct the Boston Symphony for the first time as guest during two weeks in Boston and one week on tour. Eugene Ormandy, music director of the Philadelphia Orchestra, will exchange orchestras with Dr. Munch during one week of the 1959-60 season, as he did in March, 1957. Thomas Schippers will also make his second visit to Boston to conduct the orchestra during the 1959-60 season.

1a

NEWARK, N.J.
STAR-LEDGER
D. 224,748 S. 385,592

MAY 15 1959



GARDEN STATE CONDUCTORS—Left to right are Eugene Ormandy, Igor Markevitch and William Steinberg who will appear during the 1959-60 season of the Garden State Concerts. Ormandy will conduct the Philadelphia Orchestra next Nov. 30 and April 19, 1960. Markevitch will bring the Lamoureux Orchestra of Paris March 11, 1960. Steinberg will guest conduct the Boston Symphony Orchestra, Jan. 19, 1960. Subscriptions for the series are now being accepted by Garden State Concerts.

NDAY, SEPTEMBER 20, 1959. N.Y. TIMES

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On Feb. 12, 13 and 15, Leopold Stokowski, Mr. Ormandy's predecessor, will return to conduct the orchestra for the first time in twenty years. Among other guest conductors will be Eugen Jochum, Georg Solti, Pierre Monteux, Charles Munch and William Smith.

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1959-60

William Steinberg, Musical Director of the Pittsburgh Symphony, and Thomas Schippers have been invited by Charles Munch [illegible] conductors of the Boston Symphony for three weeks. Eugene Ormandy, Music Director of the Philadelphia Orchestra, will exchange orchestras with Charles Munch during one week of the 1959-60 season . . . Fabien Sevitzky will conduct nine pairs of concerts of the thirty-third season of the University of Miami Symphony Orchestra. Firkusny, Rose, Ricci, Martzy, de Barberiis, Glenn and List will be some of the soloists. . . . The National Symphony's 1959-60 evening season will be longer by a pair of concerts than this season's, bringing the number of programs to seventeen. Its matinee series

INTERNATIONAL MUSICIAN
MAY 1959

MUSICAL COURIER
NEW YORK, N.Y.
10 TI. a YR. 25,217

MAY 1959

Steinberg, Ormandy, Schippers To Be Boston Baton Guests

The Boston Symphony Orchestra has announced that William Steinberg, musical director of the Pittsburgh Symphony, has been invited by Charles Munch in January, 1960, to conduct the Boston Symphony for the first time as guest during two weeks in Boston and one week on tour. Eugene Ormandy, music director of the Philadelphia Orchestra, will exchange orchestras with Dr. Munch during one week of the 1959-60 season, as he did in March, 1957. Thomas Schippers will also make his second visit to Boston to conduct the orchestra during the 1959-60 season.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
SEP 26 1959

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620
SEP 28 1959

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
SEP 27 1959

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
SEP 26 1959

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734
SEP 26 1959

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
SEP 26 1959

Munch Returns to Boston

Charles Munch returned to Boston yesterday, via Air France, to prepare his 11th season as music director of the Boston Symphony Orchestra. The season, the orchestra's 79th, will open at Symphony Hall on Friday, Oct. 2.

Dr. Munch flew to France in August at the conclusion of the Berkshire Festival, held each summer at Tanglewood (Lenox, Mass.) in conjunction with the orchestra's summer school of music (the Berkshire Music Center), for a short holiday prior to the heavy winter schedule.

For the opening concerts of the season (Friday, Oct. 2, and Saturday, Oct. 3), Dr. Munch has announced the following program:

Mozart's Symphony No. 38, in D major, "Prague," K. 504; Schumann's Symphony No. 1 in B-flat major, Op. 38; and Bohuslav Martinů's "The Parables," played in memory of the late composer.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
SEP 23 1959

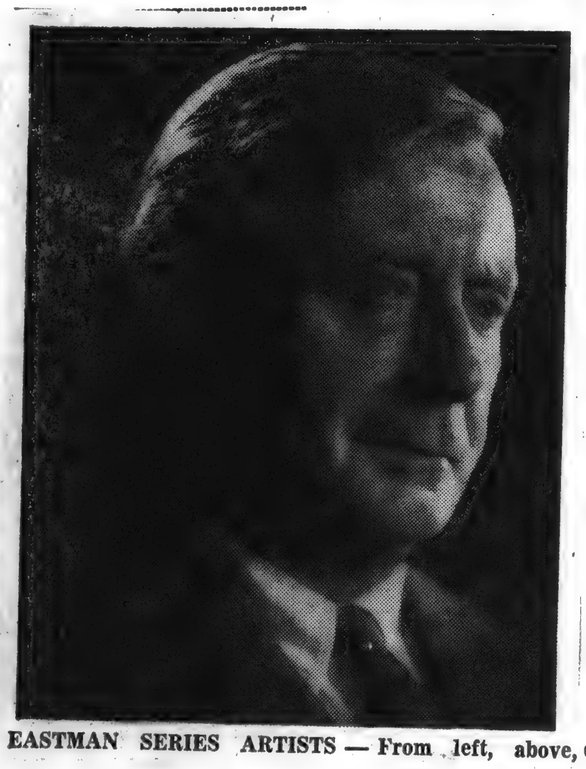
Social Chatter

By Alison Arnold

RETURNING TO BOSTON Friday via Air France, Charles Munch will prepare his 11th season as music director of the Boston Symphony Orchestra. The orchestra will open its 79th season of concerts in Symphony Hall, Friday afternoon, Oct. 2. (And we hear that Boston's favorites, Beethoven and Mozart, will be represented at this first concert.) From then on until spring, luncheon will be early and tea late on Friday afternoons, so that nothing will interfere with attendance at the concerts. No Boston hostess would ever think of planning anything for Fridays during the season because "Symphony" is an unwritten rule. Tickets are handed down from mother to daughter, along with the portraits and family silver and many a subscriber sits in the same seat where her great-grandmother sat to enjoy the concerts. Never mind if she nods and dozes. She MUST be there without fail.

* * *

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 122,722 S. 180,026
AUG 9 1959



EASTMAN SERIES ARTISTS — From left, above, Charles Munch, Boston Symphony;

SCANNING THE SCORES

With HARVEY SOUTHGATE

Noted Orchestras, Chicago Ballet, Famed Soloists Coming in Series

TWO OF the nation's finest orchestras, top-notch violin and piano soloists, a ballet troupe and an opera company comprise the varied line-up of this season's Artist Series sponsored by the Civic Music Assn.

Launching the series on Wednesday, Oct. 21, will be the Boston Symphony under the direction of its eminent music director and conductor, Charles Munch.

As is customary during the summer, the orchestra has been performing at the Berkshire Festival at its summer home in Tanglewood, near Lenox, Mass. The concluding concert of this summer's festival will be heard this afternoon.

The other guest orchestra to be included in the series is the much heralded Cleveland Orchestra, under the leadership of George Szell. The date: Wednesday, Feb. 10.

* * *

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620
SEP 23 1959

Boston Symphony Season Starts Oct. 2

The Boston Symphony Orchestra opens its 79th season of concerts at Symphony Hall, Friday afternoon Oct. 2. It will mark the 11th season of Charles Munch, the orchestra's musical director.

Dr. Munch will conduct a majority of the 24 Friday afternoon concerts. Associate Conductor Richard Burgin will be on the rostrum for several programs, and William Steinberg, director of the Pittsburgh Symphony will make his first appearance here.

Others will include Eugene Ormandy, Ferenc Fricsay and Thomas Schippers, returning as guest conductors.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775
SEP 18 1959

The Boston Symphony Orchestra will perform 100 engagements in 20 cities during the 1959-60 winter season, which opens in Boston Oct. 2 and closes April 23. The orchestra will give a concert at Smith College on Oct. 16.

NEW YORK, N.Y.
TIMES
D. 800,319 S. 1,221,337
SEP 22 1959

BOSTONIANS BOW OCT. 2

Orchestra Plans 100 Concerts in 20 Cities During '59-'60

The Boston Symphony Orchestra will play more than 100 engagements in twenty cities during its 1959-60 season, it has been announced by Thomas D. Perry Jr., manager. This will be the orchestra's seventy-ninth season and Charles Munch's eleventh season as musical director.

The orchestra will open in Symphony Hall, Boston, on Oct. 2 and close April 23. It will play five Wednesday evening and five Saturday afternoon concerts at Carnegie Hall between Nov. 18 and March 25, and five Friday programs at the Academy of Music, Brooklyn, betweeen Nov. 20 and March 25.

Mr. Munch will conduct a majority of the concerts. Guest conductors will be Eugene Ormandy, William Steinberg, Ferenc Fricsay, Thomas Schippers and Richard Burgin, associate conductor of the orchestra.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085
AUG 20 1959

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
AUG 19 1959

Munch in France

RICHMOND—Dr. Charles Munch, music director of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood has left for France to vacation until he returns to Boston Oct. 2 to open the BSO season. For the second successive season he has been occupying the Donald B. Miller home on Rossiter Road.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702
SEP 24 1959

BSO OPENS SEASON ON FRIDAY, OCT.2

The Boston Symphony Orchestra opens its 79th season of concerts at Symphony Hall Friday afternoon, Oct. 2. It will mark Charles Munch's 11th season as the Orchestra's Music Director.

Dr. Munch will conduct a majority of the 24 Friday afternoon and Saturday evening concerts. Associate Conductor Richard Burgin will conduct several programs and William Steinberg, Music Director of the Pittsburgh Symphony Orchestra, has been invited to make his first appearances with the orchestra; Eugene Ormany, Ferenc Fricsay and Thomas Schippers will return as guest conductors.

Soloists for the Friday-Saturday series will includes first performances with the orchestra by violinist Ruggiero Ricci and pianist Margrit Weber, who will introduce a new concerto by Bohuslav Martinu. Jorge Bolet, pianist, will appear with the orchestra for the first time in Boston. Dr. Munch has also invited 'cellist Gregor Piatigorsky; Isaac Stern violinist and pianists Ania Dorfmann and Gary Graffman.

Mr. Steinberg will conduct one program in both the Tuesday evening series of nine concerts which opens on Oct. 6 and the Sunday afternoon series of six concerts which begins Nov. 8. The soloists during the Sunday series will be Stern, Ricci and Graffman. Pianist Claude Frank will make his debut with the orchestra on the Tuesday series; Messrs. Piatigorsky and Stern will also be heard.

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
SEP 24 1959

Munch To Open 79th Season Of Boston Symphony

Charles Munch returns to Boston tomorrow, via Air France, to prepare his 11th season as Music Director of the Boston Symphony Orchestra; the season, the Orchestra's 79th opens at Symphony Hall on Friday, October 2.

Doctor Munch flew to France in August at the conclusion of the Berkshire Festival, held each summer at Tanglewood (Lenox, Mass.) in conjunction with the Orchestra's summer school of music (The Berkshire Music Center), for a short holiday prior to the htavy winter schedule.

Fo the opening concerts of the season (Friday, October 2 and Saturday, October 3), Doctor Munch has announced the following program:

Symphony No. 38, in D major, "Prague," K. 504, Mozart; Symphony No. 1 in B flat major, Op. 38, Schumann; Symphony No. 5 in C minor, Op. 67, Petthoven.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242
SEP 19 1959

Music

Boston Symphony Opens Season Oct. 2

By Alfred Burke

LOWELL — The Boston Symphony orchestra opens its 79th season of concerts at Symphony Hall Friday afternoon, Oct. 2. It will mark Dr. Charles Munch's 11th season as the orchestra's music director.

Dr. Munch will conduct a majority of the 24 Friday afternoon and Saturday evening concerts. Associate Conductor Richard Burgin will conduct several programs and William Steinberg, music director of the Pittsburgh Symphony orchestra, has been invited to make his first appearance with the orchestra; Eugene Ormandy, Ferenc Fricsay and Thomas Schippers will return as guest conductors.

Dr. Charles Munch

Soloists for the Friday-Saturday series will include first performances with the orchestra by violinist Ruggiero Ricci and pianist Margrit Weber, who will introduce a new concerto by Bohuslav Martinu. Jorge Bolet, pianist, who has been heard at the Berkshire Festival, will appear with the orchestra for the first time in Boston. Dr. Munch has also invited cellist Gregor Piatgorsky; Isaac Stern, violinist; and pianists Ania Dorfmann and Gary Graffman. Pianist Claude Frank will make his debut with the orchestra on the Tuesday series.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
SEP 19 1959

2a

Symphony Readies for Its 79th Season

Charles Munch Initiates His 11th Year on Oct. 2

Charles Munch will initiate his eleventh year as music director of the Boston Symphony Orchestra with the opening concert of the orchestra's 79th season on Friday afternoon, Oct. 2, in Symphony Hall.

He will conduct a majority of the 24 Friday afternoon and Saturday evening concerts. Richard Burgin, associate conductor, will conduct several programs, and William Steinberg, music director of the Pittsburgh Symphony Orchestra, has been invited to make his first appearances with the orchestra. Eugene Ormandy, Ferenc Fricsay, and Thomas Schippers will return as guest conductors.

Soloists for the Friday-Saturday series will include first performances with the orchestra by Ruggiero Ricci, violinist, and Margrit Weber, pianist, who will introduce a new concerto by Bohuslav Martinů. Jorge Bolet, pianist, who has been heard at the Berkshire Festival, will appear with the orchestra for the first time in Boston. Dr. Munch has also engaged Gregor Piatigorsky, cellist; Isaac Stern, violinist, and Ania Dorfmann and Gary Graffman, pianists.

Mr. Steinberg will conduct one program in both the Tuesday evening series of nine concerts, which opens on Oct. 6, and the Sunday afternoon series of six concerts, which begins Nov. 8. The soloists during the Sunday series will be the Messrs. Stern, Ricci, and Graffman. Claude Frank, pianist, will make his debut with the orchestra on the Tuesday series; the Messrs. Piatigorsky and Stern also will be heard. Some season tickets for the Tuesday and Sunday series are available at the season ticket office, Symphony Hall.

In addition to its Cambridge series of six Tuesday concerts, the orchestra will continue a season of five concerts in Providence and Brooklyn; two series of five concerts each in New York; and appearances in Washington, Baltimore, Philadelphia, Newark, Englewood (N.J.), New Haven, New London, Storrs (Conn.), Northampton (Mass.), Utica, Syracuse, Toledo, Detroit, and Ann Arbor.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
SEP 22 1959

BSO Plans 100 Engagements In 20 Cities During Winter

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, has announced the orchestra will perform more than 100 engagements in 20 cities during the 1959-60 winter season which opens in Boston Oct. 2 and closes April 23, 1960. This is the 79th season of the orchestra and Charles Munch's 11th season as music director.

One of the most active orchestras in America, it will present four series in its own auditorium, Symphony Hall: 24 Friday matinee programs, Oct. 2-April 22, will be repeated on Saturday evenings, Oct. 3-April 23, plus nine Tuesday evenings Oct. 6-April 19 and six Sunday afternoon programs Nov. 8-April 3 throughout the season. In addition, there will be special events to be announced and some "open rehearsals" intended primarily for students in the area.

The orchestra will present its 78th consecutive year of concerts in nearby Cambridge, and its 77th consecutive season in Providence, R.I. The six Tuesday evening Cambridge concerts, Nov. 3-April 12 are held in Sanders Theater at Harvard University and the Veterans' Memorial Auditorium in Providence is visited on five Tuesday evenings, Oct. 13-April 5.

Six Short Tours

The orchestra makes six short tours during the season. Between Oct. 19 and 25 it will be heard in Utica, Oct. 19, at the Stanley Theater, Syracuse Oct. 20, Lincoln Auditorium, Rochester Oct. 21, Eastman Theater, Toledo Octo. 22, the Peristyle, Detroit 23, Masoic Auditorium and Ann Arbor Oct. 24 and 25, Hill Auditorium. During the third week in each month from November through March the orchestra's tours will include five Wednesday evening, Nov. 18-March 23, and five Saturday matinee concerts, Nov. 21-March 26, at Carnegie Hall, New York, and a series of five Friday programs, Nov. 20-March 25 at the Academy of Music in Brookyln. The orchestra will play twice at Woolsey Hall in New Haven Nov. 17 and March 22, and twice in Washington's Constitution Hall, Dec. 17 and Feb. 18. The following cities will be visited for one performance each: Northampton, Oct. 16, Smith College; Englewood, N.J., Nov. 19, Dwight Morrow High School; Newark, Jan. 19, Mosque Theater; Baltimore, Jan. 21, Lyric Theater; Storrs, Feb. 15, University of Connecticut; New London, Feb. 16, Connecticut College for Women; and Philadelphia, March 24, Academy of Music.

Guest Conductors

Dr. Munch will conduct a majority of the concerts. Associate Conductor Richard Burgin will conduct several programs and Dr. Munch has invited William Steinberg, music director of the Pittsburgh Symphony Orchestra, to make his first appearances as guest. Ferenc Fricsay and Thomas Schippers will return as guest conductors. Once again Dr. Munch and Eugene Ormandy, music director of the Philadelphia Orchestra, will exchange podiums for two concerts. Three soloists will be heard for the first time with the orchestra: Violinist Ruggiero Ricci, pianists Margrit Weber and Claude Frank. Artists invited to appear again include Gregor Piatrigorsky, cellist; Isaac Stern, violinist; and pianists Gary Graffman, Ania Dorfmann, and Jorge Bolet.

When the 30-week winter season ends, the orchestra immediately launches the Pops season of nine weeks, under the direction of Arthur Fiedler, which is followed by three weeks of free open-air concerts on the Charles River Esplanade in Boston before the six week Berkshire Festival at Tanglewood in Lenox, the summer home of the orchestra.

PHILADELPHIA, PA.
INQUIRER
D. 619.381 S. 1,053,397
SEP 27 1959

Boston Symphony Opens 79th Year

The Boston Symphony Orchestra, Charles Munch, conductor, opens its 79th season Friday and Saturday in Boston's Symphony Hall. It will give more than 100 concerts until April, including its annual Philadelphia visit to the Philadelphia Forum March 24. Its Saturday concerts will be broadcast over WFIL-FM.

The Boston series include 24 Friday afternoon-Saturday evening pairs, nine Tuesday evenings and six Sunday afternoons, also "open rehearsals" for students. The orchestra will give its 78th annual series at Cambridge and 77th series in Providence, also 10 New York concerts and five in Brooklyn.

The 30-week season (including tours) is followed by nine weeks of "pops" led by Arthur Fiedler, three weeks of free open-air concerts and six weeks at Tanglewood.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
SEP 26 1959

Program Change

Charles Munch, music director of the Boston Symphony Orchestra, announces that the opening concerts of the Orchestra's 79th season (Oct. 2-3) have been altered to include the playing of "The Parables" by Bohuslav Martinu in memory of the Czech composer who died Aug. 29 in Switzerland.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242
SEP 26 1959

Music

Little Singers of Paris To Give Concert Here

By Alfred Burke

The Boston Symphony Orchestra, Dr. Charles Munch, drector, will present the first concert in the Friday afternoon series, Oct. 2, at 2 o'clock. This marks the 79th season by the Boston Symphony orchestra.

The program which will be played again on Saturday evening has been announced by Dr. Munch, and is as follows, Mozart: Symphony No. 38, in D major, "Prague", K. 504; Schumann: Symphony No. 1 in E flat major, Op. 38; Beethoven: Symphony No. 5 in C Minor, Op. 67.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
SEP 20 1959

Riches Ahead At Symphony

By ROBERT TAYLOR

According to the custom of the past 78 first-Fridays-in-October, the Boston Symphony Orchestra will offer its first concert of the season in Symphony Hall, Friday afternoon, October 2. The occasion marks the start of the 79th season and, also, the 11th year of Charles Munch's tenure—the longest conductorship of the Boston Symphony, save for Serge Koussevitzky, in its history.

The specific plans for the season haven't crystallized yet, and indeed are subject to change. (Around this time last year, for instance, it was expected that a new work by Ibert would be included in the 78th season, but this never came about.) However, the Hall has released an outline of its plans, a blueprint indicating that a bountiful and varied season lies in store.

The conducting schedule, it is hoped, will not impose too heavy a burden on Dr. Munch. In the past he has undertaken a brutal and pressure-laden task without stint. Save for those times when he has been immobilized by illness or exhaustion he has frequently borne a crushing schedule. Let's trust that the 1959-60 routine doesn't try to cram his individual artistic temperament into a mould suitable for a Leonard Benstein.

Guest Conductors

At any rate, Charles Munch will, as usual, conduct a majority of the 24 Friday afternoon and Saturday evening concerts. But there appears to be a varied array of guests. The Associate Conductor, Richard Burgin, whose adventurous programming has provided some of the most intriguing highlights of many Symphony seasons, will conduct several programs. For the first time Boston will have a chance to hear William Steinberg, who has done so much to preserve Reiner's standards while impressing his own personality on the Pittsburgh Symphony Orchestra. And such familiar but distinguished artists as Eugene Ormandy, Thomas Schippers and Ferenc Fricsay return in the guest conductor's role.

The selection of soloists appears equally promising. New performers with the Boston Symphony are the violinist, Ruggiero Ricci, and the pianist, Margrit Weber. Ricci has presented several concerts in the Greater Boston area and his quality is known to the local musical audience. Margrit Weber has never given a recital here, to my knowledge, and she will introduce a new concerto by the Czech composer, Bohuslav Martinu.

Still another first local appearance, with the Boston Symphony Orchestra will be that of Jorge Bolet, the pianist, who has played at the Berkshire Festival. Invited virtuosi, with memorable past performances in Boston, are Gregor Piatagorsky, the 'cellist, Isaac Stern, violinist, Ania Dorfmann, pianist, and the young pianist, Gary Graffman who has appeared to dazzling advantage with the Bostonians on records. Moreover the Tuesday evening series will have a debut: that of the pianist, Claude Frank.

The Tuesday evening series of the Symphony begins October 6 (nine concerts) while the Sunday afternoon series commences November 8 (six concerts). During the Sunday series Stern, Ricci and Graffman have been scheduled as soloists; in addition to Claude Frank, the Tuesday series brings forth Piatagorsky and Stern.

Altogether, the shadow of the 79th season appears to be a striking prospect.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770
SEP 29 1959

Martinu Work To Be Played At BSO Opening

Charles Munch, music director of the Boston Symphony Orchestra, yesterday announced that the opening concerts of the orchestra's 79th season Friday-Saturday, Oct. 2-3 have been altered to include the playing of "The Parables" by Bohuslav Martinu in memory of the Czech composer who died—at the age of 68—on Aug. 29, in Switzerland.

Mr. Martinu lived for many years in France and was a personal friend of Dr. Munch. "The Parables," which is dedicated to Charles Munch and has been played previously by the orchestra, was his last completed orchestral composition. His music was introduced to this country in 1927 by the Boston Symphony Orchestra under the direction of the late Serge Koussevitzky.

Mr. Martinu first visited America in 1941 and while here he taught at the Berkshire Music Center, the orchestra's summer school of music at Tanglewood Lenox. This close relationship with the Boston Symphony Orchestra continued through the years and Dr. Munch personally commissioned him to write "Fantaisies Symphoniques" (Symphony No. 6) for the Orchestra's 75th anniversary season (1955-56). This work was subsequently recorded by the orchestra.

The complete program will be:

Mozart: Symphony No. 38 in D major, Prague, K. 504.

Martinu: The Parables.

Schumann: Symphony No. 1 in B flat major, Op. 38.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
SEP 26 1959

NEW SYMPHONY PLAYERS look at schedule for coming season. From the left, John Sant Ambrogio, cellist; Ayrton Pinto and Michel Sasson, violinists.

Three New String Players In Symphony This Season

Three new string players will be on stage at Symphony Hall when the Boston Symphony Orchestra begins its 79th season Friday afternoon Oct. 3.

They are John Sant Ambrogio, cellist, and violinists Ayrton Pinto and Michel Sasson.

Sant Ambrogio, born in Glen Ridge, N.J., June 12, 1932, attended Lebanon Valley College and did post graduate work at Ohio University. He joined the Harrisburg, Pa., Symphony in 1952 and became its concertmaster in 1953.

Pinto already is known to Boston by virtue of public appearances during and after his years as a student at the New England Conservatory. He was born in Brazil Dec. 12, 1933, and came to the United States when he was 19 as an exchange student upon a Nelson Rockefeller scholarship. He has been a member of the Esplanade Concerts Orchestra. Pinto is now entering his fifth year as a member of the New England Conservatory faculty.

Sasson is of French ancestry, and was born in Alexandria, Egypt, May 18, 1935. He attended the Paris Conservatory, where he won first prize in violin, awarded by a jury whose chairman was the virtuoso Henryk Szeryng. Sasson played in chamber orchestras in Paris and London, then joined the Radio Eireann Orchestra in Dublin under the Hungarian conductor, Milan Horvat. Last year Sasson studied at the New England Conservatory, and was concertmaster of its orchestra.

Sant Ambrogio and Pinto studied at the Berkshire Music Center, the Summer school operated by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood. Sant Ambrogio was there in 1952 and 1953, winning, in the former year, the Piatigorsky Award.

Pinto won the Serge Koussevitzky Prize at Tanglewood in 1956, and was concertmaster of the student orchestra.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620
SEP 29 1959

PROGRAM CHANGE

Charles Munch has changed his opening program for the Boston Symphony Orchestra to play a work in memory of Bohuslav Martinu, "The Parables." The Czech composer died at 68 in Switzerland August 29.

"The Parables," his last completed work, was dedicated to Dr. Munch, who was a personal friend. The orchestra's 79th season will open Friday.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
SEP 27 1959

THE WONDERFUL RANGE of facial expression of Dr. Charles Munch, as he conducts the Boston Symphony Orchestra, is partially indicated by these new studies, made during a Berkshire Festival concert. The seventy-ninth season of the orchestra will be opened by Dr. Munch on Friday afternoon and Saturday evening, Oct. 2-3.

STAATS ZEITUNG & HERALD 9-30-59

In Dur und Moll

New York, Philadelphia, Boston – Notizen aus der Musikwelt

Eines der reiselustigsten Orchester: Das Boston Symphony Orchester, das in der kommenden Saison über 100 Engagements in 20 amerikanischen Städten spielen wird. Charles Munch wird die meisten dieser Konzerte, die außer den regulären Programmen in Bostons Symphonie Hall angesetzt sind, dirigieren. New York wird 10 Konzerte der Bostoner hören . . . 5 in der Carnegie Hall, 5 in der Academy of Music in Brooklyn.

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Record (m)
BOSTON, Mass.
Independent
Circ. 369,809
SEP 30 1959

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
SEP 29 1959

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 46,674
SEP 27 1959

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070
SEP 29 1959

Boston Symphony Martinu Memorial

Charles Munch, music director of the Boston Symphony Orchestra, has altered the opening concerts of the Orchestra's 79th season, Friday and Saturday, to include "The Parables" by Bohuslav Martinu in memory of the Czech composer who died at the age of 68, Aug. 29, in Switzerland.

Mr. Martinu lived for many years in France and was a personal friend of Munch.

"The Parables," which is dedicated to Munch and has been played previously by the Orchestra, was his last completed orchestral composition.

American (e)
BOSTON, Mass.
Independent
Circ. 179,169
SEP 29 1959

Symphony Tribute

The Friday and Saturday opening concerts of the Boston Symphony Orchestra's 79th season have been altered to include the playing of "The Parables" by Boguslav Martinu in memory of the Czech composer who died in Switzerland last Aug. 29 at the age of 68.

Mr. Martinu lived for many years in France and was a personal friend of Dr. Munch. "The Parables," which is dedicated to Charles Munch and has been played previously by the orchestra, was his last completed orchestral composition.

His music was introduced to this country in 1927 by the Boston Symphony Orchestra under the direction of the late Serge Koussevitzky. Mr. Martinu first visited America in 1941 and while here he taught at the Berkshire Music Center, the orchestra's summer school of music at Tanglewood.

This close relationship with the Boston Symphony Orchestra continued through the years and Dr. Munch personally commissioned him to write "Fantaisies Symphoniques" (Symphony No. 6) for the orchestra's 75th anniversary season. This work was subsequently recorded by the orchestra.

The complete program will be: Mozart's Symphony No. 1 in E flat major, Op. 38.

Globe 9/27

Munch Will Begin 79th Symphony Season Friday

Charles Munch will begin at Symphony Hall next Friday afternoon at 2:15, the 79th season of the Boston Symphony Orchestra, and his own 11th season as its music director. His opening program, which will be repeated Saturday evening at 8:30, will consist of Mozart's "Prague" Symphony (K. 504), the "Spring" Symphony—No. 1, B-flat major, by Schumann, and Martinu's "The Parables," performed in honor of the composer's death.

Dr. Munch returned to Boston last Friday after a short holiday spent in France, following the conclusion of the Berkshire Festival at Tanglewood.

Soloists during the season will include Ruggiero Ricci, violin; Margrit Weber, piano, who will introduce a new concerto by Bohuslav Martinu; Jorge Bolet, piano; Gregor Piatigorsky, cellist; violinist Isaac Stern and the pianists Ania Dorfmann and Gary Graffman.

Guest conductors will include William Steinberg, music director of the Pittsburgh Symphony; Eugene Ormandy, Ferenc Fricsay and Thomas Schippers. Richard Burgin, concert master and associate conductor, will direct several programs.

CHARLES MUNCH will begin his 11th season as music director of the Boston Symphony Orchestra at Symphony Hall next Friday afternoon.

30

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

OCT 3 - 1959

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462

OCT 3 1959

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 26,770

OCT 3 - 1959

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,753

OCT 3 - 1959

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 50,968

OCT 3 - 1959

Boston Symphony Opens 79th Season

BOSTON (UPI)—The Boston Symphony Orchestra Friday opened its 79th season, the 11th under the musical directorship of Charles Munch.

The orchestra played Martinu's "Les Parables" in memory of the late composer and symphonies by Mozart and Schumann.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

OCT 3 1959

(Globe Photo by Robert Backoff)

A FIRST for 16-month-old Betsy Britton, who saw her initial ticket for the Boston Symphony yesterday, when the orchestra opened its 79th season. With her at Symphony Hall ticket window is her pretty mother, Mrs. Melvin Britton.

Symphonic Renewal

STUDENTS LINE UP FOR FIRST CRACK AT 251 SEATS, SET ASIDE FOR THEIR USE SINCE 1881.

TR 18. 9-26-59

Boston Symphony

The Boston Symphony, which opens its seventy-ninth season this Friday and Saturday in Boston's Symphony Hall, will give its usual two series of New York concerts at Carnegie Hall on Wednesday nights and Saturday afternoons, Nov. 18-21, Dec. 16-19, Jan. 20-23, Feb. 17-20 and March 23-26. Mr. Munch will conduct four pairs of concerts, and William Steinberg, of the Pittsburgh Symphony, will direct the two January programs. The evening concerts will begin at 8:30 instead of 8:45, the starting hour of previous seasons. The orchestra will also give five Friday night concerts at the Brooklyn Academy of Music.

Ania Dorfmann, pianist, and Ruggiero Ricci, violinist, will be the Wednesday soloists, and Gregor Piatigorsky, cellist, and Gary Graffman, pianist, will be heard in the afternoon series.

* * *

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

OCT 3 1959

Boston Symphony Opens 79th Year

Dr. Munch Begins 11th Season as Director

By MARJORIE W. SHERMAN

It's one of the nicest places in the world to be on a Friday afternoon and three generations of Bostonians have thought so and arranged their time accordingly.

And whether you're a seventeen-year-old Cabot whose grandfather helped Henry Lee Higginson get the Boston Symphony Orchestra started in 1881, or a 70-year-old Gottlieb from Czecho-Slovakia whose first 24 hours in America are not yet up, you share, not only the magnificence of the music, but the continuity of the concerts themselves.

Here in a vastly changing world are things that have remained the same.

Even the rush seats have only gone up 10 cents (from 50 to 60 cents) in 19 years.

And the students from Radcliffe and Harvard and Wellesley and B.U. and M.I.T. and Northeastern and Tufts still line up, apples in their pockets, on the steps of Symphony Hall, right after breakfast so they'll be first to buy one of the 251 seats to be saved, under the terms of Mr. Higginson's original bequest, for students only.

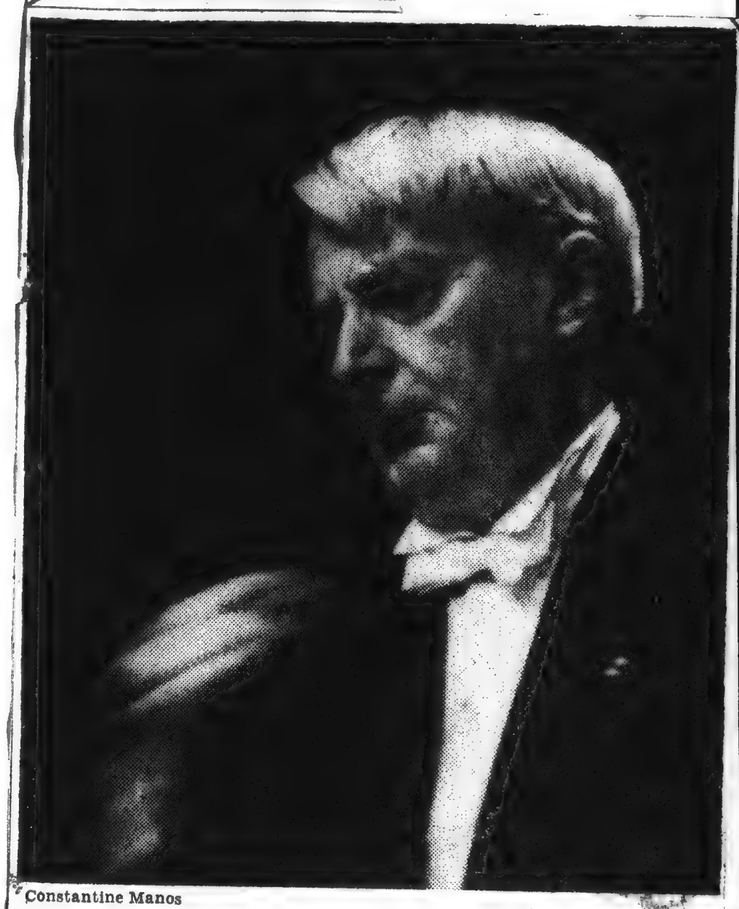
One ticket to a customer, and first come, first served.

French is spoken here—and Italian—and German—Polish, too, and Danish.

In fact, some of the adopted Bostonians like Maxim Karolik and Paris-born Mrs. W. Raymond Kitchel, spoke two or three languages as they exchanged the first of the Symphony season's greetings in the long familiar corridors.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

OCT 1 1959



Constantine Manos

Charles Munch will begin his 11th season as conductor of the Boston Symphony Orchestra when he conducts the opening concerts of the orchestra's 79th year Friday afternoon and Saturday night in Symphony Hall.

Chronicle (e)
NORTH ATTLEBORO
Mass.
Independent
Circ. 3,894

OCT 3 1959

SYMPHONY OPENS

BOSTON (UPI) — The Boston Symphony Orchestra has opened its 79th season, the 11th under the musical directorship of Charles Munch.

Students, Visitors and Proper Bostonians Hail Start of 79th Symphony Year

SYMPHONY

Continued from the First Page

Boston's dearly loved tweed suits matched honors with silk saris like the lovely one worn by Rutty Katpikia, here from India to study at Boston University.

Here From Paris

In Boston from Paris, Capt Yves Joffe shared his first Boston Symphony seats with Count Erik von Severaid of Denmark and U.N., and Pieter Doorn of Holland was also a Symphony visitor yesterday.

The longtime subscribers and visitors alike rose to welcome Charles Munch to the conductor's stand. Among the many, many familiar figures listening to the Mozart Prague Symphony that started Dr. Munch's 11th year in the 50-year-old hall were the Oliver Wolcotts, who were in the audience 11 years ago, too, as were Mrs. George Lewis, Mrs. Robert H. Stevenson and her symphony seatmate, Mrs. Joshua Holden, Mrs. John Ames, the Henry Cabots, Mrs. Allan Forbes, Mrs. Edward J. L. Ropes and Mrs. F. Wadsworth Busk.

Mrs. Harry Coolidge wore slim blue tweeds and so did Mrs. B. Phippen Donnell. Silk-suited and pretty, Iris Winthrop used the Winthrop family seats yesterday, and her North Shore neighbor Neil Ayer his family's seats. Mrs. John Dane's guest was her daughter's Radcliffe roommate, Louise Erickson, and also college neighbors at Symphony were Nina Powell and Mary Swope. James Lawrence, G. Wallace Woodworth, and Mrs. Robert Hallowell were neighbors.

Still others of the vast, pleased audience were Jane Megrew, Mrs. Cesare Lombroso (back from a Summer in Europe), Mrs. Louis Hough, Mrs. James Currens, Mrs. Moses Williams and her son Alex, Isabella Grandin, Mrs. James Hunnewell, Mrs. David Wilder and many many more.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
OCT 3 1959

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
OCT 3 1959

Boston Symphony Opens 79th Season

MUSIC

Symphony Concert

The Boston Symphony Orchestra, with Charles Munch conducting, presented the first concert of the 79th season in Symphony Hall yesterday afternoon. The program:

Symphony No. 38, in D major, "Prague," K. 504 ..... Mozart
"The Parables" ..... Martinu
Symphony No. 1, in B-flat major, Op. 38 ..... Schumann

By ROBERT TAYLOR

It was in Symphony Hall on February 13th last that Bohuslav Martinu's "The Parables" received a first performance. Now Martinu was dead, dead within recent weeks; but the great orchestra that gave his work presence still endured to assert his immortality in music.

Thus, fittingly, did the 79th season of the Boston Symphony Orchestra—the 11th year of Charles Munch's tenure—open yesterday afternoon on a note of requiem, an end and a beginning. Though Dr. Munch had scheduled the concert in homage to Martinu, the Czech composer who passed away August 29th, it was far from a melancholy occasion. The afternoon, aside from its musical content, possessed the beauty of continuity and tradition.

Serge Koussevitzky introduced Martinu's music to America in this same hall in 1927; three of the composer's finest symphonies (1, 3 and 6) were first heard here; "The Parables" is dedicated to Charles Munch. Martinu's ties to Boston proved strong.

Minor Work

Still, I must confess that I found "The Parables" a decidedly minor work, if an apt tribute. On a second hearing it improves somewhat; the flawless craftsmanship of the orchestration and the mysterious and mystical mood of the score provide a resplendent surface.

As in most of Martinu's writing the thematic material is direct and romantic, the accompaniments Impressionistic. "The Parables" fall into three parts, each suggesting a misty mise-en-scene after the manner of "L'Apres Midi." The content, however, is not specifically programmatic; the music, I'd say, is intended to evoke mood and texture rather than literal detail.

And Martinu's textures are never frayed, never—though inspired by the Impressionist school—derivative. The golden shimmer that enfolds the themes is delicate, fanciful, sumptuous. It exists as roccoco ornamentation of a high and handsome order. When we seek Martinu's development of the material, on the other hand, we are left with constant repetitions and shiftings reminiscent of Stravinsky; there is nothing to catch the aural imagination in a bold and evolving way.

"The Parables," therefore, communicate to the listener a magnificent set of sound effects. It is decorative music; and, decoration, by all means, is fine art. Thanks to the skill and opulence of the craftsmanship here, this suite should hold a place in Martinu's output; but I suspect future generations will accord the composer his rank in terms of the Concerto Grosso and the Double Concerto for two string orchestras, where Martinu's feeling for construction is allied to a stronger emotional impulse.

Superb Form

The remainder of the program displayed the Orchestra in superb form. Dr. Munch's reading of Mozart's "Prague" Symphony was pliant and cheerful, touched with a wealth of melodic resource. The performance was as elegant as one could wish, yet it was in the nature of a reprise. With the wealth of Haydn Symphonies, for example (I'm told that the "Miracle" has never been done by the Boston Symphony) and the lesser-known Mozart available, the re-iteration of the "Prague" in less than a twelvemonth seems unnecessary.

But no such reservations attach to the "Spring" Symphony of Schumann, returning after a short lapse in glistening garb. The tempi were judicious, the playing splendid; it all had the spaciousness and joy of Schumann's romantic temperament.

At the close my eye fell on a Schumann quote in the program: "I wrote the symphony toward the end of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year." That was how one felt about the return of Charles Munch and the Boston Symphony, too, it was spring in Symphony Hall yesterday.

Next weekend Jorge Bolet will be soloist in the first Boston performance of La Montaine's Concerto for Piano and Orchestra. Dr. Munch has also scheduled Haydn's "Military" Symphony and Franck's "Variations symphoniques" and "Le Chasseur maudit."

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
OCT 3 1959

Symphony Season Begins With Tribute to Martinu

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch music director, began the 79th season yesterday afternoon at Symphony Hall. The program, which will be repeated tonight at 8:30, was as follows: Mozart: "Prague" Symphony; Bohuslav Martinu: The Parables (performed in memory of the composer); Schumann: Symphony No. 1, in B-flat major.

By CYRUS DURGIN

Not that it ever is likely to occur at the start of a Boston Symphony season, but it would not be inappropriate were the audience suddenly to anticipate the musicians and sing a verse of the Doxology, raising the Lord from Whom all musical blessings flow. In this city musical Spring and life run contrary to other aspects of Nature, and begin in the physical Autumn when Charles Munch and the gentlemen of the Orchestra reconvene at Symphony Hall.

Yesterday afternoon (and what a beauty!) it was the opening of the Orchestra's 9th season, and the 11th of Dr. Munch as music director. Accordingly there was the usual, but heartfelt, ceremonial of the audience and orchestra rising to greet the conductor upon his first entrance, and the smiling response of Dr. Munch with a sustained bow.

Mozart of the sunlit "Prague" Symphony provided the first music, in a performance of glow and polish. This was fortunate, for it also provided time and substance for us all to bask in the sheer warmth and joy of hearing the Boston Symphony once more before proceeding to the work of an admired composer lately dead.

Bohuslav Martinu died in Switzerland last Aug. 28. Since Dr. Munch is an ardent professional admirer, and was a close friend of Martinu, it was altogether fitting that a work by this composer be included upon the first Symphony program as a memorial to him.

No better choice could have been made than The Parables, the last Martinu score to be introduced by this Orchestra, and, to my taste, one of his finest. For the benefit of those who may not have heard the premiere here last Feb. 13, or the performance last Summer at Tanglewood, a little background concerning it may be repeated. Each of the three movements has a short literary preface. The first two, from de Saint Exupery's posthumous "Citadelle," refer, respectively, to a parable of the alteration in the perceptions of a person by the mere fact that he has beheld a sculpture, and a parable of a garden seen in its aspects of flower, fruit and seed, never ending but continuing in the sun's course from life to new life.

The third is a parable of Theseus the mighty subdued by Ariadne, a paragraph taken from "The Journey of Theseus" by the French dramatist Georges Neveux.

With these mottoes as an advance indication of what Martinu meant to express, the human imagination may blend words and music into any fantasy of his choosing. Yet precisely what both meant to Martinu may not be the same meaning for you or for me. Music, for all its wondrous powers, cannot convey specific thought, though it may evoke a close response in feeling.

For this reason, it is possible to write of The Parables only in terms of the music itself, which is of a true living beauty by no means common in the contemporary art. The Parables have an enormous technical mastery, from the harmonic tensions and clashes of a large, complex orchestra. The first movement, so warm and so suggestive of song, make me think back to the Romantics. There is a certain scherzo quality to the second—though it is more grave than gay, and the last is a large-scale fast movement with striking details of melody and rhythmic ingenuity. Martinu was a giant among his fellows. It is a pity we may have heard the last of his new work—though what else he may have left behind, I do not know.

The Orchestra and the conductor were in their finest vein the afternoon through, even if some untidiness of ensemble showed in the finale of Schumann's "Spring" Symphony. What music-makers they are, and how fortunate are we that they make it in Boston!

Next week Jorge Bolet will make his Boston debut as soloist in La Montaine's Piano Concerto, new here, and the Symphonic Variations by Cesar Franck. Charles Munch also will conduct Haydn's "Military" Symphony, No. 100, and Franck's "Le Chasseur maudit."

Charles Munch Features 'The Parables' by Martinů

By Harold Rogers

There are some people one meets again and again, and even though years may pass, they never become more than acquaintances. There are others whose interests are so thoroughly in tune with ours that after a few encounters a friendship is established that seems to have lasted for years.

The same is true of music, and "The Parables" of Bohuslav Martinů, though I have heard them only three times in slightly more than seven months, are as close to me as are Debussy's "La Mer," Ravel's "La Valse," and Bartók's Concerto for Orchestra. "The Parables" have the same cosmic quality about them. In thrust they exceed a lunar probe.

Charles Munch conducted the première of "The Parables" in Symphony Hall on Feb. 13 of this year, and on July 17 he repeated them at Tanglewood. The performances this week are played in the composer's memory (he passed on in Liestal, Switzerland, on Aug. 28), and the note of sadness was lost in the radiant combinations of sound.

As the parables themselves (two by Saint-Exupéry, one by Neveux) point the way to larger concepts, Martinů's music, resting on their literal basis, reaches out for universal ideas. We have heard again and again of "the music of the spheres," though no one can tell you what it is. But in the opening strains where Martinů places the horns in a wonderfully close harmony—is not this a kind of cosmic strain?

Dr. Munch, to whom the score is dedicated, brought every ounce of his musicianship to bear on an impassioned performance, and the audience responded in kind. This being the first concert of the Boston Symphony's 79th season, the listeners gave Dr. Munch the traditional rising greeting as he stepped on stage. Those who once thought him to be "an interim conductor" may have since changed their minds. He is beginning his 11th year in Boston.

Yesterday afternoon Dr. Munch opened with a crystalline reading of Mozart's "Prague" Symphony, the center Adagio of which communes with all that is gently beautiful. And he closed with Schumann's prolix First Symphony, compounded of no little Sturm and considerable Drang. The Larghetto sings with the moonlit softness of a Schumann song; but the Scherzo is not so scherzoso, and the final Allegro (which is really a scherzo) is nothing more than a scene from a 19th-century ballet.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
OCT 3 1959

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,988
OCT 2 - 1959

Boston Symphony Lists Plans For 79th Season

Woolsey Hall Concerts November 17, March 22

Thomas D. Perry Jr, manager of the Boston Symphony Orchestra, has announced that the orchestra will perform over 100 engagements in 20 cities during the 1959-60 winter season which opens in Boston on October 2 and closes on April 23, 1960. This is the 79th season of the orchestra and Charles Munch's 11th season as music director.

One of the most active orchestras in America, it will present four series in its own auditorium, Symphony Hall: 24 Friday matinee programs, October 2-April 22, will be repeated on Saturday evenings, October 3-April 23, plus nine Tuesday evening, October 6-April 19, and six Sunday afternoon programs, November 8-April 3 throughout the season. In addition, there will be special events to be announced and some open rehearsals intended primarily for students in the area.

The orchestra makes six short tours during the season. During the third week in each month from November through March the orchestra's tours will include five Wednesday evening, November 18 - March 23, and five Saturday matinee concerts November 21 - March 26 at Carnegie Hall, New York. The orchestra will play twice at Woolsey Hall in New Haven, November 17 and March 22. The following cities will be visited for one performance each: Storrs, February 15, University of Connecticut; and New London, February 16, Connecticut College for Women.

When the 30-week winter season ends, the orchestra immediately launches the Pops season of nine weeks, under the direction of Arthur Fiedler which is followed by three weeks of free open-air concerts on the Charles River Esplanade in Boston before the six week Berkshire Festival at Tanglewood, Lenox, Mass., the summer home of the orchestra in the hills of western Massachusetts, opens in July.

Social Chatter

By Alison Arnold

Boston Symphony Opening Signals New Social Season

THE HURRICANES MOVED OFF, the humidity dropped, and the sun shone for the opening of the 79th season of the Boston Symphony Orchestra, at Symphony Hall yesterday afternoon. Just to be sure, however, some members of the audience brought along their raincoats and umbrellas. The occasion always marks the official beginning of the winter social season, and friends greet friends after the long summer. In addition to Boston's favorite Mozart and Schumann, the program included "The Parables," by Bohuslav Martinu, in memory of the Czech composer, who died at the age of 68, Aug. 29, in Switzerland. This, his last completed orchestral composition, is dedicated to Charles Munch. A few in the throng were Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra; the Oliver Wolcotts, Mrs. Arthur Bell, Mrs. George C. Shattuck, Mrs. Ralph Hornblower, Mrs. Jerome Hunsaker, Mrs. Ronald T. Lyman Jr., Mrs. Nelson Aldrich, Mrs. Edward B. Simmons, Mrs. Harris Fahnestock, Mrs. James B. Ayer, Mrs. Edward L. Francis, Mrs. Sheldon Wardwell, Mrs. A. Turner Wells, Mrs. James Hammond, Mrs. Sydney Harwood and her son, Bartlett Harwood; Mrs. William P. Allis, Mrs. Wells Morss, Mrs. Richard B. Bailey, Elaine Foster, and Lucy Davis and her fiance, Henry L. Donovan.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

OCT 4 - 1959

Old Guard Ushers in Another Symphony Season

Members of one of the most privileged audiences in the world greeted one another and Charles Munch with quiet pleasure and punctuality on Friday afternoon in Symphony Hall, and settled comfortably into their seats at the beginning of Boston's 79th Symphony season.

Some members of the audience could recall when these concerts were the "Friday rehearsals" and the seats were bid for at auction. There have been some crises over the years. They still talk about Mrs. Jack Gardner's fantastic hats, which raised the bids to "an unwarrantable price" on the seats immediately above her seat in the first balcony.

The stir was so great that the Symphony management, via the program notes, forbade ladies to wear hats over a foot in height during the concert hours. But on the whole, as the 50th anniversary of Symphony Hall adds its luster to Mr. Munch's 11th, and the orchestra's 79th, the occasion, and the audience, both of them inherited, like the Copley and Stuart portraits, from generation to generation, and from family to family, look about the same.

MARJORIE W. SHERMAN

FIVE GENERATIONS of Winthrops have owned and farmed Ipswich land since their forebear was governor of Massachusetts Bay Colony, and there has always been a Winthrop on the Symphony list of subscribers. Iris Winthrop represented the family at opening of 79th season.

THEY SHARE AN INTEREST in music and audiences. At left, Henry Cabot, president of Boston Symphony Orchestra trustees. and (right) Arthur Fiedler, Pops leader and founder of Esplanade concerts.

SOME OF THEIR FIRST 24 HOURS in America were spent by Dr. Anton Gottlieb and daughter Natalie of Czechoslovakia at the Symphony concert Friday.

SYMPHONY NEIGHBORS FOR YEARS—Mrs. Joshua B. Holden of Chestnut st. and Mrs. Robert H. Stevenson of Beacon st.

American (e)
BOSTON, Mass.
Independent
Circ. 179,169

OCT 6 - 1959

Symphony Series Opens

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Charles Munch, music director, has announced that the program will open with Mozart's Symphony No. 38, "Prague." Also to be heard are the Symphony No. 5 in C minor by Beethoven and the Orchestral Suite from Aaron Copland's "The Tender Land."

Dr. Munch has invited William Steinberg, music director of the Pittsburgh Symphony Orchestra, to be guest conductor in this series.

Gregor Piatigorsky, cellist, and Isaac Stern, violinist, will be heard. Pianist Claude Frank will also be a guest conductor in this series.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,885

OCT 4 - 1959

A Look At the Arts

By E. J. D.

On Friday night at Symphony Hall, the Boston Symphony began its 79th season—a season that, according to a recent announcement by manager Thomas D. Perry Jr., will include over 100 engagements in 20 cities between now and April 23, 1960. As usual, the orchestra will offer 24 Friday matinee programs, 24 Saturday night concerts, nine Tuesday night concerts, and six Sunday afternoon programs. Charles Munch will conduct the majority of the concerts. In addition, Richard Burgin, concertmaster and associate conductor of the orchestra, will be in charge of several programs. Guest conductors this season will include William Steinberg, director of the Pittsburgh Symphony; Ferenc Fricsay, and Thomas Schippers. Once again, Dr. Munch and Eugene Ormandy, music director of the Philadelphia Orchestra, will exchange podiums for two concerts.

EARL J. DIAS

Three soloists will be heard for the first time with the orchestra. These are violinist Ruggiero Ricci (in our opinion, one of the most under-rated fiddlers of our day) and pianists Margrit Weber and Claude Frank, who, incidentally, is now the husband of Lillian Kallir, who gave a delightful piano recital here last season.

Other soloists, all of them familiar faces to Boston Symphony audiences, will be cellist Gregor Piatigorsky, violinist Isaac Stern, and pianists Gary Graffman, Ania Dorfmann, and Jorge Bolet. Of the Boston Symphony soloists scheduled for the season, it is interesting to note that Miss Dorfmann, Mr. Ricci and Mr. Bolet all have appeared in New Bedford in the past.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217
NOV 1959

BOSTON

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In the third program, Joseph Silverstein has been invited to step out of the Symphony's ranks to be soloist in Mozart's D Major Violin Concerto. He placed third in last summer's international competition in Brussels.

The Aaron Richmond Celebrity Series got off to a fine start with a recital by Yehudi and Hepzibah Menuhin, followed by Leonard Bernstein leading the New York Philharmonic in the concert they played in Moscow. At the Gardner Museum, this year's Leventritt winner, Malcolm Frager, was heard in a piano recital that bore out the promise his judges had felt in him. Already he shows an intuitive penetration of style and considerable polish, in a program that ranged from Haydn to Prokofieff. Eleanor Steber stopped off for an alumni-sponsored recital at her alma mater, New England Conservatory, in an unusual program that included the "Siebene Frühe Lieder" of Alban Berg. Although her artistry was not matched this time by her vocal form, she was well received.

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ROBERT W. DUMM

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070
OCT 3 1959

(Globe Photo by Robert Backof)

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Dr. Munch Begins 11th Season as Director

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Still others of the vast, pleased audience were Jane Megrew, Mrs. Cesare Lombroso (back from a Summer in Europe), Mrs. Louis Hough, Mrs. James Currens, Mrs. Moses Williams and her son Alex, Isabella Grandin, Mrs. James Hunnewell, Mrs. David Wilder and many many more.

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nt by Dr. Anton Gottlieb and daughter Natalie of Czecho-

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY
NOV 1 1959

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
OCT 1959

New York

(Continued from page 2)

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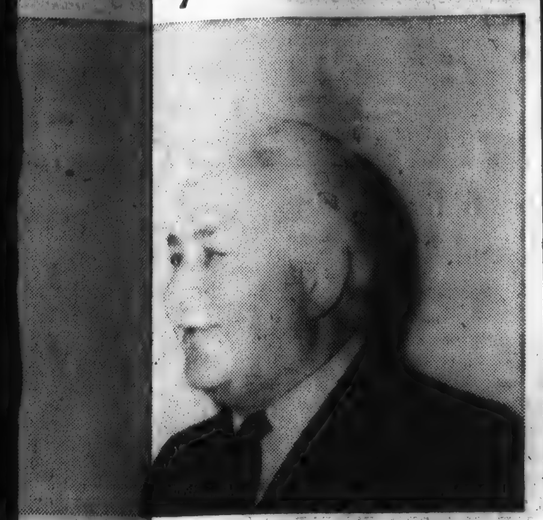
hony Season



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Herald 10/4/59

Boston Symphony Opens its Fall Season;

Munch to Honor Czech Composer

By ROBERT TAYLOR

Czechoslovakia has produced three outstanding composers in its history: Anton Dvorak, Bedrich Smetana and Boluslav Martinu. Last August 29 Martinu died in Geneva, Switzerland. Because it was late Saturday and because Martinu was not as well publicized as many contemporary composers, his death went relatively unnoticed in the American press. It is fitting that Charles Munch should choose the opening concert of the Boston Symphon's 79th season to honor his memory.

It is fitting not only in terms of Martinu's stature in world culture, but also in terms of his links to Boston. Although the composer's work reflected his Czech heritage, Boston's connection with his career was marked.

The late Serge Koussevitzky introduced the works of Martinu to America, "La Bagarre," a symphonic suite in 1927, and "La Rapsodie" in 1928. Of Martinu's six symphonies, Nos. 1, 3 and 6 had a premiere at Symphony Hall; the latter, probably the most popular of his symphonic writings, "Fantasies Symphoniques," received its first hearing, January 9, 1955, under Dr. Munch.

Superb Workman

Many other pieces from his vast and varied output also were introduced to America here, the Concerto Grosso and the Violin Concerto perhaps the most memorable. He was granted the Elizabeth Sprague Coolidge award for his String Sextet and taught at the Berkshire Music Center.

Only last season Martinu's "The Parables" was presented under Charles Munch in the world premiere; it is this composition that has been scheduled as a tribute in the opening concerts. It did not strike me, at first, as one of Martinu's enduring works, though characteristically fine-grained in workmanship.

For as a technician Martinu had few equals among world composers. His instinct for counterpoint (his formal training consisted of a few months of incompleted study under Joseph Suk in Prague) was amazing. He possessed a remarkable talent that was expressed in terms of musical logic, coherence and structure, the classic objectivity of a Bach rather than the revolutionary subjectivity of a Beethoven.

In Martinu two traditions met: one the folk element of his ethnic musical background, the other the element of French neo-classicism tinted with impressionism. From his long residence in France, his association with Roussel, with Stravinsky, he developed a characterictically French appreciation of unity. His appeal for Koussevitzky and for Munch, conductors of striking extremes, of the romantic as opposed to the classical temperament, may well have been based on these different aspects as well as his undoubted mastery of his art. His music is rich and complex.

And there is still another element in Martinu's music, too—that of estrangement, exile and anxiety. Since his output reveals a number of vivid strands, he was often dubbed a cosmopolite, as if the contemporary idiom had broken down all other traditions to provide an international language. But modernism's lexicon consists of a number of related dialects; and Martinu sounded a particularly cogent topical note.

Wrote as Exile

If one compares him to Stravinsky, a definite influence, one may note the gulf between Stravinsky, a true cosmopolite who is at home anywhere, and Martinu, a European of the 20th century. The comparison is not intended to endorse cosmopolitanism but to show that Martinu wrote as an exile. His music reflected more the alien in a removed setting than the ability to absorb cultures voraciously.

I am reminded in this regard of "The Comedy on the Bridge," one of the few Martinu operas heard in Boston. He was drawn to the theater as few first-rank composers have been in our era (the reliable Baker's Dictionary compiled by Nicolas Slonimsky lists 19 or 20 Martinu operas), yet only a scattering have been seen here due to the impossible economic conditions of opera.

At any rate, the libretto of the "Comedy" concerns a group of people trapped on a bridge between two warring nations. They cannot go forward, they cannot go back. It is a masterful symbol of the uprooted Europe of our time. Martinu found escape from the bridge through his art, but its image left a haunting impression behind.

Monitor 10/3

Symphony Tuesday

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702

OCT 8 - 1959

THE JEWISH ADVOCATE, THURSDAY, OCTOBER 8, 19

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO'S FIRST CONCERT

If anything can be more redolent of autumn than pumpkins and red maple leaves, it is the commencement of the Symphony season. Wherefore, did Mr. Munch feature on the first concert Schumann's "Spring" Symphony. Also on the program was "The Parables" of Bohuslav Martinu, who died last August, and Mozart's "Prague" Symphony.

It was rather an uneven beginning. The work which fared best was the "Spring" Symphony. This work was Schumann's first assay in a form which was always to remain fairly alien to him. For Schumann never was quite able to make the symphonic structure satisfactorily outgrow the limitations of the suite, the orchestral medium transcend the restrictions of the piano, his compositional style develop beyond romanticism at its most inflated. Yet the first symphony has a freshness, a vitality and a thematic unity which with a sympathetic reading still offers ample reward to those who are prepared to accept such music on its own terms. Mr. Munch here begat a performance that had spirit and conviction, and in doing so he once again demonstrated that he has a very real affinity for Schumann.

Considerable less spirit, conviction and affinity for Mozart emerged in the performance of the "Prague" Symphony. Present in this jewel of Mozart's later years are the perfection of structure, the purity of orchestration and the refinement of style that were worlds beyond the reach of a Schumann. Any meddling or "interpretation" by a conductor could do nothing but mar its beauty and impair its integrity. Yet meddling and interpreting were the order of the day, and the result was an uncomfortably spasmodic reading. Mozart, of course, well survives the treatment, but one may well wonder what purpose is served in subjecting him to it?

It may be, though, that the spasms in the Mozart were the contagious product of the Martinu piece. The "Parables" derives its name from some paragraphs at the head of each movement yclept "The Parable of a Sculpture," "The Parable of a Garden" and "The Parable of a Labyrinth" respectively. It is most unlikely that the composer had in mind any discernible programmatic connection between the mottos and the musical content.

The work had its premiere here in Boston last February, when it was extremely well received. Noting that fact, I, as is my wont with larger new works, reserved judgment until hearing it a second time. Well, on the second round, I rather felt this composition in general to be a tapestry of fussy, short-length figures, interlaced with occasional haunting and quite moving elegaic passages, but more often larded over with obvious, even Respighi — like bombast. It seemed to me also that the audience's ardor had cooled measurably, but this is just an impression.

Be that as it may, Mr. Munch is extremely wise in bringing an important new work back so soon. This is the only way to combat the tendency to limit programs to a combination of hackneyed works and of one-shot attempts which are unlikely to make much of an impression on the audience. The repetition of new works in this fashion is a meaningful step towards abetting intelligent public comprehension of musical development.

When autumn comes, the French are never far behind. Wherefore, this weeks' program includes Haydn's "Military" Symphony, the first Boston performance of La Montaine's Concerto for Piano and Orchestra, and the "Variations Symphoniques" and "Le Chasseur Maudit" of Cesar Franck. The piano soloist will be Jorge Bolet.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

OCT 5 - 1959

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Gregor Piatigorsky, cellist, and Isaac Stern, violinist, will be heard. Pianist Claude Frank will to be guest conductor in this series.

Other concerts will be Nov. 10, Dec. 8, Dec. 22, Jan. 12, Feb. 9, March 1, March 15 and April 19.

TUESDAY EVENING SERIES

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Doctor Munch has invited William Steinberg, Music Director of the Pittsburgh Symphony Orchestra, to be guest conductor in this series. Gregor Piatigorsky, cellist, and Isaac Stern, violinist, will be heard. Pianist Claude Frank will make his debut with the Orchestra in this series. Other concerts of the Tuesday evening series will be November 10, December 8, December 22, January 12, February 9, March 1, March 15 and April 19.

Vineyard Gazette
EDGARTOWN, Mass.
Weekly
Circ. 5,235

OCT 9 1959

The Parables Given by the Boston Symphony

The opening of the Boston Symphony Orchestra season last weekend was an exciting time for all music-lovers, but for Edgartonians with a memory span of eighteen years, the opening program contained a special added fillip in the performance of The Parables by Bohuslav Martinu, the noted Czech composer who as a refugee from Europe in 1941 spent a summer in Edgartown.

The Parables was performed in memory of the composer who died Aug. 29 in Switzerland. This was his last completed orchestral work, and it was dedicated to the conductor of the Boston Symphony, Charles Munch.

The program note recalls the days Mr. Martinu and his wife were forced to flee Europe, because his record as an active nationalist in Prague would have caused his arrest by Nazi troops.

After fleeing Paris, they made their way to Aix-en-Provence and Marseilles, and, the program states, "after many delays succeeded with friendly help in obtaining passage on the steamship Exeter from Lisbon on March 21, 1941, and were met by musical friends in New York ten days later. They were received in Pleasantville, Edgartown (Martha's Vineyard), and Jamaica, Long Island, and by the end of the year Martinu had composed the Concerto da Camera for solo violin . . ."

Mr. Martinu and his wife came to Edgartown at the suggestion of their friends, Mr. and Mrs. Bernard Wagenaar. The concerto he composed while on the Island was subsequently referred to as "Chamber Concerto, Edgartown, Massachusetts".

SAN ANTONIO SYMP. PROGRAM #1 OCT. 17, 1959

PROFILES OF AMERICAN SYMPHONY ORCHESTRAS

(This the first of a series to appear in each of the Symphony programs dedicated to one of the major Symphonies of America and its Conductor.)

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH
Music Director

The Boston Symphony Orchestra gave its first concert in the Boston Music Hall on October 22, 1881. Thereby, giving America something this country had never known—a "permanent" orchestra devoting its sole energies towards eventual ideal performances of symphonic music.

It required a man with imagination, enterprise and of course a love of music, to start such a project. That was Henry Lee Higginson, of Boston, who spent his fortune to do it and after thirty-seven years was happy to leave a heritage far rarer than a fortune in dollars.

The first World War brought the end of an era. The Orchestra's owner bowed to inevitable changes. The time of great fortunes and great individual benefactors was passing. The Orchestra, in this country where music is not state supported, became what all orchestras had to be—a public trust, the property of the community it served.

This winter season under the direction of Charles Munch the Symphony will present the following series: 24 Friday afternoon and Saturday evening concerts in Symphony Hall, 9 Tuesday evening concerts, 6 Sunday afternoon cocerts, 6 Tuesday evening concerts in Sanders Theatre, Cambridge (Harvard), 5 Tuesday evening concerts in Providence, Rhode Island, 5 Wednesday evening and 5 Saturday afternoon concerts in Carnegie Hall, N. Y. 5 Friday evening concerts in Academy of Music, Brooklyn, 2 evening concerts in Constitution Hall, Washington, D. C. Boston Pops are given in the spring for nine weeks conducted by Arthur Fiedler, free Esplanade Concerts in the summer, also conducted by Fiedler, and the Berkshire Festival is given at its summer home, Tanglewood, Lenox, Mass. with the full orchestra under Munch.

Charles Munch, the Music Director, is the personification of the double culture which prevails in Alsace, the unique area between France and Germany. He came to the Boston Symphony in the fall of 1949 as a conductor with world-wide experience and brilliant success, a musician of deep-rooted culture. In his book, I AM A CONDUCTOR, recently published, Mr. Munch undertakes to advise musicians with ambitions, speaking out of his own experience. He describes his profession as exacting. "Fifteen years of work and study do not make a conductor of a man if he is not infused with an inner exaltation, an all-consuming flame, and a magnetism that can be with both the musicians of of his orchestra and the audience." This is no boast, Dr. Munch is not in the least concerned with describing his own attainments. He is essentially a modest man. He is holding up an ideal for all conductors, himself included.

The performances of the Boston Symphony Orchestra have become legendary. No longer a lone eminence, it remains a model.

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Townsman
WELLESLEY, Mass.
Weekly Republican
Circ. 6,923
OCT 1 1959

Jorge Bolet In Weston Concert

Along with the opening of the Boston Symphony season this Friday comes the announcement that the first soloist with the orchestra this year will be the illustrious Cuban-born pianist Jorge Bolet. Mr. Bolet, who is also booked for a recital in Weston's Country Evening Concert Series later in the year, will be heard at the second pair of concerts with the Boston orchestra of Friday and Saturday, October 9 and 10, where he will play d'Indy's Symphony on a Mountain Air and will give the New England premier of John La-Montaine's new piano concerto.

Mr. Bolet's Weston recital will be on Friday, February 12, and constitutes the second event of that town's ninth annual Country Evening Concert Series. Other dates in this series include January 15, when the brilliant young French violinist Christian Ferras will be presented in his first local recital. Hailed by Time Magazine for the "blazing romantic vision and controlled technique" of his playing, Mr. Ferras will be remembered for his orchestral debut with the Boston Symphony last March, when his interpretation of the Brahms concerto was acclaimed as one of the outstanding successes of last season. Final event of the Weston concerts will be a recital on March 25 by Hilde Gueden, leading soprano of the Metropolitan and Vienna Opera Companies.

the Duke - Music Premiere

Bolet Symphony Soloist In La Montaine Concerto

Jorge Bolet, Havana-born pianist, has been invited by music director Charles Munch to be soloist at the Boston Symphony concerts at Symhony Hall Friday afternoon at 2:15 and Saturday evening at 8:30. Bolet will make his first Boston appearances in the local premiere of John La Montaine's Piano Concerto, Op. 9, commissioned by the National Symphony Orchestra of Washington and performed there last November.

BOLET

Charles Munch will also conduct Haydn's "Military" Symphony; the Cesar Franck Symphonic Variations, Mr. Bolet soloist, and Franck's "Le Chasseur Maudit."

Bolet came to the United States on a scholarship to the Curtis Institute of Music in Philadelphia, won the Naumberg Young Artists Award and the Josef Hofmann Prize. He appeared with the Boston Symphony at Tanglewood in 1953.

John La Montaine, a composer as yet little known in Boston, was born in 1920 at Oak Park, Ill.; studied in Chicago and at the Eastman School and Juilliard. His Piano Concerto won him the Pulitzer Prize for 1959.

Open Rehearsals

Dr. Munch this season will continue the policy of Open Rehearsals, the schedule for which is as follows: Nov. 5, Dec. 10, Jan. 6, Feb. 11, Feb. 25, Mar. 10 and Apr. 13. Seats will be unreserved and the rehearsals will begin at 7:30. Series tickets are available.

The Tuesday evening Boston Symphony series at Symphony Hall will begin Oct. 6 at 8:30. Charles Munch will conduct Mozart's "Prague" Symphony, the Fifth Symphony of Beethoven and the Suite from Aaron Copland's opera, "The Tender Land."

Other concerts of the Tuesday series will be Nov. 10, Dec. 8 and 22; Jan. 12, Feb. 9, Mar. 1 and 15, and Apr. 19. Highlights of the series will be appearances by William Steinberg as guest conductor; cellist Gregor Piatigorsky; Isaac Stern, violin, and Claude Frank, piano, in his first performance with this Orchestra.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
OCT 4 - 1959

Music Events This Week

Charles Munch, Music Director of the Boston Symphony Orchestra, has invited pianist Jorge Bolet to be guest with the Orchestra at the programs of Friday and Saturday, in the first Boston performances of the Concerto for Piano and Orchestra, Op. 9, by the contemporary American composer John La Montaine. The concerto, for which Mr. La Montaine was awarded the 1959 Pulitzer Prize in Music, was commissioned for the National Symphony Orchestra (Washington, D. C.) by the American Music Center under a Ford Foundation grant and had its world premiere November 1958 in Washington with Mr. Bolet as soloist. Doctor Munch also has invited Mr. Bolet to perform the "Variations symphoniques" by Franck at the Friday-Saturday concerts. The program will open with the Haydn Symphony No. 100, "Military," and close with Franck's symphonic poem "Le Chasseur maudit." The concert will begin at 2:30 on Friday and 8:30 p. m. on Saturday.

The Orchestra will open seven of its rehearsals to the public during the 1959-60 season. The schedule for the Open Rehearsals is: November 5 (Thurs.), Dec. 10 (Thurs.), January 6 (Wed.) February 11 (Thurs.), Feb. 25 (Thurs.), March 10 (Thurs.), and April 13 (Wed.). Season tickets for the seven rehearsals are $9.00. Seats are unreserved; any seat in Symphony Hall is available to those on hand when the doors are opened at 6:45 for the rehearsal, which begins at 7:30.

Charles Munch inaugurated the popular series in 1951-52, his second season as the Orchestra's Music Director, primarily to give the college students of the area a greater opportunity to hear the Orchestra. Series tickets are available through some colleges and at the Symphony Hall box office (beginning October 5). The series sale will continue until October 29.

THIS AFTERNOON

Eleanor Steber, Metropolitan Opera soprano, will sing the following concert program in Jordan Hall at 3:30 p.m.:

La Promessa	Rossini
Aria: Una voce poco fa, from THE BARBER OF SEVILLE	Rossini
Cinq Poemes de Baudelaire	Debussy
Aria: Casta diva, from NORMA	Cellini
Cantata No. 51, Jauchzet Gott	J. S. Bach
Sieben fruhe Lieder	Alban Berg
Agatha's Scene and Aria, from DER FREISCHUTZ	Weber

Rosamond Drooker Brenner will present the first organ recital of the season in the Massachusetts Institute of Technology chapel (Mass. Ave.) at 4 p.m. The recital includes works by Buxtehude, Pachelbel, Nikolaus Bruhns and J. S. Bach. Open to the public without charge.

TUESDAY EVENING SERIES

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Doctor Munch has invited William Steinberg, Music Director of the Pittsburgh Symphony Orchestra, to be guest conductor in this series. Gregor Piatigorsky, cellist, and Isaac Stern, violinist, will be heard. Pianist Claude Frank will make his debut with the Orchestra in this series. Other concerts of the Tuesday evening series will be November 10, December 8, December 22, January 12, February 9, March 1, March 15 and April 19.

WEDNESDAY

Robert Holmes and Edith Stearns will present a program on the Calvier Music of Scarlatti, Couperin and Rameau in the "Great Music" series at 7:15 p.m. in room 12, Boston University, College of Liberal Arts, 725 Commonwealth Ave. The public is invited.

A free program of piano music will be presented by the New England Conservatory in Jordan Hall at 8:30. Jorge Querol, Chong Hyo Lee and David Tyler will play from the works of Haydn, Debussy, Pick-Mangiagalli, Schubert and Chopin.

SATURDAY

Clara Ward and the Ward Singers will perform for the first time in Boston, a program of Gospel music in Jordan Hall at 8:30. Tickets by mail or at the box office.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702
OCT 15 1959

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: PULITZER PRIZE CONCERTO

The first new work of the current Symphony season was the Concerto for Piano and Orchestra, Opus 9 by John La Montaine. Inasmuch as this piece won the Pulitzer Prize for music for its composer earlier this year, its performance last week-end ipso facto became a source of more than passing interest.

La Montaine is not a contemporary French import. He is a thirty-nine year old native of Oak Park, Illinois, who has studied under Stella Roberts at the American Conservatory in Chicago, under Bernard Rogers and Howard Hanson at Rochester, under Bernard Wagenaar at Juilliard, and, so the program notes inform us, has "consulted" with Mlle. Boulanger herself at Fontainebleau. He was Toscanini's pianist in the NBC until the Maestro's retirement.

How this background has contrived to bring about a sturdy extension of the Khachaturian composing tradition in the United States is mystifying, but the fact is unmistakable. I do not say this jeeringly. The new piece is not music of any particular originality or depth, but it does have an honesty, simplicity and immediate effectiveness that is not usually encountered among American composers of the present era. Indeed, I vouchsafe that if this work goes on the road with the orchestra, it is going to bowl over critics of the Winthrop Sargeant School.

The concerto sets off a full panoply of orchestral color against plenty of spectacular pianistic figurations. The ideas in each of the three movements are clearly drawn, easy to apprehend and move to their conclusion in a series of strong if one-dimensional progressions. Though the Adagio is rather longer than its content justifies, it nevertheless remains that rare anachronism of today, a sustained and genuinely deeply felt slow movement. And if the arresting rhythmic figure which constitutes the finale was exploited too early for its fullest impact, still it revealed impressive native power. So long as La Montaine is not adjudged in terms of composers of the top rank, he comes off well with his prize work.

The composer was well served in his soloist, a native Cuban and now a citizen of this country named Jorge Bolet. Mr. Bolet played with the orchestra in 1951 and 1953 at the Berkshire Festival, but his present appearance was his first in Boston. Both in the Concerto and in the Franck "Symphonic Variations" that followed it after intermission, he displayed prodigious technique, a large and brilliant tone, and evident musical taste. What more can one ask?

The program opened with the Haydn "Military Symphony." Any of the Salomon series, of which the "Military" is the eighth, is a gem. In these parts this symphony is even a somewhat rare gem, for in seventy-nine years it has only graced the programs here on six occasions. In this particular instance it was also somewhat of a flawed gem due to the persistent faulty intonation of the woodwinds in their introduction to the opening theme of the first movement and in some open passages in the slow movement. Otherwise the symphony was given a taut traversal by Mr. Munch.

The concluding work was another comparative stranger here, Franck's "Le Chasseur Maudit," Symphonic Poem. This may be musique cheval, but in it Franck achieves a quality of mood and a compression that is unique to him. One needs only to overlook the ridiculous programmatic content of this tone poem.

The Third Program this week features Joseph Silverstein, violin soloist, in Mozart's D Major Violin Concerto and Ravel's "Tzigane." Opening the program will be Bach's Sixth Brandenburg Concerto, concluding it, Roussel's Symphony Number 4.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
OCT 10 1959

Jorge Bolet Is Soloist In La Montaine Concerto

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch music director, presented at Symphony Hall, yesterday afternoon, and will repeat tonight at 8:30, the second program of the "regular" series. Haydn: Symphony in G major, No. 100, "Military"; La Montaine: Piano Concerto, Op. 9 (first performance in Boston), soloist: Jorge Bolet (first appearance in Boston); Franck: Symphonic Variations (Mr. Bolet, soloist); Franck: "Le Chasseur Maudit."

By CYRUS DURGIN

John La Montaine's Piano Concerto, which was awarded the 1959 Pulitzer Prize for music, received its first Boston performance yesterday by Charles Munch and the Boston Symphony Orchestra. The local premiere also brought the first appearance here of the piano soloist, Cuban-born Jorge Bolet, whose fine-grained and polished work immediately made it plain why, elsewhere, he for some time has been regarded as an artist of high order.

The truth to tell—as one sees the truth, of course—the pianist will be longer remembered than his Concerto, although the work has its arresting moments, and a most unusual finale in the form of a march. Bolet was provided here with a part which is rather less a full-scaled piano solo than a prominent obbligato for keyboard.

It is something of a relief to report that La Montaine's Concerto is safely tonal, though the color of his harmony (of which there is rather more than true counterpoint) suggests a degree of "wrong-note" contrivance just for the sake of not being too plainly tonal. The first movement is massive, often loud, full of changing meters, which as it seemed to me upon first hearing, serve more to interrupt forward rhythmic motion than to secure the irregular variety of melodies or of rhythms that are so dear to contemporary composing theory.

The adagio that constitutes the second movement is an elegy in memory of the composer's sister Isabel; a bittersweet interweaving of piano and orchestra that might be much more effective were the composer to thin out a good bit of the prevailingly thick orchestration.

La Montaine is at his best in the march finale, a movement of vigor, consistent forward motion, all of a piece in manner, and a fine opposition of solo instrument and orchestra.

Quite naturally, the familiar Symphonic Variations of Cesar Franck were a better test of Mr. Bolet's playing, which was a model of fine, singing tone (upon a superb piano, by the way), mastery of the Franckian style, and an unfailing sense of adjustment with the orchestra. Yet it seemed that he did an excellent job with the Concerto, as well. At any rate, La Montaine and Bolet were given a notably cordial greeting by the Friday audience.

It was time that Dr. Munch gave us Franck's mellow yet brilliant old chestnut, "Le Chasseur Maudit," an expertly orchestrated piece full of Romantic nonsense and fire, and a sure house-bringer-downer. It hadn't been done here since the visit as guest of Desire Defauw in 1940. Munch conducted it like a general alarm conflagration, and the effect was rousing.

As matters turn out today, Haydn and his "Military" Symphony (which is not the most exciting Haydn, but an engaging piece with its flourishes of percussion) receive but a sentence, whose purpose is to report an admirable performance.

Next week Joseph Silverstein, Boston Symphony violinist, will be soloist in the Mozart Concerto in D major (K. 218) and Ravel's "Tzigane"; Charles Munch also will present the Sixth Brandenburg Concerto of Bach, and Roussel's Fourth Symphony.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
OCT 10 1959

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
OCT 10 1959

La Montaine Concerto at Symphony

Jorge Bolet Heard as Piano Soloist

By Harold Rogers

Not many young composers have the good fortune to hear two of their symphonic works played in Symphony Hall within a year. John La Montaine is one who has. Last season the National Symphony, under Howard Mitchell's direction, came to Boston with Mr. La Montaine's "Songs of the Rose of Sharon," and Leontyne Price was the soprano soloist. This weekend the Boston Symphony is offering the first Boston performances of his Opus 9, a Concerto for Piano and Orchestra, with Jorge Bolet as soloist.

Mr. La Montaine is obviously a man of talent. He is reaching out for his own musical language; and if he has not yet achieved an individual accent, he is at least making progress. His "Songs of the Rose of Sharon" were disturbingly uttered in the pure diction of Schönberg's early "Gurre-Lieder." With his Piano Concerto, however, he confronts his own day and the many challenges it offers; yet his eclecticism is often obvious (to some the Finale may have echoes of the Stravinsky Capriccio).

* * *

True, it is not easy for a man to find his way in our mid-century musical jungle. Mr. La Montaine was reminiscent in his "Songs of the Rose of Sharon," but he communicated a flood of emotion. In his Piano Concerto he is more original, but far less interesting. It may be hoped he will soon find the happy medium.

In his opening movement, marked "Moderately fast, decisive," he poises a very lyrical piano against a rather gruff orchestra. This provides passages of sharp contrast but of conflicting moods. Lyricism is his finest point, as was evident in the threnody of the Adagio. Here the dirge welled up into an impressive climax, yet he hardly plumbed the depths of a Mahler elegy.

The Finale stomped forward in a stiff march, ornamented by peppery statements from the piano. The whole piece was commendably integrated by Charles Munch and Mr. Bolet; orchestra and piano were held in a fine give-and-take. The composer, too, earns his share of the praise for a score that holds both entities in a good dynamic balance. Mr. La Montaine was on hand to thank Dr. Munch and Mr. Bolet and to accept the listeners' enthusiastic applause.

* * *

If we accept the high standards of criteria established by the late Bernard Berenson—that art, in order to be great art, should enhance one's life—then I must admit that I did not feel enhanced by the new Piano Concerto. But, someone may argue, who can possibly feel enhanced by a new contemporary work, the idiom of which he might not understand? And this questioner may have a point. Yet many great contemporary works have enhanced listeners' lives on the first hearing. The secret is not so much in the idiom as it is in the quality of inspiration.

The quality of César Franck's inspiration generally remained at a high level; and it is no more appealing—not even in the D minor Symphony—than it is in his "Variations symphoniques" for Piano and Orchestra. Mr. Bolet again came forward to give us a polished performance. He is a powerful pianist; there was a time when he was all dash and glitter. But he is mellowing, and a pianist who has not mellowed could hardly play these Franck variations as they should be played.

Dr. Munch opened with a crisp reading of Haydn's "Military" Symphony and brought the concert to a brilliant close with Franck's "Le Chasseur maudit."

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the second program of the 79th season yesterday afternoon in Symphony Hall. Jorge Bolet, pianist, was the solo artist. The program will be repeated tonight:

Symphony No. 100, in G major, "Military" ..... Haydn
Concerto for piano and orchestra, Op. 9 ..... La Montaine
"Variations symphoniques" for piano and orchestra ..... Franck
"Le Chasseur maudit," Symphonic Poem ..... Franck

By ROBERT TAYLOR

Yesterday afternoon proved one of the most beguiling Fridays with the Boston Symphony Orchestra in recent years.

It displayed a first-rank piano virtuoso, Jorge Bolet; it revived the best of Cesar Franck, the "Variations symphoniques," and the worst, "Le Chasseur maudit"; it bore a touch of the familiar, Haydn's delightful "Military" Symphony; and, best of all, it resounded to a fresh and vital new voice in American composition, John La Montaine.

Mr. La Montaine is 39 and a native of Oak Park, Illinois, the early demesne of Ernest Hemingway. One mentions this because the qualities of his Piano Concerto, Op. 9, the rugged outlook, economy of means, the emotional urgency, have their affinities in literature. Mr. La Montaine's musical progenitor, however, is Bela Bartok; and within Bartok's tradition he has written a work that makes most of his contemporaries appear domish and mannered.

In Three Parts

After Bartok, what? When asked why he had composed no mature work for piano, Benjamin Britten replied that part of the problem was that of how to write for the instrument following such a powerful innovator. It would be too much to expect Mr. La Montaine, at one bound, to create a new pianoistic style. What he has done is to adapt Bartok-ian elements into an idiom of personal distinction.

The concerto is in three parts: the first, "Moderately fast, decisive," the second an adagio elegy, and a finale. The scoring achieves unusual timbres and colors, it lacks fussiness. The writing for piano and orchestral forces is resourceful, the statement of the thematic ideas intensely dramatic and the dynamic tension between orchestra and the soloist affords both an opportunity for well-balanced display.

In short, the Concerto is boldly conceived and propelled by an incandescent emotional fervor. Mr. La Montaine often employs the piano as a percussive instrument and he is given to the brusque rhythmic patterns so characteristic of Bartok. The dialogue at times between the piano and orchestra pits them—particularly toward the close of the first movement—in harsh, angry discords.

But the wrangling never seems peevish. For instance, the resolution of that same first movement, through a quiet piano cadenza, is so striking and apt as to be breathtaking. And the close of this bristling concerto in a hush of pulsating mystery in the double bass choir is dazzling. The technique involved seldom catches the imagination as much as the variety and strength of the musical content. It is a work of art.

First Appearance

The composer was in the audience and received an ovation. He also received, earlier this year, the Pulitzer Prize for his score. The plaudits are richly merited.

Jorge Bolet, making his first appearance with the Orchestra, offered a brilliant account of Mr. La Montaine's music; and the "Variations Symphoniques" further illumined his interpretive mastery. The "Variations" avoid the long-windedness that mars Franck as a symphonist, and Mr. Bolet endowed them with a pensive, delicately-articulated lyricism. Whereas the Concerto called for dramatic realization, the Franck demanded a singing tone, melodic definition and refined dynamic outline. Mr. Bolet brought a thorough understanding of these aspects to the piece, and his figurations were notably sensitive and fluent.

"Le Chasseur maudit," disclosed another aspect of Franck, though, as dated as a Maxfield Parrish mural. The programmatic tale about the huntsman damned because he defied the Sunday Blue Laws, inspired the composer to a bloodcurdling whoop-em-up chase music mood. Prior to the invention of the Lone Ranger, this must have seemed exciting, and the orchestra played it so lustily one could practically hear the posse yipping through the gulch. The piece is a happy novelty, revived after a lapse of nearly 20 years.

Save for a frenetic finale, the Haydn went with ease and infinite charm. Incidentally, I'm afraid a program book error led me to chide Mr. Munch for repeating Mozart's "Prague" last week, when actually he had done the "Haffner" in 1958. Mea culpa. Yesterday's Haydn, excepting the fast tempi, endorsed his urbanity in the period.

Next weekend Joseph Silverstein will be soloist in Mozart's Violin Concerto, No. 4. Charles Munch has also scheduled Bach's Brandenburg Concerto No. 6; Ravel's "Tzigane," and Roussel's Symphony No. 4.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
OCT 8 - 1959

Jorge Bolet will be soloist in the Boston première of John La Montaine's Piano Concerto at the weekend concerts by the Boston Symphony Orchestra.

Monitor 10/8/59

Première for Symphony

Jorge Bolet will appear as soloist with the Boston Symphony Orchestra at the programs of Friday and Saturday, Oct. 9 and 10, in the first Boston performances of the Concerto for Piano and Orchestra, Op. 9, by the contemporary American composer John La Montaine.

The concerto, for which Mr. La Montaine was awarded the 1959 Pulitzer Prize in music, was commissioned for the National Symphony Orchestra (Washington, D.C.) by the American Music Center under a Ford Foundation grant and had its world première in November, 1958, in Washington with Mr. Bolet as soloist.

Mr. Bolet will also perform the "Variations Symphoniques" by Franck at these concerts. The program will open with the Haydn Symphony No. 100, "Military," and close with Franck's symphonic poem, "Le Chasseur maudit." Charles Munch will conduct.

John La Montaine, born in 1920 at Oak Park, Ill., had his first musical studies in Chicago and then at the Eastman School of Music, Rochester, N.Y. After four years of military duty he attended the Juilliard School of Music. In 1955, on the advice of Nadia Boulanger, he turned his full attention to composition.

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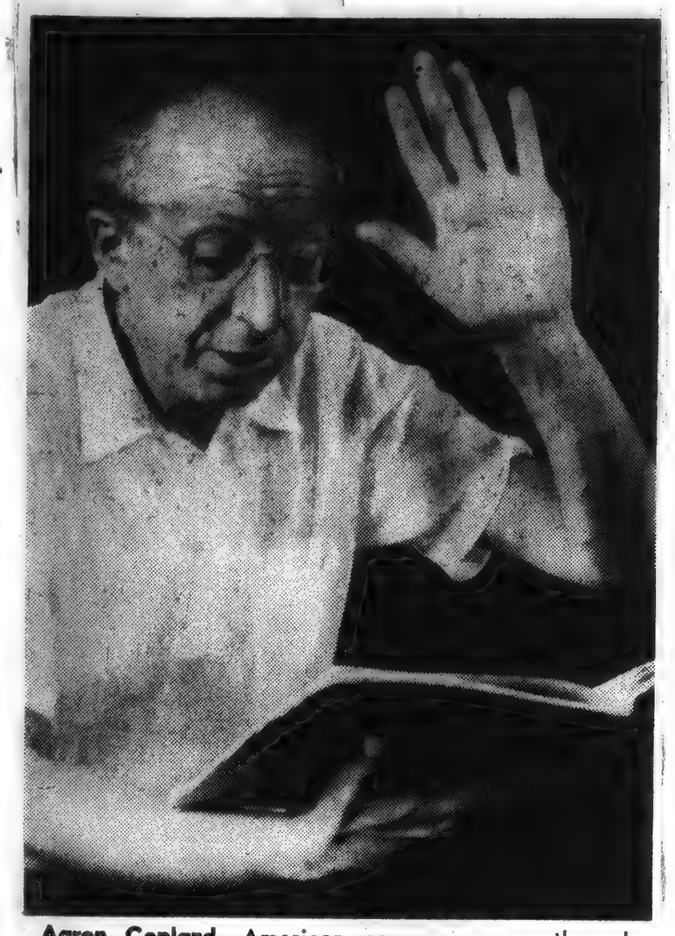
Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,699
OCT 11 1959



Aaron Copland, American composer, runs through score of his opera, 'The Tender Land,' a concert suite of which will be played Tuesday by Boston Symphony.

Boston Symphony, Organ Recital Head This Week's Music Program

IT really begins to seem as though the music season was under way in earnest when the first concert by the Boston Symphony rolls around and Memory Day for Edgar John Lownes is marked once more by a public organ recital in Brown University's Sayles Hall.

Those two events top the music calendar for this week.

Tuesday night at 8:15 (the Boston musicians, at least, are still using the New Haven Railroad to get home after work; hence the traditional 15-minutes-earlier starting time) the Boston Symphony Orchestra will play its 351st Providence concert, in Veterans Memorial Auditorium. Under the direction of Charles Munch the orchestra will offer a program consisting of two-thirds established classics and one-third music by a contemporary American composer, Aaron Copland. The program:

Symphony in D major, "Prague," No. 38 (K.504) ..... Mozart
Adagio; Allegro
Andante
Finale: presto
Orchestral Suite from the Opera, "The Tender Land" .... Copland
Introduction and Love Music
Party Scene
Finale: The Promise of Living
Symphony No. 5, in C minor, Op. 67 ..... Beethoven
Allegro con brio
Andante con moto
Allegro: Trio
Allegro

Flor Peeters, the Belgian organist and composer who will give the Lownes Memory Day recital at Brown Thursday evening at 8:30, will offer three of his own compositions on his program:

Fantasy and Fugure in G minor ..... J. S. Bach
Two Old Netherlands Masters
Alma Redemptoris Mater .. G. Dufay
Variations on "Est-ce Mars?" ..... J. P. Sweelinck
Chorale No. 2 in B minor .. C. Franck
Sarabande ..... Seth Bingham
Apparition de l'Eglise Eternelle ..... O. Messiaem
A Lydian Prelude and Fugue in F ..... Peeters
Chorale Prelude "O Sacred Head" ..... Peeters
Flemish Rhapsody ..... Peeters

COPLAND himself has told the story of "The Tender Land," which he also conducted in its orchestral suite form last summer at Tanglewood.

"I've been wanting to do an opera ever since 'The Second Hurricane'," he said, "but I couldn't get a libretto. At length I came across a book, 'Let Us Now Praise Famous Men,' by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama.

"A picture of an old woman and a young one made a special impression on me. There was something so full of living and understanding in the face of the older woman and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea. On my suggestion, and with my advice, Horace Everett worked out the libretto.

"The opera takes place in the mid Thirties, in June, spring harvest time. It's about a farm family—a mother, a daughter who's just about to graduate from high school, a younger sister of 10, and a grandfather. There's big doings in the works; no one in the family has ever graduated before, and a whopping party is planned for the occasion.

"Then two drifters come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because she has heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

"The graduation party itself begins at the opening of the second act. The heroine, who by a genuine coincidence has the same name, Laurie, as the gal in Rodgers and Hammerstein's 'Oklahoma!' has, naturally, fallen in love with one of the drifters. And they prove it by singing a 12-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and 12 minutes is a long time.

"But about their budding love-affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that's the hero's name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, and so he silently steals off.

"When Laurie discovers that she's been jilted, she decides to leave home anyway, and at the conclusion of the opera the mother sings a song—a song of acceptance which is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for her existence.

"The first movement of the concert suite begins with the music from the Introduction to Act II and is followed by an almost complete version of the Love Duet from Act II. The Party Scene is music from the Act II graduation party, especially the square dance material from that act. The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera."

Pawtuxet Valley
Times (e)
W. WARWICK, R. I.
Independent
Circ. 7,703
SEP 25 1959

Symphony Coming

Providence, R. I. — Boston Symphony Orchestra, soon to begin its 79th season with Charles Munch as director for the eleventh year, will open its Providence concerts in Veterans' Memorial Auditorium on the evening of Oct. 13, and appear five nights ending April 5. It will be the 77th consecutive season the famous orchestra has performed in Providence.

The orchestra will be heard in over one hundred engagements during the 1959-60 winter season in twenty cities which begins in Boston on Oct. 2 and closes on April 23.

Associate conductor is Richard Burgin. A guest conductor will be William Steinberg, music director of the Pittsburgh Symphony Orchestra.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,699
SEP 27 1959

Hub Symphony Program Listed

The Boston Symphony Orchestra's program for the opening concert of its Providence series, on Tuesday, Oct. 13, at 8:15 p.m., has been announced.

It will include Aaron Copland's orchestral suite from the opera, "The Tender Land," in three parts: "Introduction and Love Music," "Party Scene," and "Finale: The Promise of Living."

The orchestra will be conducted here by Dr. Charles Munch. The program will also include Mozart's Symphony in D major, the "Prague," No. 38 (K.504), and Beethoven's Symphony No. 5 in C minor, Op. 67.

The concert will be held in Veterans Memorial Auditorium, as in the past, and the starting time will once again be 8:15, to allow the musicians to catch the train back to Boston.

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,041
OCT 9 - 1959

Boston Symphony In Providence Concert

The Boston Symphony Orchestra will include two favorite symphonies, Mozart's 38th (The Prague,) and Beethoven's 5th, in the opening concert Tuesday, at 8:15 p. m. in Veterans Memorial Auditorium, Providence. This will be the 351st concert by the orchestra in Providence. Charles Munch will conduct.

Also on the program is Aaron Copland's orchestral suite from "The Tender Land."

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,041
OCT 14 1959

Music In Review

BostonSymphonyAcclaimed At Season's First Concert

The Boston Symphony Orchestra brought pleasure, which was proclaimed by the loud and persistent applause, to a large audience in the first concert of the season last night in Veterans Memorial Auditorium, Providence. The musicians played in their usual suave and precise manner, and Dr. Charles Munch conducted with his characteristic aplomb, a program that alternately soothed and excited the spirit. The three works on the program were delightfully contrasted.

✦✦✦

THE OPENING work was Mozart's "Symphony in D Major (Prague) No. 38." The slow, sustained chords beginning the first movement were grandiose but seemed to hide an impatient restrain to get to the usual effervescent moods of Mozart. However, it soon developed into an allegro gaiety that marks most of his writings. The second movement, andante, revealed dissonances that weren't unpleasing and much chromatic harmony that was exquisite.

✦✦✦

IT WAS PLAYED with a tenderness that caressed and soothed. There was no third movement minuet, and the finale, presto, was brief, but in it all the tears and laughter in the previous movements, with a discreet assortment of contra- and inverted fugues, were gathered up and showered upon the eager ears of the listeners.

✦✦✦

THE SECOND pre-intermission number was "Party Scene and Finale" from Aaron Copland's opera, "The Tender Land." The party scene was as American as the banjo, the washboard and the jug, and the theme was the hoe down cutting up of the kitchen quadrille and Virginia reel with dozens of sound effects that startled and thrilled. The finale was mood music of lovers singing to each other with a harmony and beauty that was superb.

The closing work was the everlasting Beethoven Fifth that was played with all the grandeur it merits and with which this grand orchestra always complements it.

C.H.L.

R. I. Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,221
OCT 9 - 1959

Boston Symphony To Open Season

Music of our time and country, and a pair of masterpieces of the two preceding centuries, will be presented by Dr. Charles Munch when he conducts the Boston Symphony Orchestra in the opening of its Providence season on Tuesday at 8:15 P. M. in the Veterans' Memorial Auditorium.

The program will open with Mozart's melodious "Prague" Symphony. Aaron Copland's zestful orchestral suite from his opera of American life, "The Tender Land," will follow. The dramatic and popular Fifth Symphony of Beethoven will conclude the concert.

This will be the 351st concert of the Boston Symphony Orchestra in Providence, the opening month of the 79th season of the Orchestra.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 57,908

OCT 14 1959

Charles Munch directs Boston Symphony Orchestra at Veterans Memorial Auditorium.
—Journal-Bulletin Photo

Music Last Night

Boston Symphony Gives First of R.I. Concerts

By RUTH TRIPP

Charles Munch conducted the Boston Symphony Orchestra last evening at Veterans Auditorium in the opening concert of their Providence series. The program was notable for the first performance here of an orchestral Suite from Aaron Copland's opera, "The Tender Land." Mozart's "Prague" Symphony No. 38 (K.504) and Beethoven's Symphony No. 5 in C Minor, Op. 67 completed the evening of fine music and there was general agreement that Dr. Munch and the musicians were in excellent form.

Mozart's "Prague" is an exacting score. Its rhythmic problems were as nothing to the musicians and the vitality and cheer which pervaded the reading carried over to the audience. It made the occasion seem as important as the conductor had indicated when he first came on stage and shook hands formally with the concert master and his desk mate. This was Mozart at his best and the two extremes of his color contrasts were beautifully demonstrated with the fragile flute theme set against the full complement of string tones in an intricate pattern of cross rhythms. This work was exhilarating.

The two sections used for the Copland Suite were the Party Scene and the Finale of the opera. It is hardly fair to compare Copland's "Appalachian Spring," a ballet score, with these sections of his operatic work. I think the "Tender Land" might take on more meaning with repeated hearings. It took a little time to get started into the inevitable square dance themes which you felt sure would appear. Copland is a master at symphonic composition inspired by dance forms. And when they began to appear, they were fascinating in their complex motions. For me there was great beauty in the calm section using the "lonesome" tunes and the score suddenly became full of purpose and achievement as the big climax was built with real Copland brass themes. It took on the fullness of harvest time. It is not a taxing score to follow and it seemed that the audience would enjoy hearing it again soon.

The genius of a conductor's art is best displayed when he can endow a familiar score with added qualities, even though it has been played and heard hundreds of times. Beethoven's "Fifth" was really the high spot of the program and I wondered if perhaps the conductor and musicians were aware of the unusually large number of students in the audience eagerly listening to confirm every note and phrase of the familiar score. They were watching for a virtuoso performance and they certainly had it. The remainder of the audience profited by whatever inspiration gave the superlative quality to the performance we heard. This was a wonderful start for Dr. Munch's 11th season with the orchestra.

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

OCT 15 1959

Concert Artists For Symphony Hall Announced

Joseph Silverstein, violinist of the Boston Symphony Orchestra, has been invited by Charles Munch to be soloist at the Orchestra's concerts of October 16-17 (Friday, 2:15; Saturday, 8:30) in Symphony Hall. This spring (May 1959) Mr. Silverstein was the only American, of the seven American entrants, among the first ten winners in the Queen Elizabeth of Belgium International Music Competition at Brussels. The Competition which drew 37 contestants from 18 nations, awarded him third prize.

For his first appearance as guest in this series, Mr. Silverstein will play Mozart's violin Concerto No. 4, in D Major, K. 218 and "Tzigane," for violin and orchestra by Ravel. The program conducted by Doctor Munch, also will include Bach's Brandenburg Concerto No. 6 and Symphony No. 4 by Roussel.

Doctor Munch has invited Thomas Schippers, young American conductor, to return as guest conductor of the Orchestra at the concerts on October 30 and 31. Mr. Schippers will include in these programs the first performance by this Orchestra of a Concerto Grosso in F minor by Francesco Durante (1684-1755), Italian composer of church music and teacher of Pergolesi). In addition to the Tchaikovsky Symphony No. 4, Mr. Schippers will conduct Medea's Meditation and Dance of Vengeance by Barber and Wagner's Prelude to "Die Meistersinger von Nurnberg."

The Orchestra will be absent from Boston October 19 through 25 when it will make its annual tour to the mid-west. Doctor Munch will conduct the concerts which are scheduled for Utica (19), Syracuse (20), Rochester (21), Toledo (22), Detroit (23) and Ann Arbor (24-25.)

Mr. Silverstein joined the Boston Symphony Orchestra in 1955. He was soloist with the Orchestra on December 18, 1956 when he performed Saints-Saens' Concerto for Violin and Orchestra No. 3 Op. 61. Mr. Silverstein received his formal musical training at the Curtis Institute of Music in Philadelphia where he was a student of Efrem Zimbalist. before he joined this Orchestra he was a member of the Symphony orchestras of Houston, Denver and Philadelphia.

The panel of judges at the Queen Elizabeth of Belgium International Music Competition included David Oistrakh, Yehudi Memuhin, Zino Francescatti, Joseph Szigeti, Ivan Galamian, and Arthur Grumiaux. The countries represented by the first ten winners are as follows: 1. Bolivia (Laredo); 2. USSR (Markov); 3. USA (Silverstein); 4 and 5. USSR; 6. Bulgaria; 7. Israel; 8. Austria; 9. Spain; 10. USSR.

Mr. Schippers (born in Kalamazoo, Michigan, March 9, 1930) studied at the Curtis Institute of Music in Philadelphia, Yale University and the Juilliard School of Music in New York. He was a pupil at the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood (Lenox, Mass.), in 1948. He conducted the Orchestra at the Center's annual Tanglewood on Parade in 1954; he first conducted the Orchestra in Symphony Hall in 1958.

Mr. Schippers is the youngest conductor ever to have been invited to conduct the New York Philharmonic Orchestra and an Opera at La Scala, Milan. At the age of sixteen, he acted as piano repetiteur at the Metropolitan Opera Association. In 1951 he was appointed resident conductor of the New York Opera where he conducted the premiere of Aaron Copland's "The Tender Land" in addition to the Standard repertoire. At present Mr. Schippers is on the conducting staff of the Metropolitan Opera Association, and Music Director of the Festival of Two Worlds in Spoleto (Italy). He has just returned from Europe where, with Leonard Bernstein, he conducted the New York Philharmonic Orchestra at some of its concerts on a tour which included several performances in Russia.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

OCT 11 1959

Musical Events This Week

Joseph Silverstein, violinist of the Boston Symphony Orchestra, has been invited by Charles Munch to be soloist at the Orchestra's concerts Friday at 2:15 and Saturday evening at 8:30 in Symphony Hall. This spring (May, 1959) Mr. Silverstein was the only American, of the seven American entrants, among the first ten winners in the Queen Elizabeth of Belgium International Music Competition at Brussels.

For his first appearance as guest in this series, Mr. Silverstein will play Mozart's Violin Concerto No. 4, in D Major, K. 218 and "Tzigane," for violin and orchestra by Ravel. The program, conducted by Doctor Munch, also will include Bach's Brandenburg Concerto No. 6 and Symphony No. 4 by Roussel.

Doctor Munch has invited Thomas Schippers, young American conductor, to return as guest conductor of the Orchestra at the concerts on October 30 and 31. Mr. Schippers will include in these programs the first performance by this Orchestra of a Concerto Grosso in F minor by Francesco Durante. In addition to the Tchaikovsky Symphony No. 4, Mr. Schippers will conduct Medea's Meditation and Dance of Vengeance by Barber and Wagner's Prelude to "Die Meistersinger von Nurnberg."

The Orchestra will be absent from Boston October 19 through 25 when it will make its annual tour to the mid-west. Doctor Munch will conduct the concerts which are scheduled for Utica, Syracuse Rochester Toledo, Detroit and Ann Arbor.

THIS AFTERNOON

Rosamond Drooker Brenner of Newton will present an organ recital in the M.I.T. (Cambridge) Chapel at 4 p.m.

WEDNESDAY

The New England Conservatory Orchestra will give its first concert of the season at 8:30 p.m. in Jordan Hall. James Dixon, newly appointed conducior of the orchestra makes his first Boston appearance, directing the following program:

Symphony No. 93 Haydn
The Miraculous Mandarin, op. 19 Bartok
Symphony No. in B-flat Schumann

Tickets without charge at the box office.

Maria Luisa Faini, pianist, opens the season for the Brookline Library Music Association in the Exhibition Hall of the Library (Brookline) at 8:30 p.m. Miss Faini's recital includes music by Schumann, Chopin, Clementi, Busoni and John Bavicchi. This series is free.

THURSDAY

Theodore Ullmann, pianist, will give a recital under the auspices of the Grace Fund at Wentworth Institute auditorium at 11 a.m.

The Cornell University Trio will be presented by the New England Conservatory in Jordan Hall at 8:30 p.m. They will play works by Haydn, Beethoven and the first Boston performance of Nikos Skalkottas' Eight Variations for Piano Trio. No tickets required.

SATURDAY

Alan Lomax, noted folksong collector and performer, and the blues team of Sonny Terry and Brownie McGhee will be heard in Jordan Hall at 8:30, in the first concert of the series offered by Folklore Productions. Tickets are available at the box office or by mail.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
OCT 17 1959

Silverstein Violin Soloist In Mozart, Ravel Works

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the third program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Bach: Brandenburg Concerto in B-flat major, No. 6; Mozart: Violin Concerto in D major (K. 218), Joseph Silverstein soloist; Ravel: "Tzigane," Mr. Silverstein soloist; Roussel: Symphony No. 4.

By CYRUS DURGIN

There were many and quite differing excellences in a much contrasted program by the Boston Symphony Orchestra yesterday afternoon. Indeed, this was one of those occasions when the chosen music and its performance left one in a glow of complete satisfaction.

Conductor Charles Munch was both generous and wise to invite Joseph Silverstein, of the third desk in the first violin section, to be soloist in Mozart's delectable D major Concerto (K. 218) and Ravel's intricate and showy "Tzigane." Silverstein is a most remarkably gifted musician of his instrument who, having appeared at a Tuesday evening concert three years ago, merited opportunity to play solo for the Friday and Saturday subscribers.

His performance of Mozart, so clearly and neatly articulated, so unforced and lyrical, did him enormous credit. It was one of the most pleasing performances of this gentle work I can remember, singing, tender, completely poised in technic and style. No wonder, the moment it was over, a rustle of "Bravo!" came spontaneously from his colleagues onstage, closely followed by a fine ovation from the audience.

"Tzigane," a peculiarly rhapsodic modern "gypsy" showpiece was as effective, but displayful completely within the limits of impeccable taste. Such authority of playing in two such disparate works testifies both to an increase of maturity in the past three years, and to his flexibility as performer. A violinist whose principal work is orchestral ensemble playing can find himself altogether too subdued when it comes to solos. Silverstein, it is plain, adjusts himself to either condition.

This quality of a great orchestra is also found, in part, in flexibility. Bach's Sixth Brandenburg Concerto is not really an orchestral work at all, but a chamber piece which may be done, without thickening of texture, by multiple violas, cellos and double-basses. Yet it takes a conductor of keen perception, and much individual skill from the strings, to keep the contrapuntal voices clear, the rhythm flowing but not hard. Dr. Munch and the small number of Symphony lower strings managed it to perfection. The result was extraordinarily pure Bach.

Music of Perfection

The large sonorities, the color and glitter and drive were reserved for Albert Roussel's Fourth Symphony, a work which I regard as expert decorative art, and which deserves more frequent hearing than it has had in the decade past. This is music of a consistent and individual style, dynamic and utterly healthy, abstract but not mechanistic, perfection in its adjustment of length to substance, sheer enjoyment in its emotional buoyancy.

You find no striving for effect here; the effect comes naturally, in the personal character of Roussel's bright melody, the acid tang of opposing harmonies and his ebullient rhythm, the vivd colors of his instrumentation. I is, too, all very French, th sort of music which excites D Munch to his sparkling best conductor.

Suburban Free Press
NATICK, Mass.
Weekly Independent
Circ. 5,021

OCT 15 1959

Silverstein To Solo With Boston Symphony

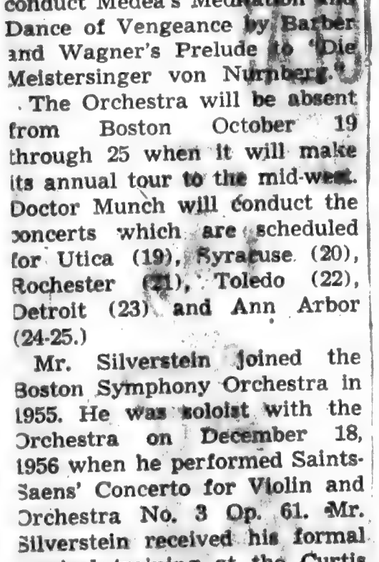
NATICK — Joseph Silverstein, 19 Irving Rd., the only American winner of the Queen Elizabeth of Belgium International Music Competition at Brussels this spring, has been invited by Charles Munch to be soloist at the Boston Symphony Orchestra concerts on Friday, Oct. 16 at 2:15 p.m. and Saturday, Oct. 17 at 8:30 p.m. in Symphony Hall.

For his first appearance as guest in this series, Mr. Silverstein will play Mozart's Violin Concerto 4 in D Major and "Tzigane" for violin and orchestra by Ravel.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

OCT 17 1959

Violinist Heard in Works by Mozart, Ravel



Whitestone

Joseph Silverstein is the violin soloist at the weekend concerts of the Boston Symphony Orchestra, Charles Munch conducting.

By Harold Rogers

The only difference between Joseph Silverstein and other violinists with great names is that Mr. Silverstein's name is not yet great. Not often does a musician emerge from the orchestral ranks (he is a member of the Boston Symphony's first violin section) with such promise and present accomplishment. Nearly everyone knows, of course, that he won third prize last May in the noted competition offered annually by Queen Elisabeth of Belgium, and he was the only American among the first ten winners.

* * *

But prize winners come and go; even winners of top prizes often enjoy but transient fame. There are exceptions, of course, and Mr. Silverstein deserves to be one of them. At least Charles Munch must think so; it was he who invited the young violinist to appear at the weekend concerts in Mozart's Concerto No. 4 and in Ravel's "Tzigane."

In the Mozart Mr. Silverstein displayed an unerring ear—his intonation could not have been truer. His tone has the warmth of fire and the focus of light; he has an elegant bow for the polished phrase; his double-stops and pizzicati are managed with utter aplomb. If he does not yet establish an all-encompassing mood to the same degree as a Stern or a Milstein, it is but a question of time and experience.

* * *

In the Ravel "Tzigane" Mr. Silverstein put on a dazzling pyrotechnical display as he plucked the strings, bounced the bow, and leaned into the music in fervent gypsy style. He and the orchestra were not always at one; the score is tricky with jet-propelled notes. But this minor detail in no way detracted from the enthusiasm of the Friday afternoon listeners.

Dr. Munch opened with one of the finest readings he has given of Bach's Brandenburg Concerto No. 6, the one sans fiddles. The violas shone with a dark glow as the timbres shifted in a play of tints and shades as in a chiaroscuro baroque drawing. The Adagio had a muted, velvet touch that reminded one of the Italian masters—so much so that one can only marvel at Bach's sense of universality that soared above limits of state or race.

Dr. Munch closed with a Roussel symphony that he hasn't played here in 10 years—the No. 4—and again, as in nearly everything by this Frenchman that Dr. Munch has given us, there was the impressive combination of scholarship, style, and form. The performance was ingratiating, though understandably anticlimactic after Mr. Silverstein's success.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

OCT 11 1959

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

OCT 12 1959

Silverstein to Solo With Symphony

Joseph Silverstein, violinist of the Boston Symphony Orchestra, has been invited by Charles Munch to be soloist at the concerts of Oct. 16-17 (Friday, 2:15; Saturday, 8:30) in Symphony Hall. Last May, Mr. Silverstein was the only American, of seven American entrants, among the first ten winners in the Queen Elisabeth of Belgium International Music Competition at Brussels. The Competition, which drew 37 contestants from 18 nations, awarded him third prize.

For his first appearance as guest in this series, Mr. Silverstein will play Mozart's Violin Concerto No. 4, in D major, K. 218, and "Tzigane" for violin and orchestra by Ravel. The program, conducted by Dr. Munch, will also include Bach's Brandenburg Concerto No. 6 and Symphony No. 4 by Roussel.

Dr. Munch has invited Thomas Schippers to return as guest conductor at the concerts on Oct. 30 and 31. Mr. Schippers will include the first performance by the Boston Symphony of a Concerto Grosso in F minor by Francesco Durante (1684-1755, Italian composer of church music and teacher of Pergolesi). In addition to the Tchaikovsky Symphony No. 4, Mr. Schippers will conduct "Medea's Meditation and Dance of Vengeance" by Barber, and Wagner's Prelude to "Die Meistersinger von Nürnberg."

The Orchestra will be absent from Boston Oct. 19 through 25 when it will make its annual tour to the Midwest.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

OCT 17 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the third concert of the 79th season yesterday afternoon in Symphony Hall. The program, which will be repeated tonight at 8:30, features Joseph Silverstein, violin, as soloist:

Brandenburg Concerto No. 6, in B-flat major, for strings ..... J. S. Bach
Violin Concerto No. 4, in D major, K. 218 ..... Mozart
"Tzigane," for Violin and Orch. ..... Ravel
Symphony No. 4, Op. 53 ..... Rousse

By ROBERT TAYLOR

Joseph Silverstein, a 27-year-old violinist, stepped from the ranks of the Boston Symphony Orchestra yesterday to deliver as comely a solo performance as any of the world's better-known virtuosi.

It is no easy task to emerge from the relatively anonymous background of desk-men into the solo spotlight. It might well daunt the most experienced and disciplined artist. The demands of the solo role are of another order; playing together is a group function, in appearing alone one reveals, so to speak, oneself.

Moreover, when you are scheduled to interpret two such contrasting works as Mozart's fastidious Violin Concerto No. 4 and Ravel's theatrical "Tzigane," the task becomes doubly difficult. I would expect Mr. Silverstein to excel at the Ravel; it is a young man's music, calling for forays on the high-registers of the G string, quadruple stops and a battery of bowings ("488 sixteenth notes in changing velocities, coming abruptly to a stop") guaranteed to bowl over the audience. Such a piece challenges a young musician precisely in those areas where contemporary teaching methods have best prepared him: in the field of technique.

Another Matter

But the Mozart is another matter. Less flashy than the Ravel, the problems of the Concerto are more subtle and significant. And that is, of course, the reason why Mozart's writing for violin, exceedingly lovely though it is, seldom appears on a program unless backed up by an obvious cascade of fireworks. The artist is required to make his points by musical rather than digital means.

From the start, though, Mr. ilverstein demonstrated his affinity to the Mozart Concerto. I ound his playing warm, rhapsodic nd touched by an unobtrusive ersonal style that indicated his motional commitment to the core. He gave the work to us with a finished and elegant surface but did not burnish it excessively. The dimensions were pt, never overblown; and his tonal quality (Mr. Silverstein was playing on a Guadagnini lent him for the performance) was no less than ravishing.

In short, this was a compelling lyric statement, just as it should be, that revealed the inner character of the music. Afterward Mr. Silverstein reappeared to traverse the Ravel with an aplomb befitting the only American to reach the finals of the Belgian Queen Elizabeth competition this year. To me the "Tzigane" is a trifle garish, if novel; and the soloist endowed it with the proper music hall gypsy bravura.

Peak of Form

The program as a whole might well have been sub-titled "The Classical Tradition, Bach to Roussel," for it exhibited a rare unity in demonstrating the progress in contrasting musical ment in contrasting musical epochs. I thought Charles Munch's reading of Roussel's Symphony No. 4 an admirable distillation of those qualities, showing the conductor at the peak of his form.

The symphony, last of the composer's four, is one of the finest in our century, notable for the precision with which Roussel treats his orchestral materials. The line of the work engagingly develops plain yet original themes into a stylish structure. In particular, the vigor of the scherzo, the color of the orchestration, the buoyancy of the rhythms, catch the aural imagination. It is all very simple yet extremely sophisticated—the kind of sophistication deriving from knowing what to leave out; a superbly urbane craftsmanship.

Mr. Munch's reading of the Brandenburg is more debatable. Seemingly, he errs on the side of slowness until you realize how often Bach allegros are taken prestissimo these days. He projected a generally lively account, nevertheless, despite moments of extreme caution, and the strings of the Symphony have seldom sounded more glowing.

Next week, the Orchestra will be on tour. Thomas Schippers will be guest conductor October 30-31. He has scheduled Durante's Concerto for strings in F minor; Barber's "Medea's Meditation and Dance of Vengeance"; Wagner's "Meistersinger" Prelude and the Symphony No. 4 of Tchaikowsky.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

OCT 16 1958

Silverstein Is Series Soloist

Joseph Silverstein, Boston Symphony Orchestra violinist, is soloist at the concerts today and tomorrow in Symphony Hall. He will play Mozart's Violin Concerto No. 4, in D Major, K. 218, and "Tzigane" for violin and orchestra by Ravel.

This spring Mr. Silverstein was the only American among the first 10 winners in the Queen Elizabeth of Belgium International Music Competition at Brussels.

The competition, which drew 37 contestants from 18 nations, including seven from this country, awarded him third prize.

The program, conducted by Charles Munch, will also include Bach's Brandenburg Concerto No. 6 and Symphony No. 4 by Roussel.

The orchestra will be absent from Boston Oct. 19 through 25 when it makes its annual tour to the mid-west.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702

OCT 22 1959

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO; SILVERSTEIN IN MOZART, RAVEL

Seldom among the rank and file of symphony violinists is there to be found one of authentic virtuosity, let alone of the caliber to place third in the Brussels International Music Competition. Yet such an one exists in the person of Joseph Silverstein, born in Detroit in 1932, late of the Houston Orchestra, the Denver Symphony and the Philadelphia Orchestra, and until this season occupant of the last desk of the second violinists of the Boston Symphony Orchestra.

Not that young Mr. Silverstein's formidable talents burst full-bloom upon an astonished world last spring in Belgium, or anything like that. A year or so after he joined the local orchestra in 1955 he appeared as soloist in the Tuesday evening series—a rare enough honor even for the principals of any of the orchestral sections—and this he followed with solo appearances locally which attracted considerable attention. Mr. Silverstein has clearly been on the way up, and Brussels only served to hasten the process. Thus has it come about that now at the age of twenty-seven he not only occupies the third desk of the first violin section but has performed as soloist with the orchestra in that exalted preserve of the artist who has arrived, the week-end series.

From the Friday-Saturday guest artists, the listener automatically assumes a sureness, an impeccability, a sweep that is the trade-mark of the established virtuoso of our day. Can so much be said of Mr. Silverstein from his performance last Saturday? Painful though it is to be candid, the answer must be, not quite. Here we have a fine musician, but before he can be expected to compete on even terms with the Milsteins and Sterns of this world he has yet to slave many, many hours a day on his solo career and to subject himself to many, many an audience. Whether this sine qua non can be combined successfully with an orchestral career is open to serious question. Tossy Spivakovsky seems to have done it out of the Cleveland Orchestra, but most players dissipate whatever capacity for ultimate virtuosity they may have in sawing away daily at their orchestral chores.

It was not in the fiery gymnastics of the second of the two pieces he played, Ravel's "Tzigane," that Mr. Silverstein had his trouble. Indeed, if he had rested on his laurels from this work, he would have made quite a point. The "Tzigane" is fiddler's raw meat, and notwithstanding ragged orchestral support, our soloist was in every way equal to its demands.

The first assay of the evening, Mozart's Fourth Violin Concerto in D major, however, was something of another story. This slender little classic, though it sounds simple enough, actually is merciless in its openness and transparency. Any imperfection in intonation, in passage work, or in steadiness of tempo jumps right out at the audience. Maybe it was only due to nervousness, but in this performance there were notes out of tune, a fudged passage or two, and at times a tendency to push. These things aside, Mr. Silverstein demonstrated the equipment of a violinist of prodigious attainment. But the fact remains that once an artist dares enter the domain whereof we speak, seldom may he thereafter avail himself of a "these things aside" exculpation.

The concert opened with a performance of Johann Sebastian Bach's Sixth Brandenburg Concerto. This, of course, is the Concerto for strings sans violins. For all the sombre hues occasioned by the absence of the upper strings, the Sixth Brandenburg is a most witty and conversational piece, and it would be hard to think of a more warm and ingratiating way to commence a program. By the same token it is difficult to conceive of a duller and more loquacious way to end one than with Roussel's Fourth Symphony, but that was in the order of things. Maybe, as some claim, Roussel does occupy a central position in the French musical tradition. If this late work adds anything worthwhile to the modest line of D'Indy, Chabrier, Chausson, et al, whence it derives, for at least one bored listener the point was lost in the noise.

This week the orchestra is on its annual Midwestern tour, where the featured work is said to be Aaron Copland's Suite from "The Tender Land." It must have been a hard week on the players.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702

OCT 15 1959

Jos. Silverstein Weekend Soloist In BSO Series

Joseph Silverstein, violinist of the Boston Symphony Orchestra, has been invited by

JOSEPH SILVERSTEIN

Charles Munch to be soloist at the Orchestra's concerts Oct. 16-17 in Symphony Hall. Last spring Mr. Silverstein was the only American, of the seven American entrants, among the first ten winners in the Queen Elizabeth of Belgium International Music Competition at Brussels. The Competition, which drew 37 contestants from 18 nations, awarded him third prize.

Mr. Silverstein will play Mozart's Violin Concerto No. 4, in D Major, K 218 and "Tzigane," for violin and orchestra by Ravel. The program, conducted by Dr. Munch, will include Bach's Brandenburg Concerto No. 6 and Symphony No. 4 by Roussel.

Mr. Silverstein joined the Boston Symphony Orchestra in 1955. He was soloist with the Orchestra on December 18, 1956 when he performed Saint-Saens' Concerto for Violin and Orchestra No. 3, Op. 61. Mr. Silverstein received his formal musical training at the Curtis Institute of Music in Philadelphia where he was a student of Efrem Zimbalist.

Before he joined the Boston Symphony he was a member of the Symphony orchestras of Houston, Denver and Philadelphia.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242

OCT 10 1959

Music

Joseph Silverstein, violinist of the Boston Symphony orchestra, has been invited by Dr. Charles Munch to be soloist at the orchestra's concerts of Oct. 16-17, in Symphony hall.

This spring (May 1959) Mr. Silverstein was the only American, of the seven American entrants, among the first ten winners in the Queen Elizabeth of Belgium International Music competition at Brussels. The competition which drew 37 contestants from 18 nations, awarded him third prize.

For his first appearance as guest in this series, Mr. Silverstein will play Mozart's Violin Concerto No. 4, in D major, K. 218 and "Tzigane", for violin and orchestra by Ravel. The program conducted by Dr. Munch, also will include Bach's Brandenburg Concerto No. 6 and Symphony No. 4 by Roussel.

Mr. Silverstein joined the Boston Symphony orchestra in 1955. He was soloist with the orchestra on Dec. 18, 1956 when he performed Saint-Saens' Concerto for Violin and Orchestra No. 3, Op. 61. He received his formal education at the Curtis Institute of Music in Philadelphia where he was a student of Efrem Zimbalist.

Before he joined this orchestra he was a member of the symphony orchestras of Houston, Denver and Philadelphia.

The panel of judges at the Queen Elizabeth of Belgium International Music competition included, David Oistrakh, Yehudi Menuhin, Zino Francescatti, Joseph Szigeti, Ivan Galamian and Arthur Grumiaux. The countries represented by the first 10 winners were: first — Bolivia (Laredo); second—USSR (Markov); third—USA (Silverstein); fourth and fifth—USSR; sixth—Bulgaria; seventh — Israel; eighth — Australia; ninth — Spain and tenth—USSR.

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 12,892

OCT 15 1959

Natick Violinist Symphony Soloist

Joseph Silverstein of Natick, violinist of the Boston Symphony orchestra, has been invited by director Charles Munch to be the soloist at the Oc. 16 and 17 concerts in Symphony hall. He will play Mozart's "Violin Concerto No. 4 in D major" and "Ravel's "Tzigane."

Last May Mr. Silverstein won third prize of $1500 at the Queen Elizabeth International violin contest in Brussels, Belgium. He was the only one of seven American entrants to pace among the first ten winners.

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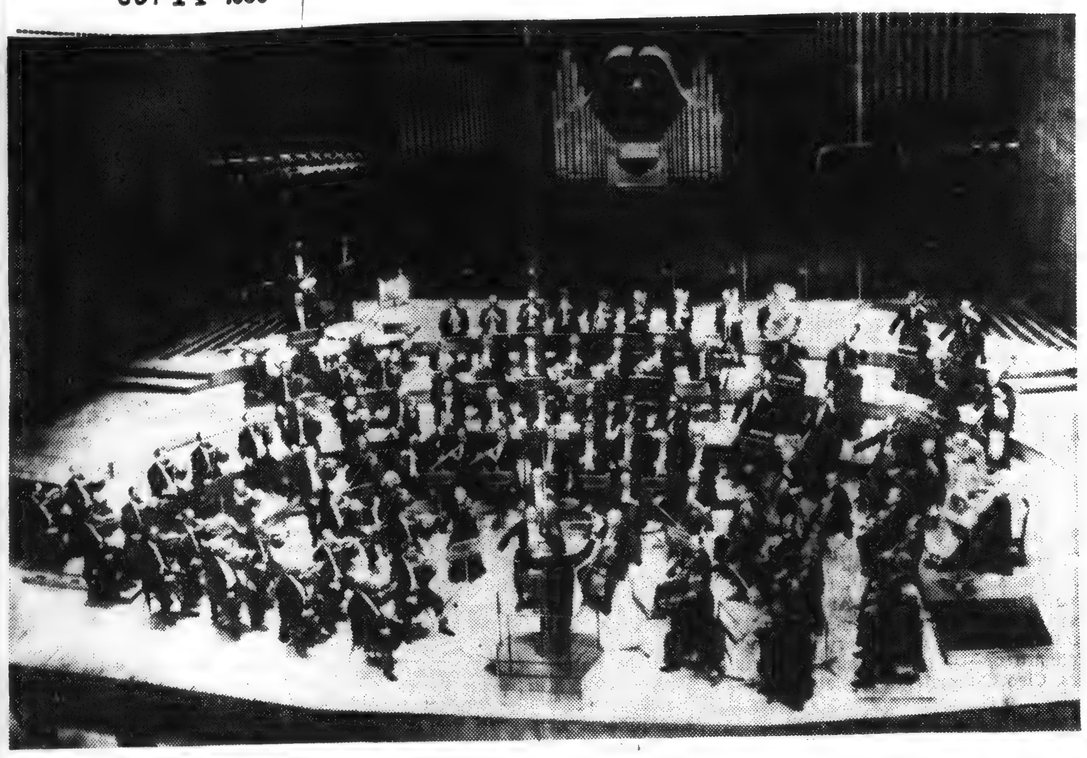
UTICA, N.Y.
PRESS
D. 26 881
OCT 14 1959



Boston Symphony Orchestra Here Monday in M-W-P Series

The Boston Symphony Orchestra will appear in the third concert of the Munson-Williams - Proctor Institute Great Artists Series, Monday evening at the Stanley Theater. The orchestra has completed 10 years of concerts under the baton of its musical director, Charles Munch.

The Boston Symphony Orchestra was established by Henry Lee Higginson in 1881 with its first concert that same year. The Boston Symphony Hall, built for the orchestra in 1900, has been its home.

In adidtion to the Boston series of concerts, the orchestra appears in New York City at Carnegie Hall and in many of the leading cities on its limited tour. Annually, during the summer, since 1936, the orchestra has given a series of concerts at its summer home, Tanglewood, Lenox, Mass., in The Berkshire Festival. From all parts of the United States, 130,000 visitors come each summer to the semi-open Music Shed.

The Berkshire Music Center was initiated in 1940 by Serge Koussevitzky and founded by the Boston Symphony Orchestra at Tanglewood to provide an opportunity for music study through performances. Several Uticans have atended the music school at the Center where Munch is the director.

The orchestra made its first European tour in 1952; a transcontinental tour the following spring and a second trip to Europe in 1956. Everywhere the orchestra played, especially in Russia and Czechoslovakia, it accomplished an excellent mission of good will. This tour was made in cooperation with the exchange program of the American National Theater and Academy, the professional agency appointed by the State Department, and was made possible by the President's Fund.

The orchestra played a total of 28 concerts in 19 different cities in 13 countries.

Munch, when he came to the orchestra in the autumn of 1949, was one of the foremost musicians in France and had been the conductor of four orchestras in Paris.

"So music lovers in the area might enjoy the Boston Orchestra, it was necessary to book its appearance on Oct. 19, because of its limited on-tour schedule," Roland E. Chesley, general manager of the Great Artists Series, says. "This resulted in the closeness of dates between the Ballet Russe de Monte Carlo performance last Monday and the orchestra's appearance next Monday night."

UTICA, N.Y.
OBSERVER-DISPATCH
D. 45,002 S. 53,807
SEP 6 1959

OPENING CONCERT SEPT. 28

German Youth Group First; Boston Symphony in Oct. 19

The box office for the Great Artists Series, sponsored by Munson-Williams-Proctor Institute, will open at the Stanley Theatre lobby Wednesday, and will remain open from 9 to 6 daily through Sept. 28.

Roland E. Chesley, general manager of the series, has disclosed that early demand for series tickets has resulted in a large sale. There are seats available in some sections of the orchestra and in the balcony.

This year the Institute will present six outstanding concerts in the Stanley Theatre, featuring internationally-known artists. The series includes the finest in orchestra, opera, ballet, ensemble, and voice.

The first concert will be presented on Monday evening, Sept. 28, at 8:40 by the Obernkirchen Children's Choir.

This group of 36 talented boys and girls from the picture-book village of Obernkirchen, West Germany, has won the hearts of many audiences on its American tours. These young "Angels in Pigtails" are best known for their clear, exquisite singing tones.

• • •

THE WORLD-renown Ballet Russe de Monte Carlo will be presented on Monday evening, Oct. 12. This group has brought the beauty of the ballet to millions of people in its many stimulating performances in this country. In addition to its tours, the company has made numerous films and frequent television appearances.

In order that music lovers in this area might enjoy the famous Boston Symphony Orchestra, it was necessary to schedule its appearance in the Stanley Theatre for Monday evening, Oct. 19.

The orchestra's limited schedule of on-tour performances caused the closeness of dates between two of the presentations of the series.

The Boston Symphony, one of the finest orchestras in this country, will perform under the baton of the eminent musical director, Charles Munch. Its superb artistry is well-known to music lovers through its many records, radio broadcasts, and the Berkshire Festival at Tanglewood, as well as its regular performances in Boston and on tour.

• • •

TUESDAY evening, Nov. 24, two distinguished artists, Luboshutz and Nemenoff will entertain with their top-flight duo-piano music.

Roberta Peters, coloratura soprano of the Metropolitan Opera, will appear on Feb. 10 in the fifth concert.

Miss Peters has sung with great success in her many roles on the Met's stage. Her national television appearances, operatic broadcasts, and recordings have won her thousands of admirers. Her performance in Utica will be one of her limited out-of-town engagements.

The final concert in the series will be the Boston Opera Group, in "A Voyage to the Moon" on Tuesday evening, March 22, Chorus, orchestra, ballet, and soloists will unite in a bright new English adaptation of Offenbach's sparkling operetta-fantasy.

Inspired by a story by Jules Verne, "A Voyage to the Moon" is a timely, tuneful production.

WILL OPEN SEASON . . . The Obernkirchen Children's Choir from West Germany opens the Great Artist Series in Utica. Some of the youthful singers pose around a home-town signboard before starting their American tour.

Roberta Peters

Charles Munch

UTICA, N.Y.
PRESS
D. 26 881
OCT 19 1959

Tonight

Beethoven's 5th Listed

The Boston Symphony Orchestra will perform at the Stanley Theater tonight in the third concert of the Munson-Williams - Proctor Institute Great Artist Series.

The first two concerts in the series earlier this fall played to capacity houses.

• • •

The program tonight:

MOZART—Symphony No. 38, in D major, "Praque," K 504
I. Adagio; Allegro
II. Andante
III. Finale: Presto

COPLAND — Party Scene and Finale from the Opera, "The Tender Land"

INTERMISSION

BEETHOVEN—*Symphony No. 5, in C minor, Op. 67
I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

• • •

ROLAND E. CHESLEY, general manager of the series, in noting tonight is the third concert, said "so that music lovers in this area might hear the Boston Symphony Orchestra, it was necessary to book its appearance on Oct. 19 because of the orchestra's limited on-tour schedule. This resulted in the closeness of dates between two of the concerts."

UTICA, N.Y.
OBSERVER-DISPATCH
D. 45 002 S. 53 807
OCT 14 1959

11a

Boston Symphony Here Monday

The Boston Symphony Orchestra will appear in the third concert of the Munson-Williams - Proctor Institute Great Artists Series, Monday evening at the Stanley Theater. The orchestra has completed 10 years of concerts under the baton of its musical director, Charles Munch.

In addition to the Boston series of concerts, the orchestra appears in New York City at Carnegie Hall and in many of the leading cities on its limited tour. Annually, during the summer, since 1936, the orchestra has given a series of concerts at its summer home, Tanglewood, Lenox, Mass., in The Berkshire Festival.

The Berkshire Music Center was initiated in 1940 by Serge Koussevitzky and founded by the Boston Symphony Orchestra at Tanglewood to provide an opportunity for music study through performances. Several Uticans have attended the music school at the Center where Munch is the director.

The orchestra made its first European tour in 1952; a transcontinental tour the following spring and a second trip to Europe in 1956. This tour was made in cooperation with the exchange program of the American National Theater and Academy, the professional agency appointed by the State Department, and was made possible by the President's Fund.

The orchestra played a total of 28 concerts in 13 countries.

Munch, when he came to the orchestra in the autumn of 1949, was one of the foremost musicians in France and had been the conductor of four orchestras in Paris.

It was necessary to book the orchestra on Oct. 19, because of its limited on-tour schedule, Roland E. Chesley, general manager of the Great Artists Series, said, This resulted, he added, in the closeness of dates between the Ballet Russe de Monte Carlo performance last Monday and the orchestra's appearance next Monday night.

SYRACUSE, N.Y.
HERALD-JOURNAL
D. 128 208
OCT 21 1959

Boston Symphony Magnificent

By SIDNEY SUKOENIG

The magnificent Boston Symphony Orchestra, under the direction of Charles Munch, presented an excellent concert last night in Lincoln Auditorium for a capacity Famous Artists audience.

Opening with the Party Scene and Finale from Aaron Copland's opera, "The Tender Land," the Bostonians established moods reminiscent of New England in the time of the Puritans. Copland is an experienced hand at creating this atmosphere, and he has succeeded admirably in contrasting lively dances with authentically sounding nostalgic tunes. If not actually great music, the excerpt nevertheless adds up to a typically American product of considerable merit, charm and taste.

Ernest Bloch, whose unfortunate passing several months ago was lamented throughout the musical world, was represented by his Hebrew rhapsody for cello and orchestra, "Schelomo." Just as Bloch will undoubtedly go down in history as one of the outstanding composers of our century, so will his "Schelomo," without question, be accepted as one of his major works.

Samuel Mayes, who has been the distinguished first cellist of the Boston Symphony since 1948, and who was principal cellist of the Philadelphia Orchestra at 16, was the soloist. It would be pleasant to be able to report that he recreated the sumptuous oriental splendor and incandescent fervor Bloch bequeathed to describe the life at the court of King Solomon. However, despite his amazingly silken tone, brilliant technique and aristocratic approach, the cellist's performance frequently seemed rather tame, lacking in inspiration, genuine ardor and fiery intensity.

The concert closed with one of Brahms' inspired masterworks, his Second Symphony. Conducted without score, the wonderful first movement brought spontaneous applause from irrepressible admirers. However, Munch quickly hushed the undisciplined enthusiasts.

There is magic in the Second Symphony! Munch, with his broad treatment of the Adagio, practically recreated the aged philosopher speaking poetically of life. And the delightfully lilting rhythm of the Allegretto, interspersed between strong, vigorous statements, were amazingly compelling in their total effect.

In the final Allegro con spirito, with its festive opening, there were beautifully singing strings, growing ever more and more intense. And the miracle of the great symphony proved to be the closing majestic pages, expressing not the tragedy of life, but instead, glorious optimism.

It was a memorable concert!

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 202,215
OCT 18 1959

Boston Symphony To Come Tuesday

Marking its 79th season, the Boston Symphony Orchestra presents a Syracuse concert Tuesday at 8:15 p. m. in Lincoln Auditorium for Famous Artists Series.

Under the baton of French-born conductor Charles Munch, the orchestra opens its program with Aaron Copland's suite from "The Tender Land".

Cellist Samuel Mayes will be featured soloist for the late Ernest Bloch's work," Schelomo", a tone poem.

The final part of the concert will be devoted entirely to Symphony No. 2 of Brahms, considered by Conductor Munch as his favorite of the four symphonies the German master composed.

Munch went to the Boston in the autumn of 1949 to succeed the late Serge Koussevitzky who conducted the orchestra from 1924 to 1949. Pierre Monteaux, who still makes guest appearances with the symphony, conducted the orchestra from 1919 until Koussevitzky took over.

Conductor Munch, who was born in Strasbourg, wielded his baton over four orchestras in Paris before joining the U.S. symphony.

The Boston Symphony was formed by banker-music lover Henry L. Higginson. While a music student in Vienna he first began plans for the orchestra.

By 1881 he had accumulated sufficient funds to inaugurate the venture. Since then the orchestra has risen to the top musical ranks in the country and abroad.

Other conductors of the Boston have been Wilhelm Gericke, Arthur Nikisch and Karl Muck.

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 202,215
OCT 11 1959

Brahms Symphony Features Concert

The Boston Symphony Orchestra under the baton of Dr. Charles Munch will perform Brahms Symphony No. 2 for its major work of its Syracuse concert Tuesday, Oct. 20, in Lincoln Auditorium.

When the orchestra last presented the work at Tanglewood for the Berkshire Music Festival, the symphony was greeted with a standing ovation lasting several minutes.

One of four symphonies by Brahms, the second is rated as Conductor Munch's favorite.

The Aaron Copland suite from "Tender Land" will open the performance, sponsored by Famous Artists Series.

Also programmed for the evening is Ernest Bloch's tone poem, "Schelomo" which will feature cellist Samuel Mayes.

CHARLES MUNCH

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 202,215
SEP 27 1959

Boston Concert Is Oct. 20

The Boston Symphony plays music by Copland, Bloch and Brahms in a concert for Famous Artists Series Thursday, Oct. 20, in Lincoln Auditorium.

The orchestra, celebrating its 79th season, is under the baton of Charles Munch. Munch has been its conductor since 1949.

ROCHESTER, N.Y.
TIMES-UNION
D. 122,540

OCT 22 1959

12a

Boston Symphony Returns

By A. J. WARNER

The sovereign Boston Symphony, under the leadership of Charles Munch, paid another visit to the Eastman Theater last night, a year having passed since it played here last October. There was a large audience, which was carried to the heights of enthusiasm by the program's final number, Brahms Second Symphony, played with a pulsating splendor of tone that never for a moment let the melodic line sag.

This symphony is all grace and beauty, coming between Brahms' First and Third symphonies as does Beethoven's Fourth between the "Eroica" and the mighty C minor. It has been said that Schumann's remark that the fourth "stands like a slender Greek maiden between two Norse giants," could be applied to the first movement of Brahms' second symphony, with the lovely horn melody, answered by the woodwinds. Then comes the delicious tune played by the violoncelli, and so on throughout the whole ravishing score, which also has its share of the rhythmic vigor that is so characteristically Brahmsian.

How exquisitely did Mr. Munch and his glorious orchestra maintain the tranquil, Mozart-like mood of this enchanting work, which is "an idyll, full of deep content, sparkling life, magic charm and happiness—a glimpse of Nature—a spring day amid soft mosses, springing woods, birds' notes, and the bloom of flowers!"

• • •

IT WAS A MASTERLY example of program-making to place Aaron Copland's orchestral suite from the opera, "The Tender Land," between the concert's opening number, Bach's Brandenburg Concerto, No. 6, and the closing Brahms symphony, for Mr. Copland's music is like a vignette of Americana, full of the spirit of our gracious and beautiful countryside. The opera takes place in June, at the spring harvest time and its story concerns a farm family, which the listener can almost "see" in the atmospheric music, which was played with infinite expressiveness.

• • •

THE EVENING began with the Bach Concerto, the sixth in the Brandenburg category, for strings, so named from their dedication to the Margrave Christian Ludwig of Brandenburg, who about 1718 and 1719 came to know and appreciate Bach. This concerto emphasizes the chamber music quality of the master's ensemble instrumental work. And so was it played with an "impersonal" approach that brilliantly caught the objective ideas of the music.

Now our orchestral season has been ushered in with the benison of a noble orchestra, with a great tradition behind it.

Times Union Photo—Curt Barnes

Conductor Munch Leads Symphony

Conductor Charles Munch leads the Boston Symphony Orchestra through a number during last night's concert at the Eastman Theater. The program opened the Civic Music Assn.'s season.

A large audience filled the theater for the repeat visit of the orchestra symphony. A review of the performance is on Page 48.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 122,722 S. 180,026

OCT 22 1959

Boston Symphony Wins Ovation in Brahms

By HARVEY SOUTHGATE

LAST EVENING the Eastman Theater belonged to the Boston Symphony Orchestra and an audience that virtually filled the theater had the rare privilege of sitting in as shareholders.

It was not a new experience to those who have heard this orchestra here in the past, but an experience that renews itself in enjoyment whenever the orchestra plays. For in richness of tone that extends through every section and in the details that make one orchestra stand out above another, the Boston Symphony remains steadfast to its tradition among the best. Dr. Charles Munch as conductor has seen to it.

The first part of last night's program, beautifully played though it was, won only moderate applause. The audience seemed to be waiting for the Brahms Second Symphony, which came after the intermission, and it was worth waiting for. Here was a superb performance that realized every expectation of one who had heard this work played many times. It was as if the orchestra too had played it many times and knew precisely how Dr. Munch wished every detail to go.

* * *

IT WENT for the most part deliberately in the mood of lingering reflection. There was no hurry even in the big climaxes, but rather a careful shading of every accent precise care for the long melodic lines which abound in the work. One heard it not so much for the noble structure which has impressed the musical scholars but as sheer beauty of sound which brought out individual instruments yet permitted none to dominate. The orchestra is richly blest in strings, but horns, flutes, oboes and all the other voices are in proportion.

At the end the audience, which had been lukewarm at first, rose and applauded as an audience does only when it is deeply moved.

* * *

THE SIXTH Brandenburg Concerto for strings, by Bach, which opened the program, had warmth and lovely silken tone quality, but it is not as exciting as some of the earlier concertos in the Brandenburg series. Dr. Munch did not attempt to make it exciting but rather to reveal the rich counterpoint, the broad melodies in the violas and 'cellos. A little faster tempo would have given it more spark. As a study in rich string tone it was no doubt what the conductor wanted.

The "modern" work on the program was the suite from Aaron Copland's opera "The Tender Land," which the New York City Opera Company brought out five years ago. The opera has a plot about a farm family, and the music suggests this rustic theme. It is serene, colorful in somewhat the manner of Dvorak's "New World" symphony, and has some dancy material in the "Party Scene." Played by an orchestra of this caliber, it impressed as an important piece of writing by one of our major American talents. The audience seemed a little uncertain about it. Maybe it was just waiting for the Brahms.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 122,722 S. 180,026

OCT 18 1959

SCANNING THE SCORES

With HARVEY SOUTHGATE

Boston Symphony to Be Highlight Of Opening Week of Music Season

ROCHESTER'S new musical season goes into a full week beginning tomorrow. An organ recital by Flor Peeters, first appearance of the Eastman Wind Ensemble, a concert in observance of United Nations Week, and the annual barbershop quartet concert are among the week's events. All of these are described elsewhere on this page.

For a large part of the concert public the event of the week will be the appearance of the Boston Symphony Orchestra, under its distinguished leader Charles Munch, which will open the Civic Music Assn. Artist Series on Wednesday evening in the Eastman Theater.

The Rochester concert will fall within one day of the 78th anniversary of the famous orchestra. The first concert was given on Oct. 22, 1881, under Sir George Henschel, the first conductor. Henry Lee Higginson was the founder.

Charles Munch, Alsatian born, was named conductor in October, 1949. He studied violin in his youth, taught that instrument at the Strasbourg Conservatory, and made his first appearance with the Boston Symphony in 1946. He conducts from memory, usually without a baton.

Dr. Munch has chosen the following program for the Rochester concert:

Brandenburg Concerto No. 6 — **Bach**
Suite from "The Tender Land" — **Aaron Copland**
Symphony No. 2 — **Brahms**
Allegro ma non troppo
Adagio ma non troppo
Allegretto grazioso
Allegro con spirito

A new work, which has won great contemporary recognition is "The Tender Land," by Aaron Copland, an opera commissioned by Richard Rodgers and Oscar Hammerstein II, on the occasion of the 30th anniversary of the League of Composers. It was first performed at the New York City Center by the New York City Opera Company on April 1, 1954. It was also introduced by the Opera Department at the Berkshire Music Center, linked so closely with the Boston Symphony, at Tanglewood, the summer of 1954. In Rochester the Boston Symphony will play the party scene and the finale.

CHARLES MUNCH
. . . Boston Symphony leader

The program will open with the Bach Brandenburg Concerto No. 6, a work of significance to Munch, who grew up literally surrounded by the music of Bach. His father Ernest in Strasbourg and his uncle Eugene in Mulhouse, were leaders of Bach's music in the churches of each city. Another great Bach interpreter, Albert Schweitzer, is a relative by marriage of Dr. Munch.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 122 722 S. 180 026
SEP 20 1959

SCANNING THE SCORES

With HARVEY SOUTHGATE

Boston Symphony First on List Of Artist Series Attractions

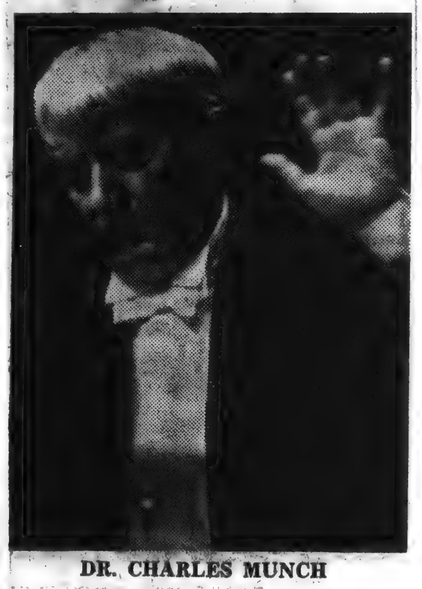
SERIES tickets for the six concerts billed as the Artists Series at the Eastman Theater, are on sale at the box office.

The famous Boston Symphony, conducted by Charles Munch, will open the series on Oct. 21. This is the "original American" symphony and throughout its 78 years of life has maintained a standard known around the world. Wherever it appears—in Boston Symphony Hall, at the Charles River Esplanade, at the Berkshire Festival, on tour in this country or Europe—there the response is the same. The visits of the famous orchestra to Rochester are always special events for the Rochester public.

Other attractions in the series are: Cleveland Orchestra, conducted by George Szell, known as "the busiest orchestra in America," on Feb. 10; Nathan Milstein, violinist, Nov. 30; the Chicago Opera Ballet on Jan. 30; the New York City Opera Company in "The Ballad of Baby Doe" on March 21; Glenn Gould, pianist, on April 9.

In the Chicago Opera Ballet performance, the magnetic new ballerina Melissa Hayden will be featured in "The Merry Widow" and "Camille." The eminent Ruth Page is director of the group.

Both at its premiere at Colorado's Central City Opera Festival and at its New York run, "The Ballad of Baby Doe," by Douglas Moore and John La Touche, scored a hit. This tuneful American opera tells a tale of a fabulous Horace Tabor, Colorado silver king and his two wives. Original star and popular American baritone Walter Cassell will be in the leading role. The New York Opera Company has won renown for its introduction of contemporary opera.



DR. CHARLES MUNCH

. . . Boston Symphony leader

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 122,722 S. 180,026
OCT 11 1959

Munch Praised For Gifts

CHARLES MUNCH, who will conduct the Boston Symphony in its concert at the Eastman Theater, Wednesday, Oct. 21, at 8:15 p.m., has proven himself as generous with his financial resources as with his wealth of musical genius.

This summer saw the dedication of a new acoustical stage canopy in the Music Shed at Tanglewood, Mass. where the Boston Symphony annually plays for the Berkshire Summer Festival. This new stage canopy was built in large part through the urging of Dr. Munch, who himself made a gift of $10,000 toward the replacement of the old shell.

Dr. Munch will open the Boston Symphony's Rochester concert with the Bach Brandenburg Concerto No. 6. Also programmed are Copland's Suite from "The Tender Land" and the Brahms Symphony No. 2.

ROCHESTER, N.Y.
TIMES-UNION
D.122,540
OCT 20 1959

Munch, Boston Orchestra Due At Eastman

A concert by the Boston Symphony Orchestra will open the Civic Music Assn.'s Artist Series tomorrow at 8:15 p.m. in Eastman Theater.

Charles Munch, who became the orchestra's conductor just 10 years ago this month, has chosen Brahm's Second Symphony as the evening's concluding number.

Also programmed are Bach's Brandenburg Concerto No. 6 and two selections from "The Tender Land," an opera by Aaron Copland.

TOLEDO, OHIO
TIMES
D. 38,295

OCT 27 1959

Question Raised On Toledo Symphony; Peristyle Acoustical Quirk Ignored

By FREDERICK J. KOUNTZ

Last week's discourse was not entirely finished when it ran off the page. And since it encompassed a subject which may possibly not be viewed again in these pages during the season, it seems proper to finish it now.

We have in this country an amazingly large number of symphony orchestras. They come in all sizes. And they have sprung up in soils that are not normally productive of artistic fruit. Some of them are monuments to the art. Others seem to beg a reason for existence.

A substantial number of these orchestras has come to life because someone somewhere along the way has said "Our community must have a symphony orchestra." Standing by itself that is as meaningless, as purposeless, as empty a statement as is commonly heard in our country. But it has its influence. For it has aroused more frantic urges, more mysterious symptoms of some vague communal fever, all with no particular consequence except great effort to no known end, than any other similar statement.

Not Always Needed

For the plain fact is that every community does not need a symphony orchestra. But every community that understands exactly what a symphony orchestra is, what its purpose should be, and what responsibilities attach to it will probably have one. And it is likely to get quite a good orchestra, at once nourishing and being nourished by the community in which it makes its place.

We have had a number of symphony orchestras in our community. Their history stretches back many years. All of them, except the one now functioning, have passed from sight. Many reasons have been advanced for this passing and its repetitive appearance. One reason might be the condition which exists now with respect to the current Toledo Orchestra.

This orchestra has assumed professional standards. This orchestra is unable to fulfill professional responsibilities. What, we might ask each other, can such a condition lead to?

George Szell of the Cleveland Orchestra once made the statement that when the acoustic qualities of music halls are being considered, when they fall into questionable repute, when something has to be done about them, every variety of craftsman, mechanic, and artist is consulted except the musicians who use the hall. Mr. Szell implied that musicians should be consulted, in which implication he was entirely correct. He implied also that all musicians were deeply interested in this matter. In that implication he was probably assuming too much.

Most Conductors Aware Of It

There is an imbalance of sound projection out of the Peristyle stage. I do not know what causes the condition nor do I know what can be done about remedying it. I know only what is produced out of the condition. And that is a tendency to muffled sound, to a heavy, dark quality from the rear section of the stage. If the low strings of an orchestra are placed on that side of the stage — as they are in most orchestras — there is created an overall heaviness that renders the higher strings subordinate — whether the music so indicates or not.

Most conductors who have performed in the Peristyle are aware of this condition. Some have taken measures to combat it. Their normal measures have been "setting" their orchestras to the hall. This process does not necessarily demand a reseating of the various instrumental sections of an orchestra. It has to do basically with balancing the strength and quality of tone within the orchestra with specific reference to the conditions of the hall. Any experienced conductor, well versed in the capabilities of his orchestra, can do the trick. And of course every experienced conductor who brings an orchestra into the Peristyle should do it. That is part of his responsibility.

One is inclined presently to disagree with Mr. Szell's statement about the concern of all musicians with acoustics because it has been apparent that some conductors who have visited the Peristyle have been utterly unconcerned about acoustics.

Apparently Unconcerned

Last spring Eugene Ormandy brought his sumptuous Philadelphia Orchestra to the Peristyle. Mr. Ormandy is entirely aware of the west wall condition. But he made not the least effort to "set" his orchestra to the hall. Everyone played richly. But we heard very little of the real Philadelphia product because the higher strings were almost consistently covered over by the heaviness from the other side of the stage.

Last week came Charles Munch with his Boston players. The character of this orchestra is notably different from that of the Philadelphia organization. An experienced listener can under normal conditions detect the character of each orchestra instantly—and in the dark, if need be. But Mr. Munch and his men sounded last week in the Peristyle just about as the Philadelphia people did last spring. And the reason for that strange manifestation was simply the fact that Mr. Munch was no more deeply concerned with the acoustic problems of the hall than was Mr. Ormandy before him. The high strings of the Boston group were oversounded, muffled, only defectively conversant. Consequently we did not hear the Boston Orchestra as it normally projects its work.

All of which leads one to wonder if music the art, in which there are certain rules, is not being overshadowed by music the entertainment, in which there are none—even in the minds of conductors of some eminence.

LANSING, MICH.
STATE JOURNAL
D. 63,999 S. 63,202

OCT 18 1959

Munch Concert

The brilliant conductor Charles Munch will lead the Boston Symphony orchestra in the opening concert of the 1959-1960 peristyle concert series Thursday evening, Oct. 22, in the Toledo museum of art.

TOLEDO, OHIO
TIMES
D. 38,295

OCT 23 1959

Boston Symphony Opens Peristyle Concert Series

By FREDERICK J. KOUNTZ

The august Boston Orchestra, Charles Munch conducting, opened the Peristyle Series in the Museum of Art last night before an approximately full house.

Mr. Munch's program was comfortably short, proportioned between two of the most durable works in the literature, Mozart's Symphony in D major, K. 504, and Beethoven's Symphony No. 5, and a segment from one of the durable composers of our own time, Party Scene and Finale from Aaron Copland's Opera, "The Tender Land," and all delivered with vigorous assurance.

First Performed In Prague

The Mozart Symphony, which is known as "The Prague" because it was first performed in that city, is a work which approaches architectural perfection. Every part of it is proportioned to the whole. And there is not a line in it, no matter how miraculously it may be devised of itself, that does not fulfill exactly its particular function in the total scheme.

It is always an impressive experience to hear it played with this Beethoven Symphony, with its direct, impelling drive and powerful roughness of statement, because each work tends to accentuate by contrast the superb qualities of the other.

And to hear these giants against Aaron Copland is to be reminded again that our own man does not achieve any perfection of architecture, that he demonstrates no impelling drive, but that his product is sturdy, clever, and manufactured with considerable intelligence.

To all these matters Mr. Munch directed his players with a perception that inclined toward totality. That is to say, that he was not concise about individual lines or, on occasion, even tonal quality. He left a few lines dangling. He did not throughout the whole program adjust his orchestra to the hall to the end of lightening the overpowering heaviness of the lower strings.

Never A Dull Tinge

Nevertheless there was life; there was constant movement; there was never a tinge of dullness. And, above all, there were the Boston players. As a group they are not the brilliant virtuoso instrument that they once were. But they are experienced, expert, and confident. They bestow a total justice on any music they play.

Therefore is one moved to delegate what was to the realm of things which may not be encountered again and to savor what is in the conception out of which it is produced.

TOLEDO, OHIO
SUN
W. 19,000

OCT 15 1959

Boston Symphony Orchestra To Open Peristyle Concert Series Oct. 22

The brilliant conductor Charles Munch will lead the Boston Symphony Orchestra in the opening concert of the 1959-60 Peristyle Concert Series Thursday evening, Oct. 22, in the Peristyle of the Toledo Museum of Art.

The famous 100-piece orchestra is in its 79th season—one of the oldest symphonic organizations in the United States.

Among the famous conductors who have played a part in the growth of the orchestra are Georg Henschel, Arthur Nikisch, Karl Muck, Max Fiedler, Serge Koussevitzky and Munch.

A lack of trained American musicians in the early days of the orchestra led to importing performers. However, from 1924 to 1949, when Koussevitzky was musical director, the Boston Symphony trained its own American musicians leading to a transition from predominantly "imported" musicians to the use of native Americans.

Mr. Munch was already one of France's foremost musicians when he came to Boston in 1949 to face the momentous task of replacing the great Koussevitzky.

The symphony attracts some 130,000 visitors annually to the Berkshire Festival in Tanglewood, Mass.

TOLEDO, OHIO
BLADE
D. 183 143 S. 175,711

OCT 23 1959

Music Of The Masters

Boston Symphony Concert Brings Full House To Peristyle

Charles Munch Conducts Orchestra In Works By Beethoven, Mozart, Copland

Symphony No. 38 in D Major (K.504) ..... Mozart
Party Scene and Finale from "Tender Land" ..... Copland
Symphony No. 5 in C Minor, Op. 67 ..... Beethoven
Boston Symphony Orchestra, Charles Munch, conducting

By LEE STEELE
Blade Staff Writer

Charles Munch and the Boston Symphony Orchestra have introduced many contemporary American and European compositions. This may be a partial explanation for the highly satisfying performance last night of a five-year-old Aaron Copland orchestral suite from the composer's full-length opera, "The Tender Land."

Yet audience and musicians seemed disposed to treat the opening concert in the museum peristyle rather mildly. The applause from the full house was gracious but lacked the excitement that superior playing by a leading major orchestra deserves.

Perhaps Mr. Munch and his musicians approached but failed to fulfill completely, the audience's expectations.

Mr. Munch was most buoyant in the exhilarating Copland composition, an orchestral excerpt from the opera Richard Rodgers and Oscar Hammerstein II commissioned to celebrate the 30th anniversary of the League of Composers.

Here, musicians and conductor plunged vigorously into the musical comedy-type motif. The bouncy square dance themes and the sentimental conclusion may seem frothy, compared to Mozart's vivaciousness and Beethoven's majestic patterns. But Copland's music has a refreshing and distinctive quality that depicts the 20th Century as sincerely as does Mozart's of the late 18th and Beethoven of the early 19th Centuries.

The familiar and favorite monumental Fifth Symphony of Beethoven, whose four opening notes denoted "Victory" during World War II, should have been executed with more power and brilliance than it received. It was not until the third movement the orchestra emerged from its disciplined shell and injected some expression of triumph over destiny. Uneven tones by the brass section detracted from the first movement's incisiveness.

The strings shimmered throughout the program. They were properly saccharine in the quaint first two movements of the Mozart Symphony, designated the "Prague Symphony," because of its 1787 premiere in the Bohemian capital. This is a delicate piece, suggesting in the first part, the nadir youth experiences with life. The finale is Mozart at his sauciest, sprightliest best, and this is reason enough to include the opus in a concert program.

Tonight, Mr. Munch and the Boston Symphony Orchestra will play in Detroit's Masonic Temple, with concerts scheduled in Ann Arbor tomorrow evening and Sunday afternoon. Saturday night's program in Hill Auditorium, featuring Brahms' "Symphony No. 2" and Bach's "Brandenburg Concerto No. 1," will be broadcast on WUOM-FM.

DUNDEE, MICH.
REPORTER
W. 1,421

OCT 15 1959

Let's See by George C.

The Boston Symphony Orchestra will present the opening concert of the 1959-60 Peristyle Concert Series Oct. 22 in the Peristyle of the Toledo Museum of Art.

TOLEDO, OHIO
BLADE
D. 183,143 S. 175,711
OCT 18 1959

The World Of Music

Former Toledoan Finds Boston Symphony Horn Post 'Most Unusual Job In World'

By LEE STEELE
Blade Staff Writer

IN THE 106-member Boston Symphony Orchestra is a musician who views his as "the most unusual job in the world."

Josef Orosz, formerly of Toledo, not only plays fourth trombone during the regular concert season, but also the baritone saxhorn and the tuba. He occupies the first trombone chair during the 10 week Pops season and the 3-concert esplanade series in Bosotn.

JOSEPH OROSZ
Boston Symphony trombonist

He also fills in first, second or third trombone parts, when needed.

It has been 17 years since Mr. Orosz joined the Boston Symphony, one of the country's leading ensembles.

★ ★ ★

TOMORROW, the orchestra begins its tour at Utica, N.Y.; continues to Syracuse and Rochester and arrives in Toledo on Thursday to open the Peristyle 1959-60 series. Friday they will be in Detroit and in Ann Arbor Saturday and Sunday.

Toledo-born Mr. Orosz, son of a grocer, taught himself to play piano and organ as a child. As a lad, he performed at St. Stephen's Church organ, and played with a Hungarian band here almost 40 years ago.

He discontinued his studies for the priesthood and took a business college course, instead. But on his first job, he showed more interest in a passing band than in figures. So he enrolled at the Boston Conservatory as a piano and trombone major.

Nights he earned money leading a dance band to finance his study of serious music. After he earned a degree, Mr. Orosz returned to Toledo as assistant conductor of an orchestra at the Paramount Theater for several years.

★ ★ ★

HE WENT back to Boston to teach at the Conservatory and eventually was engaged by the Boston Symphony. His son, Josef, Jr., 27, plays with the Army Field Band in Washington, D.C.

The prestige of being affiliated with a large symphony orchestra is especially valuable for teaching purposes, says Mr. Orosz. "I don't have to waste time taking pupils who are not seriously interested in music."

During the orchestra's brief Toledo visit, Mr. Orosz will sandwich in visits with his stepfather, Andrew Snyir, several brothers and sisters and stepsisters and stepbrothers.

* * *

TOLEDO, OHIO
SUN
W. 19,000
SEP 10 1959

Museum 1959-1960 Season To Present Great U.S. Orchestras, Norwegian Dancers, Pianists

Antal Dorati is conductor of the Minneapolis Symphony Orchestra, one of three American orchestras scheduled to play in the 1959-60 Peristyle Concert Series.

Three famous American orchestras, the Boston, Chicago and Minneapolis symphonies, plus the Royal Festival Company of Norway and Pianists Robert and Gaby Casadesus, will perform in the 1959-60 Peristyle Concert Series, as announced by The Toledo Museum of Art.

For the second consecutive year, Charles Munch will conduct the Boston Symphony in the series opener scheduled Oct. 22.

The 78-year-old Boston orchestra has added new laurels in the past year by becoming the first American orchestra to give a concert in the United Nations, and the first to make a transatlantic cable orchestra concert to radio listeners in Europe.

Dr. Munch, a musician oblivious to outward show who can penetrate and communicate music as well as any living conductor, has been with the Boston Orchestra since 1948, succeeding Serge Koussevitsky.

HOLGATE, OHIO
REVIEW
W. 1,275
OCT 15 1959

Boston Symphony At Toledo Peristyle

The brilliant conductor Charles Munch will lead the Boston Symphony Orchestra in the opening concert of the 1959-60 Peristyle Concert Series Thursday evening, October 22, in the Peristyle of the Toledo Museum of Art.

The famous 100-piece orchestra is in its 79th season—one of the oldest symphony organizations in the United States.

Among the famous conductors who have played a part in the growth of the orchestra are Georg Henschel, Arthur Nikisch, Karl Muck, Max Fiedler, Serge Koussevitzky and Munch.

A lack of trained American musicians in the early days of the orchestra led to importing performers. However, from 1924 to 1949, when Koussevitsky was musical director, the Boston Symphony trained its own American musicians leading to a transition from predominantly "imported" musicians to the use of native Americans.

Mr. Munch was already one of France's foremost musicians when he came to Boston in 1949 to face the momentous task of replacing the great Koussevitzky.

Mr. Fiedler still conducts Boston Pops Concerts in the Cape Cod area during the summer months, and the symphony attracts some 130,000 visitors annually to the Berkshire Festival in Tanglewood, Mass.

TOLEDO, OHIO
BLADE
D. 183,143 S. 175,711
OCT 21 1959

News Of Music

Boston Symphony To Open Peristyle Series Tomorrow

100-Piece Orchestra Under Charles Munch To Play Selections Of Mozart, Beethoven

The 100-piece Boston Symphony Orchestra, conducted by Charles Munch, will open the 1959-60 Peristyle Concert Series with a performance tomorrow at 8:30 p.m. in the Peristyle of the Toledo Museum of Art.

The famous orchestra will play Mozart's "Prague Symphony," the suite from "The Tender Land," by Copland, and Beethoven's "Symphony No. 5."

Mr. Munch has led the Boston Symphony for the past 10 years. He went to Boston from Paris and replaced Serge Koussevitsky, who had been conductor for 25 years and helped the orchestra establish its world-wide reputation.

Ticket's for Thursday's performance are sold out.

Boston Symphony To Play In Ann Arbor

The Boston Symphony also will give a performance Saturday at 8:30 p.m. in Hill Auditorium at the University of Michigan, Ann Arbor. The concert will be dedicated to the United Nations.

First Junior Concert At Peristyle Sunday

The Toledo Orchestra's first junior concert of the season will be Sunday at 3 p.m. in the Peristyle. Admission will be free with numbered tickets being distributed at the door.

Jack Smith will narrate the Ogden Nash lyrics to Saint-Saens' "Carnival of the Animals" and a Halloween note will be struck by the playing of another Saint-Saens work—"Danse Macabre."

James Boyk, a 16-year-old Scott High School junior, is scheduled to be the piano soloist in Beethoven's "Second Piano Concerto."

Russian Works Feature Of Cleveland Program

The Cleveland Orchestra will present the works of three major Russian composers at concerts tomorrow and Saturday evenings in Severance Hall, Cleveland.

Greek pianist Gina Bachauer will make her debut with the orchestra and will perform Rachmaninoff's "Concerto for Piano and Orchestra No. 3 in D Minor." Works by Igor Stravinsky and Prokofieff also will be on the program.

Conductor

CHARLES MUNCH
Will lead Boston Symphony

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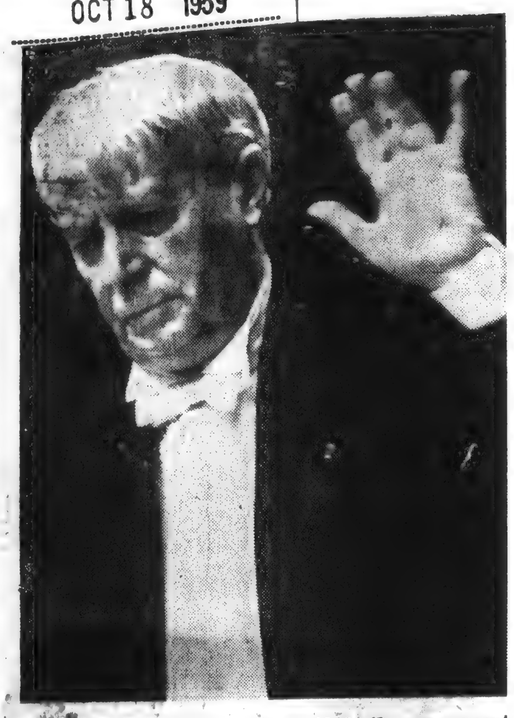
INCORRECT PAGINATION

DETROIT, MICH.
FREE PRESS
D. 456,117 S. 494,506
OCT 18 1959



CHARLES MUNCH, since 1948 the permanent conductor of the Boston Symphony Orchestra, will direct the world-famous organization in a concert at 8:20 p.m. Friday at Masonic Temple Auditorium. His program consists of the Mozart "Prague" Symphony, No. 38 in D (K.504); a suite from Aaron Copland's "The Tender Land" and Brahms' Second Symphony.

DETROIT, MICH
NORTH-END NEWS
W. 660
OCT 15 1959

Munch Stars With Boston Symphony

The Boston Symphony Orchestra, under the baton of Charles Munch, internationally acclaimed artist, will appear Oct. 23 at 8:30 p.m. at the Masonic Temple.

Munch, who holds the Legion of Honor badge of France, formerly was conductor of the Paris Conservatoire Orchestra during World War II.

He studied violin with Lucien Capet in Paris and later directed the Lamoureux and French National Broadcasting Orchestras.

DETROIT, MICH.
TIMES
D. 391,285 S. 486,113
OCT 24 1959

Change in Conductor, Change in Symphony

By Harvey Taylor

There's been a subtle change in the sound of the Boston Symphony Orchestra since Charles Munch took it over.

There has been no diminution of quality, but the change reflects the difference in the musical philosophies of Munch and his predecessor, Serge Koussevitsky.

Koussevitsky was ever concerned with the best possible tonal effects he could achieve with the great instrument regardless of whether, in achieving this, he virtually might have had to eliminate some piece of counterpoint which could have marred the tone.

MUNCH, ON the other hand, with his Gallic passion for complete exposition, seems rather to prefer getting in every sound in its logical balance, even though in so doing he may sacrifice some lushness of tone.

Last night in Masonic Auditorium he gave beautifully complete expositions of the three works he conducted—the Mozart "Prague" symphony, Aaron Copland's party scene and finale from the Opera "The Tender Land," and the Brahms second symphony.

A random instance of the difference in the approach of the two men was in the playing of the main theme of the first movement of the Mozart.

Munch gave the second violins their full share in the counterpoint, whereas Koussevitzky, to get a more pleasing sound, probably would have slightly overemphasized the first violins.

Munch's conducting style—a sort of nervous jack-in-the box jiggling when he's calling for an intensification of rhythmic vigor—would have distressed the elegant and autocratic Russian, but Munch was hearing every note and getting what he wanted.

THE COPLAND work is in his familiar "American" style and would have served as two more movements of the "Appalachian" suite. But it's vigorous, well put together, and Copland knows how to make the orchestra sound well.

Munch takes the first movement of the Brahms a shade slower than most conductors and the final movement considerably faster.

This stressed the superbly lyrical quality of the first and the rhythmic drive of the fourth and was to the detriment of neither.

The symphony, perhaps Brahms' most engaging and amiable work in a large form, was beautifully played.

DETROIT, MICH.
NEWS
D. 463,369 S. 575,276
OCT 24 1959

2 Opposites in Concerts Win Audience Acclaim

By JOSEF MOSSMAN
Detroit News Music Critic

Two opposites in music were presented before enthusiastic audiences in concert halls here last night.

At Masonic Auditorium more than 4,000 heard the Boston Symphony Orchestra in its annual visit here, while at the Detroit Institute of Arts the Alfred Deller Trio presented music that was popular in the days before the modern symphony orchestra was even thought of.

The great Boston orchestra was led by Charles Munch in works by Mozart, Brahms and the contemporary American composer Aaron Copland.

In its visits over many years, the Boston Symphony has become a favorite of Detroit audiences. Once again it showed itself to be one of the finest symphonic ensembles in the world.

EMOTION MISSING

It is indeed a glorious instrument of an orchestra, but it seldom glories in the music it plays. Precision and absolute purity of tone are its objectives, and in the orchestra's nearness to perfection the ear often yearns for a few human flaws or foibles to distinguish the "live" performance from the glossy perfection of a phonograph recording.

The orchestra's performance was an event to be reverently admired, but it was not an emotional experience. The Mozart symphony No. 38, known as the "Prague," was played with arid gleam, and the acceleration of tempo in the opening adagio was only curious, not inspired.

ON SNAPPY SIDE

The music from Copland's opera, "The Tender Land," is characteristically modern, snappy, often rousing, and not at all the kind of music in which the Boston Symphony excels. The "party scene" of "The Tender Land" is a rather affected affair, always threatening to bust into "Turkey in the Straw," but never quite making it.

Added percussion makes for a lot of bombast in the "Tender Land" finale, but not for much musical significance.

Still, the Copland music must be regarded as an advance, if not a radical one, in the Masonic Auditorium Symphony Series, for the program of the visiting symphonies have not often included much contemporary music.

In addition to the Mozart and Copland works, the orchestra was heard in Brahms' symphony No. 2 in D.

DETROIT, MICH.
TIMES
D. 391,285 S. 486,113
OCT 18 1959

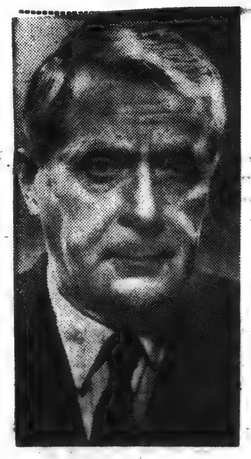
Boston Symphony Here Friday

Despite the departure of the Detroit Symphony Orchestra this Sunday for its appearance as official orchestra of the 100th anniversary of the Worcester (Mass.) Festival, Detroit will not be without an orchestra during the week.

Friday evening at 8:20 p.m. in Masonic Temple, the famed Boston Symphony under Conductor Charles Munch will make its annual appearance here as part of the Masonic Auditorium's symphony series.

Munch, who took over the podium on the death of Serge Koussevitsky, is one of France's several famous conductors. An Alsatian, Munch has been influenced by both German and French music and, in his time, has conducted the Paris Conservatory, the French National Broadcasting Orchestra and the famed Lamoureux Orchestra, which is scheduled to make its Detroit debut later in the season on the same series with Igor Markevitch as conductor.

DETROIT, MICH.
NEWS
D. 463,369 S. 575,276
OCT 18 1959



CHARLES MUNCH
Conducts Boston Symphony

Musical Events

TODAY

Luboshutz and Nemenoff, duo-pianists, 6:30 p.m., McAuley Auditorium, first of Mercy College Artists Series.

Chamber Music Workshop, 8 p.m., Baldwin Recital Hall, Ferry at Woodward, string quartets by Beethoven and Dohnanyi.

Omega Talent Hunt, 6 p.m., Detroit Institute of Arts, concert of classical music sponsored by Omega Psi Phi fraternity.

THURSDAY

Fred Waring and his Stereo Festival, 8:30 p.m., Birmingham High School, auspices Birmingham Lions Club.

FRIDAY

Boston Symphony Orchestra, 8:20 p.m., Masonic Auditorium, Charles Munch conducting works by Mozart, Copland and Brahms; first in Masonic Temple Symphony Series.

DETROIT, MICH.
FREE PRESS
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OCT 24 1959

14A

A FRESH FIRE

Boston Symphony Sparkles

BY COLLINS GEORGE
Free Press Staff Writer

The unique richness and warmth of the Boston Symphony Orchestra opened the season in Detroit Friday night for visiting orchestras.

Charles Munch, the conductor, presented at the Masonic Auditorium a program of the utmost simplicity, but also of the utmost in musical good taste.

The program opened with Mozart's "Symphony No. 38," the "Prague" symphony. It closed with Brahms' "Symphony No. 2." Both are familiar works but both glowed with a fresh fire under Munch's baton.

The novelty of the evening was an orchestral transcription of the party scene and finale from Aaron Copland's opera, "The Tender Land."

The party scene is based on American folk tunes. Somehow it seemed to sound like all too much of modern American material based on folk tunes.

* * *

ONE WONDERED indeed why such a large orchestra was needed for such simple material, especially as the work followed the Mozart symphony in which so much was said with a much smaller orchestra.

However, the finale of the work justified the enlarged orchestra. A simple, reverent scene is introduced and then developed into a climax of tremendous proportions.

It is a breath-taking thing. The conductor displayed the same loving care in presenting it as in the more familiar works.

The Brahms symphony, perhaps the most personal and melodious of his four, has been in the Boston Symphony repertoire since 1882. Yet, like the Mozart and the Copland, Munch approached it as if it were a new experience—and, like the other two works, it became a thing of fresh and new beauty.

DETROIT, MICH.
FREE PRESS
D. 456,117 S. 494,506
OCT 11 1959

Munch Slated For Masonic

Charles Munch will conduct the Boston Symphony Orchestra in the first of a series of concerts by visiting orchestras at 8:20 p.m. Oct. 23 in Masonic Temple.

The program will consist of Mozart's "Prague" Symphony; Copland's suite from "The Tender Land" and the Brahms Second Symphony.

DETROIT, MICH.
FREE PRESS
D. 456,117 S. 494,506
OCT 25 1959

Boston at U-M

ANN ARBOR — Charles Munch will conduct the Boston Symphony Orchestra at 2:30 p.m. Sunday in Hill Auditorium. The program will consist of Mozart's Symphony No. 38 ("Prague"); a suite from Copland's "The Tender Land" and the Beethoven Fifth Symphony.

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Boston Symphony Excellent In Two Hill Auditorium Concerts

Saturday Concert

By Louise Cuyler

The Boston Symphony Orchestra came to Hill Auditorium Saturday night for the first of an annual pair of concerts that are joyfully anticipated by all music lovers hereabouts. A capacity house of expectant and admiring patrons was present to welcome them.

J. S. Bach's sixth Brandenburg Concerto opened the program. This work is a radical (and welcome) departure from the usual curtain-raiser, for the scoring eschews the treble register, so exploited in music of the past three centuries, and uses divided violas, with a top range only an octave and a half above middle C, as high voices of the instrumentation. The violas, plus a triply divided cello section and string basses, produced a predictably homogeneous but also warm and vibrant tone, that supplanted the usual "concerto" quality: a dualistic medium whose components are used both appositively and cooperatively. The use of the term "concerto" for such a piece may be questionable, but the music, whatever its title, is splendid, and almost unique in the modern repertoire. The single flaw was the raising of audience lights and admission of late comers after the first movement. The beautiful unity of such a work should not be sacrificed for the sake of a few inconsiderate patrons.

Samuel Mayes, cello soloist in Ernest Bloch's "Schelomo," has been familiar to Ann Arbor concert-goers a long time, as he occupied the first chair of the Philadelphia Orchestra before moving to his present post in 1948. He is an admirable artist, with almost every asset of the ideal virtuoso cellist: warm, intense tone, impeccable intonation, breadth of style. The Bloch work, an ideal vehicle for him, or any highly endowed cellist, was played with fine rhapsodic sweep. As for the piece itself, one overlooks the obvious triteness in recognition of its effectiveness for the solo instrument. The pseudo-exotic quality, suggested by the subtitle "Hebrew Rhapsody," consists largely in constant exploiting of the augmented second interval and juxtaposition of duple and triple rhythms; but certainly Bloch is not the only Western composer for whom these devices have comprised the essence of pseudo-Oriental flavor!

After intermission came a performance of Brahms' third Symphony, in D major, that commenced in rather pedestrian fashion, but gained momentum to produce a truly me orable reading of the finale. The opening Allegro non troppo had few surprises, and several passages of very ragged intonation. The Adagio non troppo was amiable and mellifluous; but it remained for the third movement, Allegretto grazioso, to set the mood for the elegant final impression of this performance. This intermezzo-like piece, slightly exotic like all third movements of Brahms' symphonies, was played with a vivid sense of opposed orchestral colors and cross rhythms: The string spiccato in the Presto midsections was especially fleet and precise. The final Allegro con spirito has seldom been played here in so vivid and electrifying a performance. This is not one of Brahms' more obviously spectacular compositions, but it sounded so last night; and if a race for the broadcast and union deadline had something to do with the stepped-up tempos, the fine aliveness of this reading, let us have more hair's-breadth finishes.

Charles Munch has been with the Boston Orchestra a goodly number of years now, and his imprint is becoming clearly discernible. Some of the suaveness, the aloof perfection has been exchanged for added warmth and an approachableness that seems to be expressed only by the term "Gemutlichkeit."

Sunday Concert

By Wiley Hitchcock

The University Musical Society's Extra Series of concerts got off to a flying start yesterday, as the Boston Symphony Orchestra, Charles Munch conducting, peformed spectacularly in a program at Hill Auditorium.

Familiar symphonies by Mozart and Beethoven flanked a pair of excerpts from a recent opera by Aaron Copland in a concert that was notable for impeccable ensemble performance and an orchestral sonority of unforgettable, velvety sheen.

Mozart's Symphony No. 38 (the "Prague") opened the program. Munch made it immediately clear that he sees the symphony as a blood brother of "Don Giovanni" and other Mozart operas. His reading was a wholly dramatic one, even to an uncalled-for slowing of the tempo of the first movement's second theme, as if it were a sort of gentle heroine in the musical drama. The third movement displayed for the first of many times the brilliance and precision of the winds of the orchestra.

From his 1954 opera, "The Tender Land," Copland has extracted two sections to form a kind of orchestral suite. The "Party Scene" is that unparalleled Copland who sublimates fiddle-tunes and barn-dance rhythms in a lithe and supple, exciting and yet imponderous way. Some extraordinary orchestration produced new and fascinating buzzings and rustlings in the tutti passages.

The "Finale," an orchestral version of a vocal quintet in the opera, was fine, unsentimental lyricism. But I thought the atmosphere of both movements was not equaled by memorable melodic or formal profiles, and I found this work, on first hearing, to be uneven; perhaps it really needs the operatic context.

Beethoven's Symphony No. 5 completed the program. The first movement was paced perfectly: not so broadly as to dilute its ferocity (Walter), nor so fast as to blur its network of notes (Toscanini). The other movements revealed Munch's predilection for personalizing Beethoven in an almost romantic way, especially by flexible tempos not called for in the score.

The brilliance of the orchestra's performance carried the day. The brasses did not blat; nor did the winds bleat. All of the string sections played with incredibly uniform rhythm, pearly sound, and razor-sharp articulation. Tumultuous applause saluted this great hundred-man instrument, as it should have.

JACKSON, MICH.
CITIZEN PATRIOT
D. 36,807 S. 37,327
OCT 22 1959

The World of Music

BY WILLIAM J. SWANK.

The Boston Symphony orchestra, under the direction of Charles Munch, will present two concerts in Hill Auditorium at the University of Michigan Saturday and Sunday. The Saturday concert will begin at 8:30 p. m., and the Sunday matinee, at 2:30. The former is one of the Choral Union series while the Sunday concert is in the Extra series.

BATTLE CREEK, MICH.
ENQUIRER & NEWS
D. 37,170 S. 36,951
NOV 1 1959

MUSIC and ART

With a Local Angle

LOCAL PEOPLE who heard the Boston Symphony Orchestra at Ann Arbor say that the programs for the concert were entirely different than advertised. The orchestra disproved the contention that an orchestra on the road uses the same trepertory day after day.

ANN ARBOR, MICH.
NEWS
D. 25,826
OCT 20 1959

Boston Symphony To Present Two Concerts In City

The Boston Symphony Orchestra, Charles Munch, music director, will present two concerts at the University Saturday and Sunday.

The first, in the Choral Union series, will be given at 8:30 p.m. Saturday, and the second, in the Extra series, will be at 2:30 p.m. Sunday. Both will be in Hill Auditorium.

Saturday's program will include: "Brandenburg" Concerto No. 6 by Bach; "Schelomo," Hebrew Rhapsody for cello and orchestra, soloist, Samuel Hayes, by Block; and "Symphony No. 2" by Brahms.

The Sunday program will be: "Symphony No. 38 in D major (Prague)" by Mozart; "Suite" from "The Tender Land" by Copland; and "Symphony No. 5" by Beethoven.

Munch, a native of Strasbourg, came to the orchestra in the autumn of 1949. He was known as one of the foremost musicians of France and had been the conductor of four orchestras in Paris.

The Michigan Daily
10/28/59

AT HILL:

Symphony Excellent

PERFORMING before a thrilled, standing-room-only audience at Hill Auditorium, the Boston Symphony began their two-concert visit on Saturday night with the presentation of a program consisting of works by Bach, Bloch, and Brahms.

Forsaking the traditionally smaller ensemble for that composed of the entire viola section, elevent cellos and four basses, Charles Munch's obvious wish in the initial work, the Bach Brandenburg Concerto No. 6, was to emphasize its broad sonority. To understand the matter, he succeeded.

Especially enjoyable were the second and third movements. The former possessed an almost ethereal quality, while the latter rollicked forward with a noble, persistent drive. The inner voices regardless of the dynamic levels, emerged quite clearly at all times over which Munch exercised a precise control.

The Bloch "Schelomo," Hebrew Rhapsody for Cello and Orchestra is a highly evocative work in which the cello assumes the role of a human voice. Although the composition attempts to present a sonic portrait of King Solomon, what must inevitably distinguish this work is not any historical consideration, but the simple fact that the cello does, after all, manage to convey the intonation and wide range of emotion possible in the voice of any expressive spirit. It is a work at once vibrant, plaintive and sensual, and its performance was equally so.

* * *

SAMUEL MAYES, the cellist, was magnificent, and along with his sensitive phrasing displayed a vicious attack that on one note, at least, got out of hand. The Brass section, in both this and the Brahms, was similarly superb. In many respects, the "Schelomo" was the high-point of the concert and it's a shame that a distracting vibration due, I suspect, to the microphones, had to occur during the final, quiet measures.

If Munch's interpretation of the Brahms Second Symphony was refreshing, I found it also somewhat disturbing, particularly during the first two movements. His hurried tempo tended, in spots, to obscure, or minimize th epotential lyricism, and this symphony is capable of moments of high lyricism.

This, however, is admittedly a matter of taste. Let us simply say, therefore, that he gave a dramatic, rather than lyric, presentation. Taken all in all, it was a fitting conclusion to a fine concert.

—James Forsht

ANN ARBOR, MICH.
NEWS
D 25 826
SEP 22 1959

Pianist Glenn Gould To Play:

Choral Union Series Opens Oct. 12

The 81st season of University Musical Society concerts will begin Monday, Oct. 12, with a concert in the Choral Union Series by Canadian pianist, Glenn Gould.

The event is scheduled for 8:30 p.m. in Hill Auditorium.

Among the performing artists and musical groups to be included in the 10 Choral Union Series concerts for 1959-60, are the Boston Symphony Orcchestra; soprano Irmgard Seefried of the Vienna State Opera; Metropolitan Opera Star Richard Tucker; the Pamplona Choir from Spain; Jan Smeterlin, Polish pianist; the Minneapolis Symphony Orchestra; the Bach Aria Group; Giulietta Simionato, Italian mezzo-soprano, and the Chicago Symphony Orchestra.

The Boston Symphony, conducted by Charles Munch, will stay in Ann Arbor to present the opening concert in the Extra Series of five concerts with a performance at 2:30 p.m., Sunday, Oct. 25.

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150

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

OCT 31 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Thomas Schippers conducting, presented the fourth program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30:

Concerto for strings in F minor, No. 1 ..... Durante
Medea's Meditation and Dance of Vengeance, Op. 23a .. Barber
Prelude to "Die Meistersinger von Nurnberg" ..... Wagner
Symphony No. 4, in F minor, Op. 36 ..... Tchaikovsky

By ROBERT TAYLOR

Thomas Schippers, clearly, is a talent who possesses the technique, the temperament and the musicianship of a great conductor. He also, clearly, lacks, as yet, the maturity and artistic discipline demanded by the role.

In his second appearance with the Boston Symphony Orchestra yesterday afternoon, the 29-year-old Mr. Schippers demonstrated a formidable authority. But he was rather like a man who, having learned to drive a four-in-hand insists on pushing his steeds through the paces to emphasize his skill. His limitations yesterday were those of youth and impetuosity.

Mr. Schippers has a splendid baton technique. He commands the complex lines of a symphony with as much sensitivity as any among the older generation of conductors. Lean, intense and elegant, he is a striking physical presence. He makes an orchestra sound loud or soft, fast or slow with prodigal ease. He excels at music of a lushly emotional or theatrical character.

What Went Wrong?

What then, went wrong yesterday? Two things: program-making and a tendency toward self-conscious interpretation.

In the first, Mr. Schippers chose four works that bore little relationship, a veritable paella of a program. Even taken individually, these provided no surprises. True, the Durante was new to the series, introducing a gracious but undistinguished baroque utterance in the semi-concerto grosso style. But the program did not exhibit the coherence or the freshness of Mr. Schippers' Boston Symphony debut when he fetched the Sibelius Second with him.

The second problem is, perhaps, more germane to the conductor's over-all approach. His theatrical orientation brought out the Durante with considerable vivacity and charm and was a cheerful heightening of an essentially bland work. Moreover, in Samuel Barber's jaggedly primitive "Medea's Meditation and Dance of Vengeance," Mr. Schippers' fie. and rousing assault stood hir in good stead. This was an urgen and powerfully-projected accoun of a score full of harsh, linea ferocity.

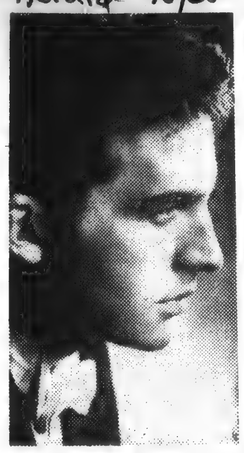
But in the rest of the afternoon, he took excessive liberties and tried to imbue his music with a trifle more than it contained, sacrificing expressivity for bravura. The "Meistersinger" prelude is, after all, an operatic entrance fanfare for a group of stolid mediaeval burghers, a solemn and majestic procession. To judge from the brilliance and breathlessness of Mr. Schippers' preparations the burghers would need to come gliding in on roller skates.

Similarly, with the Tchaikowsky Fourth we received a most eccentric and mannered reading. It had glorious passages like the lyric and sparkling pizzicato movement, disclosing the musical depths of the conductor. As a unified interpretation, however, it mingled extremes of shading and dynamics with the most delicately focussed details. I had the feeling that such blatant contrasts emphasized the individual movements at the expense of symphonic form.

The opening episode was feverishly histroinic; the andantino carried the tensions to a melodramatic breaking-point; the scherzo was impressionistically poetic; and the finale as loud and guady as Medea's Dance. This proved to be as obullient a performance of the warhorse as one could wish, but too broad for my taste, even for Tchaikowsky.

Well, one can say such things about Mr. Schippers because he has the gift. Virtuosity triumphed temporarily over music-making yesterday. Thomas Schippers, clearly, is a talent who possesses the technique, the temperament and the musicianship, the potential, of a great conductor.

Next week Isaac Stern will be soloist in the Berg Violin Concerto, and Bach's Violin Concerto No. 1, in A minor. Dr. Munch has rounded off the bill with Mendelssohn's "Scottish" Symphony, No. 3.



THOMAS SCHIPPERS, guest conductor of the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts this week.

Globe 10/25

Thomas Schippers Returns As Guest Conductor

THOMAS SCHIPPERS will be guest conductor of the Boston Symphony Orchestra for the Friday afternoon and Saturday evening concerts at Symphony Hall.

Thomas Schippers returns this week as guest conductor of the Boston Symphony Orchestra, by invitation of music director Charles Munch. The young American musician first conducted this orchestra in Feb., 1958.

His program for the concerts at Symphony Hall, Friday afternoon at 2:15 and Saturday evening at 8:30, will consist of a Concerto Grosso in F Minor, new here, by Durante; "Medea's Meditation and Dance of Vengeance" by Samuel Barber; Wagner's Prelude to "Die Meisteringer von Nuernberg," and the F Minor Symphony by Tchaikovsky.

Stern Next Soloist

Dr. Munch has invited American violinist Isaac Stern to be soloist at the concerts of Friday and Saturday, Nov 6 and 7; at the first Sunday concert of the season, Nov. 8, and at the second Tuesday evening concert, Nov. 10.

Mr. Stern will play the Violin Concerto by Alban Berg, and Bach's A minor Concerto, No. 1. Dr. Munch will end the program with the "Scottish" Symphony by Mendelssohn.

Berg's single Concerto, written in the 12-tone style, has not been performed by this orchestra since the late Serge Koussevitzky introduced it to Boston, Louis Krasner as soloist, in March, 1937.

The 78th season of Cambridge concerts will begin in Sanders Theater Tuesday evening, Nov. 3, at 8:30. Charles Munch will conduct Mozart's Symphony in D major, "Prague"; two scenes from the Suite derived from Aaron Copland's opera, "The Tender Land," and the Fifth Symphony of Beethoven.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

OCT 31 1959

Schippers Conducts Work By Durante at Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the fourth program of the Friday-Saturday series. Thomas Schippers, as guest conducted this program: Francesco Durante: Concerto for Strings, in F minor No. 1 (edited by Adriano Lualdi); Barber: "Medea's Meditation and Dance of Vengeance;" Wagner: Prelude to "Die Meistersinger von Nuernberg;" Tchaikovsky: Symphony No. 4, in F minor.

By CYRUS DURGIN

Thomas Schippers, young American musician, returned yesterday afternoon as guest conductor of the Boston Symphony Orchestra. He brought with him a most interesting 18th Century novelty which he discovered in Italy. This is a Concerto for Strings in F minor, by Francesco Durante, a Neapolitan born in the year before Bach and Handel, who outlived Johann Sebastian by five Summers, and died four years before Handel.

The first of a set of eight concertos, which Adriano Lualdi edited for modern performance in 1945, this in F minor is a work of notable beauty and polish. It is relatively subdued, if compared to the brilliance, especially in rhythm, of Durante's much-better-known Venetian contemporary, Vivaldi, and his concerto grosso style. You do not find here either the frequent contrast of instrumental groups or the highly Italianate vivacity of Vivaldi. Though he worked in a milieu noted for its theatrical emhpasis, Durante created with a different purpose, and produced mostly church music.

The F minor Concerto nonetheless has a luminescence of its own, a wealth of singing melody and some surprising harmonic details. It could be taken as essentially chamber music, an aspect encouraged yesterday by Schippers' use of a smallish body of strings. It suggested, though the point should not be over-stressed, that Durante was to Vivaldi as Bach was to Handel, more concerned with basic musical procedures, less given to display. Now that we have been proffered this Concerto, it would be nice if we had future opportunity to hear some of the other Durante works in the set.

Speaking in general terms, Schippers made a deeper impression as symphonic conductor than he had upon his first Boston Symphony appearances in February, 1958. His readings of the Wagner Prelude and Tchaikovsky's F minor Symphony had certain flaws, in my belief, but they also exhibited unmistakable merit. His tempi were mostly too fast, and the Tchaikovsky finale was coarse in sound.

But it was greatly to his credit that he managed remarkable clarity in those pages of the Prelude when Wagner's several themes sound together in a counterpoint very difficult to establish properly. The same was true, especially in the first and second movements of the Symphony, when what for Tchaikovsky amounted to counterpoint, sounded with a fine balance between the melodic instrumental lines.

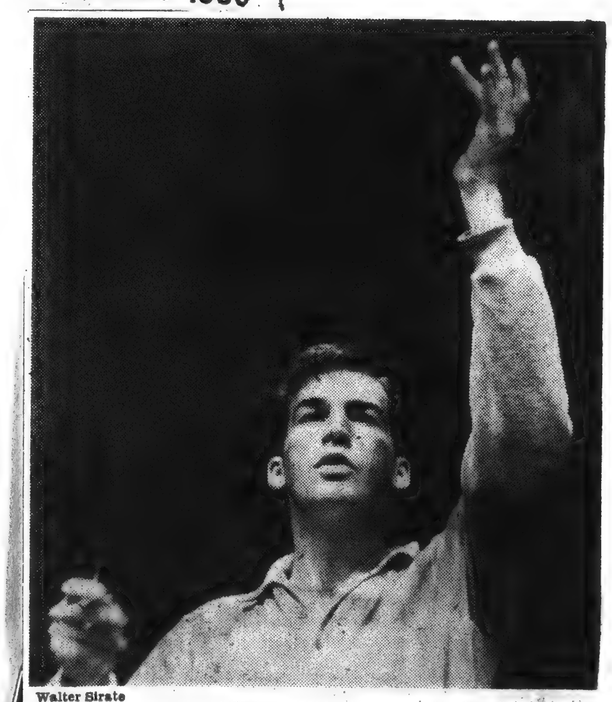
Schippers, as this chronicler has had occasion to state before, has a big talent as conductor, and he has shown it especially in operatic performances. He is growing in the symphonic repertory, and that takes time. His somewhat mannered elegance in gesture and his young good looks have obvious appeal to the public. (Some of those curves of wrist, arm and fingers look as if they would be most uncomfortable after a few minutes!

What really counts is what impresses the ear, and that was prevailingly good yesterday. With Samuel Barber's graphic drama of Medea and her lust for revenge, Schippers really triumphed. He was favored with much applause from the Friday subscribers.

Next week Charles Munch will return, and he will present Bach's A minor Violin Concerto, No. 1; the Violin Concerto by Alban Berg, and Mendelssohn's "Scottish" Symphony. Isaac Stern will be soloist.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

OCT 29 1959



Walter Sirate

Thomas Schippers will be guest conductor of the Boston Symphony for its concerts Friday afternoon and Saturday evening.

Jewish Advocate - BOSTON, Mass.
Weekly Independent
Circ. 26,702

Thomas Schippers Guest at Symphony

NOV 5 - 1959

Thomas Schippers

Conducts Fourth BSO Program

By ALLAN SLY

The fourth BSO program, conducted by Thomas Schippers, has now been followed by a few days of troubled reflection. Why was this listener (perhaps there were others) left musically unsatisfied? It is disturbing to find oneself unable to share in the rapture of the bravoing patrons, in the general acclaim. It is common knowledge that the performance had a precision, a clarity, a lean alacrity and an objectivity approximating that of the latest stereo tapes. But the evocative powers of music derive from more than these things alone, and last Saturday they seemed unaroused.

The subjective element in an orchestral performance seems always more in evidence when the conductor has attained seniority, when long experience has given rise to wisdom and when understanding has been added to precosity. An older man reflects, hesitates, suggests, persuades; a younger man plunges in, asserts, insists. And perhaps an older listener needs coaxing a bit, is not to be taken by storm.

The new British superhighway was tried out, before its opening, by the racing fraternity, who achieved speeds of 157 miles per hour with evident safety. That is a little like the way Mr. Schippers ran the BSO, as if putting to the test all the apparatus of 1959, including the mechanical refinements of orchestral discipline, the familiarity of today's audiences with refinements of texture (as in the Tchaikowsky Fourth) and kinesthetic self-recognition (as in Barber's Medea sequence for Martha Graham). Also marshalled was today's respect for exhumed episodes from the middle baroque and charitable toleration for the genial excesses of Wagner. These were the factors which contributed to last Saturday's enjoyment. But there were those among us, I submit, who are standing by for the more measured tread, the greater tenderness, the warmer humanity, the spiritual radiance, the deep reflections, the exaltations which in recent years have characterized our week-end transports in Symphony Hall.

For the record, let us gladly acknowledge our gratitude for the Durante concerto; here was the till-now-missing link between the elder Scarlatti and Pergolesi, the instrumental current that fed the reservoir of Neapolitan musical drama, which in time spilled over into the Viennese instrumental classics. It was a valuable quarter of an hour in anyone's book.

Medea's Meditation and Dance of Vengeance, from Samuel Barber's great ballet for Martha Graham, was probably the outstanding portion of the evening. The Meistersinger Prelude was gorgeous, the Tchaikowski breathtaking; but neither attained the dramatic significance inherent in them, for they were too objective, too cold-hearted. To be sure the intellect may govern the heart; but the highest intelligence accepts the sufferings, penalties, redemptions and aspirations of the heart and allows them to show through. That is what we may expect when Dr. Munch returns this week. When so much music springs from the cult of Dionysus, let us not floodlight its exterior and expect Apollo to be gratified. It simply doesn't work out that way.

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY
NOV 15 1959

National Report

Thomas Schippers Appears With Boston Symphony

By Cyrus Durgin

Boston.—Thomas Schippers again has visited Symphony Hall as guest conductor of the Boston Symphony. He brought with him an 18th-century novelty which proved both attractive and interesting: Francesco Durante's F minor Concerto for Strings, No. 1. It is the first of a set of eight edited in 1945 by Adriano Lualdi.

These concerts of Oct. 30 and 31 otherwise consisted of "Medea's Meditation and Dance of Vengeance", a work by Samuel Barber already admired here; the Prelude to Wagner's "Die Meistersinger", and the F minor Symphony by Tchaikovsky.

Mr. Schippers, expert in the opera house pit, has improved as symphonic conductor, though he has a way to go yet before he could be termed a master. For one thing, his sense of tempo is too much on the fast side, and he can allow volume to become coarse texture, as the beginning and the end of both Wagner and Tchaikovsky plainly showed. On the other hand, he managed a superb clarity in those difficult pages of the "Meistersinger" Prelude when the several themes are sounding in counterpoint.

Joseph Silverstein Is Soloist

Joseph Silverstein, young violinist of the Boston Symphony who last spring was the only American-born entrant to win in the Queen Elizabeth of Belgium Competition at Brussels, is greatly gifted. His appearance as soloist at the Boston Symphony concerts of Oct. 16 and 17, in Mozart's D major Concerto (K. 218) and the "Tzigane" by Ravel, was a triumph. His Mozart was clear and neat, unforced and lyrical, tender, poised in technique and style, one of the most pleasing accounts of this work I have ever heard. He was brilliant in the fireworks of "Tzigane". Charles Munch and the orchestra accorded him superlative accompaniment in each case.

For some reason or other, Cuban-born pianist Jorge Bolet had not appeared with the Boston Symphony in this city until Oct. 9 and 10, though he had been a Berkshire Festival soloist at Tanglewood. For his Boston debut, Mr. Bolet performed two works, the new Piano Concerto by John La Montaine, and Franck's Symphonic Variations. La Montaine's piece, which won the 1959 Pulitzer Prize, has already been heard in New York and does not, in my belief, warrant further discussion. The march finale is the best part of it. One may assume that Mr. Bolet did the living composer as much excellent service as I know he did the long-dead Franck.

Mr. Munch is always at his best with Franck. The Symphonic Variations, accordingly, lacked nothing of elegance, style and orchestral efficiency. But with "Le Chasseur Maudit", unheard here in years, Mr. Munch went as if to a general alarm conflagration. The effect was rousing.

Young Conductor Acclaimed For Intelligence and Fire

By Harold Rogers

Thomas Schippers was the idol of the matinee yesterday at Symphony Hall. This is not said to underrate his achievement; his young career has long since carried him to heights that few popular actors of his age have reached. Yet he has the beauty, the fire, the action of youth, and he cracks an emotional whip.

For his second visit as guest conductor of the Boston Symphony (his first being two seasons ago) Mr. Schippers has chosen a program weighted on the side of the warhorses. Young conductors generally know what they can bring off best—or at least they know how to generate the most electricity. There is a wealth of inherent excitement in "Medea's Meditation and Dance of Vengeance" by Samuel Barber, in the rip-snorting Prelude to Wagner's "Die Meistersinger," and in Tchaikovsky's Fourth Symphony.

* * *

The only item that didn't give Mr. Schippers an opportunity to galvanize his listeners was his opening selection, Durante's Concerto for Strings in F minor, No. 1, played for the first time at these concerts. But it offered him a different kind of opportunity, that of plunging beneath the surface of the music to sound to depths of poetic substance. This he did not do —not to the extent that he one day will. In poise, nobility of gesture, and genial aplomb, he appears far beyond his years. In the matter of musical maturity, he has yet some years to go.

His present achievement is nevertheless extraordinary. It's as if he controlled a blazing heart with a cool intelligence. He has a fine ear for textures, those of gossamer in Medea's meditation, those of thistledown in the pizzicato ostinato of Tchaikovsky's Scherzo.

The excitement he stirred in Medea's vengeful dance boiled over into the Wagner Prelude, blazing a splendorous way. But when he came to Tchaikovsky, one could not help recalling what Emile Vuillermoz recently observed after hearing a competition of young conductors at Besançon:

"All these young people showed remarkably fine qualities," he wrote. "But it is impressive to note that in every country in the world, violence, fast tempo, and harshness triumph . . . No flexibility, no grace, no sensibility in these precise, peremptory, pitiless batons! And the reflections of romantic works are entirely unknown to them."

* * *

It is obvious that this dictum does not apply word for word to Mr. Schippers, but some of it does. He whipped the Fourth to a feverish pitch. True, there was a compensation of excitement, but there was a loss of Tchaikovsky's tenderness. Mr. Schippers conducts as if he were in a hurry to get somewhere, whereas he is already there if he would but take the time to look around. We must pause for poignance.

His success, notwithstanding, has been matched only on rare occasions in Symphony Hall. He was the idol of the hour. His listeners applauded, shouted, and adored.

Jewish Advocate - BOSTON, Mass.
Weekly Independent
Circ. 26,702

NOV 5 - 1959

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NEW YORK, N.Y.
SEMI-MONTHLY

NOV 15 1959

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BOSTON, SATURDAY, OCTOBER 31, 1959 Art—Music—Theater Monitor 11

Thomas Schippers Guest at Symphony

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By Harold Rogers

Thomas Schippers was the idol of the matinee yesterday at Symphony Hall. This is not said to underrate his achievement; his young career has long since carried him to heights that few popular actors of his age have reached. Yet he has the beauty, the fire, the action of youth, and he cracks an emotional whip.

For his second visit as guest conductor of the Boston Symphony (his first being two seasons ago) Mr. Schippers has chosen a program weighted on the side of the warhorses. Young conductors generally know what they can bring off best—or at least they know how to generate the most electricity. There is a wealth of inherent excitement in "Medea's Meditation and Dance of Vengeance" by Samuel Barber, in the rip-snorting Prelude to Wagner's "Die Meistersinger," and in Tchaikovsky's Fourth Symphony.

♩ ♩ ♩

The only item that didn't give Mr. Schippers an opportunity to galvanize his listeners was his opening selection, Durante's Concerto for Strings in F minor, No. 1, played for the first time at these concerts. But it offered him a different kind of opportunity, that of plunging beneath the surface of the music to sound to depths of poetic substance. This he did not do —not to the extent that he one day will. In poise, nobility of gesture, and genial aplomb, he appears far beyond his years. In the matter of musical maturity, he has yet some years to go.

His present achievement is nevertheless extraordinary. It's as if he controlled a blazing heart with a cool intelligence. He has a fine ear for textures, those of gossamer in Medea's meditation, those of thistledown in the pizzicato ostinato of Tchaikovsky's Scherzo.

The excitement he stirred in Medea's vengeful dance boiled over into the Wagner Prelude, blazing a splendorous way. But when he came to Tchaikovsky, one could not help recalling what Emile Vuillermoz recently observed after hearing a competition of young conductors at Besançon:

"All these young people showed remarkably fine qualities," he wrote. "But it is impressive to note that in every country in the world, violence, fast tempo, and harshness triumph . . . No flexibility, no grace, no sensibility in these precise, peremptory, pitiless batons! And the reflections of romantic works are entirely unknown to them."

♩ ♩ ♩

It is obvious that this dictum does not apply word for word to Mr. Schippers, but some of it does. He whipped the Fourth to a feverish pitch. True, there was a compensation of excitement, but there was a loss of Tchaikovsky's tenderness. Mr. Schippers conducts as if he were in a hurry to get somewhere, whereas he is already there if he would but take the time to look around. We must pause for poignance.

His success, notwithstanding, has been matched only on rare occasions in Symphony Hall. He was the idol of the hour. His listeners applauded, shouted, and adored.

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INCORRECT PAGINATION

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

OCT 27 1959

On the Symphonic Horizon

Among items of interest on the Boston symphonic scene for the coming month are the following:

Thomas Schippers will appear as guest conductor of the Boston Symphony Hall concerts of Friday afternoon and Saturday evening, Oct. 30-31. His program will include Durante's Concerto in F minor for Strings, No. 1; Samuel Barber's "Medea's Meditation and Dance of Vengeance"; the Prelude to Wagner's "Die Meistersinger," and Tchaikovsky's F minor Symphony.

The 78th annual season of Cambridge concerts by the Boston Symphony will open on Tuesday night, Nov. 3, in Sanders Theater. Charles Munch will conduct Mozart's "Prague" Symphony, two scenes of the suite from Copland's opera "The Tender Land"; and Beethoven's Fifth Symphony.

Isaac Stern will be the featured violin soloist at the Symphony Hall concerts of Nov. 6-7. He will appear with the Boston Symphony in two concertos—Bach's No. 1 in A minor, and Alban Berg's Violin Concerto. Dr. Munch will close with the "Scotch" Symphony by Mendelssohn.

This program will also be presented at the opening Sunday afternoon concert of the season, to be held in Symphony Hall on Nov. 8, and again on Tuesday evening, Nov. 10.

The Vienna Philharmonic, conducted by Herbert Von Karajan, will make its only New England appearance in its current tour when it comes to Symphony Hall Wednesday night, Nov. 18. Herr Von Karajan will conduct Mozart's "Eine kleine Nachtmusik," and Bruckner's Eighth Symphony. Seats are on sale at the box office.

* * *

Dickson Youth Concerts

Youth Concerts to be played in Symphony Hall by members of the Boston Symphony Orchestra will be resumed Saturday morning, Nov. 7, at 11 o'clock, after a lapse of ten years. Harry Ellis Dickson will be conductor and informal commentator. His concerts in similar vein, on a smaller scale, have been popular with youngsters for several seasons at Brookline High School.

In the new venture he will conduct 60 Boston Symphony musicians. His programs are planned for junior and senior high school students. The music will form an introduction to symphonic repertory works, but also will include items showing how composers can write for sheer fun.

There will be three programs, each repeated within a week. The first pair of concerts will be presented on the Saturday mornings of Nov. 7 and 14, from 11 to 12 o'clock. First guest violin soloist will be Isaac Stern. At the repetition, the soloist will be the young orchestra member, Joseph Silverstein, who was the only United States contestant not to be eliminated in the Queen Elisabeth of Belgium International Music Competition last May, in Brussels. The Mendelssohn Concerto will be played both by Mr. Stern and Mr. Silverstein.

One series of the Youth Concerts will be presented Nov. 7, Jan. 9, and March 5. The second series will occur Nov. 14, Jan. 16, and March 12. Tickets will be sold only for each series of three, at three dollars for a series. They are available at the box office at Symphony Hall.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

NOV 2-1959

Series Tomorrow In Cambridge

The 78th annual season of Cambridge concerts by the Boston Symphony Orchestra will open tomorrow at 8:30 p. m. in Sanders Theater. Charles Munch will conduct.

The program will start with Mozart's Symphony No. 38 in D major, "Prague," K. 504. Also included will be two scenes from the Suite from Aaron Copland's opera, "The Tender Land" and Beethoven's Symphony No. 5 in C minor.

Subsequent programs in the series will be Dec. 1, Jan. 5, Feb. 2, March 8 and April 12. Pianist Claude Frank will make his debut with the orchestra at this series, and Ruggiero Ricci, violinist, his first Cambridge appearance.

A few seats remain available for the series. Inquiries should be made at the subscription office, Symphony Hall.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242

NOV 7- 1959

Music

Hundreds Get Preview Of Boston Symphony

By Alfred Burke

LOWELL—The first open rehearsal of the current season of the Boston Symphony orchestra which was presented in Symphony hall, Thursday evening, attracted a capacity audience.

Dr. Charles Munch, musical director, conducted the program and one of the world's most renowned and loved violinists, Isaac Stern, appeared as guest soloist.

The program, as expected, featured literature for the violin and Mr. Stern more than lived up to expectations. Such a wide course to follow as Bach's "Concerto No. 1" (the A minor), and Alban Berg's "Violin Concerto" was the soloist's lot.

Isaac Stern

The Bach opened the program. Aside from the fact that this work is one of the pillars of fine music, it enabled the violinist to realize another top performance with the orchestra. Mr. Stern who was making his 22nd appearance with the group possibly never lived any more satisfying moments than these.

He played with moving effects, making the constant motion of the music superbly in the Bach style. He also enjoyed moments of glowing tonal effects as he changed his pace to more quiet and sustained phrases.

His work was so unaffected, so gracious in approach that one might accept Bach as simple in standing as well as clear in construction. There were even those places when the soloist set a pattern for the ensemble to adopt.

The orchestra was in fine form and the character of the music proved to be structual in pattern. Dr. Munch kept things going with his usual grace and understanding. In keeping with the character of the program, the director selected a few spots here and there to smooth out, but much of this was only an opportunity to enable all parties concerned to think as a unit.

WE ARE FRANK TO admit that the Berg composition was beyond the realm of easy understanding and description. It is a master work, but the listener must experience many hearings before offering an opinion that might be accepted with any degree of authority.

To start with, Berg is a master of producing effects that speak in strains of strangely constructed harmonies and instrumental effects in regards to technique.

The violinist could be heard to advantage during those passages that were so difficult to follow.

At times there were some lovely string passages, such as those that fall to the celli. Again, there was a broadening effect and well rounded expression during the final moments, a spot that the conductor stopped to point out, this resulting in some of the finest listening of the entire evening.

The remaining chairs on the stage were filled for the final composition of the program, Mendelssohn's "Scotch Symphony." The orchestra members joined the conductor and composer in creating a spirit and musical cadance that enabled the group to glow with wonderful tone and feeling.

There are widely styled interpretative effects and cadances in this music, the quiet and rounded melody of the reflective moments enjoyed by the composr, and the quick change whose introduction to the listener never fails to bring him to quick attention.

At times the little rhythms and character of the music, making the symphony's name clear, rounded out as fine a reading of Mendelssohn as one would desire to hear.

In regards to Dr. Munch, it is refreshing to sit through a rehearsal with a conductor whose purpose is to make the music before him live, and proceeds to do so without being affected or drawn out in his suggestions.

American (e)
BOSTON, Mass.
Independent
Circ. 179,169

OCT 13 1959

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

OCT 15 1959

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

OCT 6- 1959

Orchestra Sets Open Rehearsals

The Boston Symphony Orchestra will open seven of its rehearsals to the public during the 1959-60 season.

The dates are Nov. 5, Dec. 10, Jan. 6, Feb. 11, Feb. 25, March 10 and April 13. Season tickets are available at $9. Seats are unreserved. Doors opened at 6:45; and the rehearsal begins at 7:30.

Charles Munch started the series in 1951-52 primarily to give college students of the area a greater oportunity to hear the orchestra. It gives them and the public an opportunity to observe final preparation for the week-end concerts.

Series tickets are available at some colleges and at the box office, through Oct. 29.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242

OCT 24 1959

Music

The open rehearsal series of the Boston Symphony orchestra will open on Thursday evening, Nov. 5. Dr. Charles Munch will direct. For the concerts of Nov. 6-7, Friday and Saturday, Dr. Munch has invited the American violinist Isaac Stern to be guest artist.

Mr. Stern has appeared with the orchestra 21 times since his debut with it in 1948. He was last heard with this orchestra during the past summer when he made three appearances at the Berkshire Festival at Tanglewood.

The violinist will be heard in two concerti: J. S. Bach's "Concerto No. 1 in A Minor" and the "Concerto for Violin and Orchestra" by Alban Berg. Dr. Munch will close the programs with the Scotch Symphony by Mendelssohn.

This program will also be presented on Sunday afternoon, Nov. 8, at the opening of the orchestra's Sunday afternoon series and on Tuesday evening, Nov. 10, as the second program in the Tuesday evening series.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702

NOV 12 1959

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: ISAAC STERN IN BACH, BERG

Probably every great symphony aggregation acquires its own particular favorite among the truly great and outstanding artists of the day, and Isaac Stern easily occupies that position with the Boston Symphony Orchestra. His frequent performances with the orchestra are invariably invested with a warmth, understanding and gemutlichkeit that must be evident even to the most casual listener. When he comes to Boston or to Tanglewood or performs on the road, audience and orchestra invariably settle back for music making of the highest order, and their expectations are always realized.

So it was once again last week-end, when, as he often does here, Mr. Stern played not one but two major works — Bach's A major and Berg's Violin Concertos. Neither of these is the stuff from which adulation for sheer virtuosity springs. The Bach is a severe, direct, marvelously integrated piece whose solo violin part is intimately woven into the orchestral score but leaves the performing artist precious little material with which to display anv fireworks. Consequently, precious few virtuosi deign to deal with masterpieces of such ilk. Mr. Stern, of course, is infinitely above such considerations, and together with Mr. Munch, who here utilized a true chamber orchestra, he rendered a touching and beautifully paced performance.

The Berg Concerto is a large-proportioned, twelve-tone, programmatic work which certainly requires the utmost in effort from performers and listeners. From the very opening bars there is a certain power and grip that is reminiscent of the Wozzeck score. But reminiscence is not equality. The concerto is far more abstract and difficult than Wozzeck, and from the two or three occasions that I have heard it so far in my life I cannot claim more than the earliest beginnings of comprehension. I felt, though, a great desire to know it better. This realization of desire, incidentally, was within easy reach of a true Berg afficionado, for Mr. Stern played these two concertos at the Thursday evening rehearsal, the Friday-Saturday, the Sunday, and the Tuesday series.

Mr. Munch closed the program with a highly individualized reading of Mendelsohn's "Scotch" Symphony. Sometimes a complicated manipulation of the tempi can prove more interesting than irritating, and this was such an occasion. In fact the performance was almost exciting.

This week the Russians are here, and Mr. Munch has diplomatically scheduled a program that includes works by Khrennikov, Amirov, Kabalevsky, who are among the Soviet composers currently visiting the United States.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

OCT 25 1959

MUSIC EVENTS THIS WEEK

Charles Munch has invited American violinist Isaac Stern to be guest artist with the Boston Symphony Orchestra at its concerts on Nov. 6 and 7 (Friday, 2:15; Saturday, 8:30) in Symphony Hall. Mr. Stern will be heard in two concerti: J. S. Bach's Concerto No. 1 in A minor and the Concerto for Violin and Orchestra by Alban Berg. Doctor Munch will close the programs with the Scotch Symphony by Mendelssohn.

This program also will be presented on Sunday afternoon, Nov. 8, at the opening of the Orchestra's Sunday Afternoon Series and on Tuesday evening, Nov. 10, as the second program in the Tuesday Evening Series.

Other concerts in Sunday afternoon series of six programs will be held on Jan. 10, and 31, Feb. 28, March 13 and April 3. Pianist Gary Graffman and Ruggiero Ricci, violinist, will be guest artists in the series. William Steinberg, Music Director of the Pittsburgh Symphony Orchestra, will conduct one program. A few seats remain available for this series; inquiries should be made to the Subscription Office, Symphony Hall.

The 78th annual season of Cambridge concerts by the Boston Symphony Orchestra will open on Nov. 3, Tuesday, at 8:30 p.m. in Sanders Theatre. Charles Munch, who will conduct the opening concert, has announced the following program: Mozart's Symphony No. 38 in D major, "Prague," K. 504; Two Scenes from the Suite from Aaron Copland's opera, "The Tender Land"; and Beethoven's Symphony No. 5 in C minor.

Subsequent programs in this series of six Tuesday evening concerts will be Dec. 1, Jan. 5, Feb. 2, March 8 and April 12. Pianist Claude Frank will make his debut with the Orchestra at a concert in this series and Ruggiero Ricci, violinist, will appear with the Orchestra for the first time in Cambridge. A few seats remain available for the series; inquiries should be made to the Subscription Office, Symphony Hall, Boston.

TODAY

The New York Pro Musica will open the 1959-60 M.I.T. Humanities Series with a concert of medieval, renaissance and baroque music in the Kresge Auditorium at 3 p.m. Noah Greenberg directs the instrumental-choral group. Series tickets at the M.I.T. Music Office.

The Juilliard String Quartet will play at 3:30 p.m. in Jordan Hall, the first chamber music event in this season's B. U. Celebrity Series.

The program:
Beethoven....Quartet in A minor (Op. 132)
Prokofieff....Quartet in B minor (Op. 50)
Walter Piston.....First Quartet
Mendelssohn.....Quartet in A minor
Remaining seats on sale today at 2 p.m.

TUESDAY

Allen Barker, native pianist just returned from a European concert tour, will give a recital in Jordan Hall at 8:30 p.m. Mr. Barker's program includes works by J. S. Bach (Toccata in D Major), Schubert, Beethoven (Sonatas in C-sharp minor and F Major), Schumann and Debussy. Tickets at the box office.

WEDNESDAY

John Harbison will present a program on the music of Vivaldi and Corelli in the "Great Music" Series, at 7:15 p.m., Room 12, B. U., College of Liberal Arts.

The Philadelphia Orchestra with Eugene Ormandy conducting, makes its only Boston appearance this season in Symphony Hall at 8:30 p.m., presented by Aaron Richmond in the B. U. Celebrity Series. The program:
Mozart....Symphony No. 34 in C Major (K. 338)
Rorem.....''The Eagles'' (First Boston Performance)
Prokofieff.....Symphonic Suite, ''The Love for Three Oranges''
Strauss.....Sinfonia Domestica
Remaining tickets at Symphony Hall daily.

BOSTON

■ Activities of the Boston Symphony naturally form the center of the Hub musical season, but there is a lively periphery from which to choose. And one must choose, since any weekend date offers an average of three major concerts, three recitals, and a varying number of musicales.

Isaac Stern gave a distinguished reading of Alban Berg's Violin Concerto, under Charles Munch with the Boston Symphony. Thomas Schippers, mounting the Symphony Hall podium for the second time, was acclaimed for the fire and action of youth.

The pounding (in rhythm, of course) of thousands of feet shook the old Hall the night the Soviet composers came to visit. Three were represented on the program: Amirov, as composer, Kabalevsky, as composer and conductor (Samuel Mayes played his 'Cello Concerto), Khrennikov's new Symphony, his Opus 4, was premiered. It is a nervously energetic work, brilliantly written for a virtuoso orchestra. Shy Shostakovich was brought forth to share the warm applause, as he was one of the delegation touring the U. S.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

NOV 3 - 1959

Isaac Stern In Four Concerts

Violinist Isaac Stern will be soloist with the Boston Symphony Orchestra Friday, Saturday, Sunday and Tuesday in Symphony Hall. This is his 22nd appearance with the orchestra.

Mr. Stern will be heard in two concerti: Bach's Concerto No. 1 in A minor and the Concerto for Violin and Orchestra by Alban Berg. Charles Munch, conducting, will close the concert with Mendelssohn's Scotch Symphony.

The program will be presented Friday afternoon, Saturday night, Sunday afternoon and Tuesday night.

Tuft's Weekly,
Friday, Nov. 6, 1959
PAGE SIX

Tomorrow's Symphony

This concert, the fifth in this series, will be conducted by Dr. Munch in the following program:

Violin Concerto No. 1, in A minor, by J. S. Bach.

Alban Berg's *Concerto for Violin and Orchestra,* is, in my opinion, the most important work to be played at this concert. The concerto, which is in two movements, uses the twelve tone system devised by Schonberg, but in such a way that the solo part seems to "get somewhere," as much twelve tone music does not.

The first movement of the concerto (Andante - allegro) is light and airy, with the grace of a young girl and the freedom of the birds. The second movement (Allegro - adagio) is the opposite of the first; it is death, but it is touchingly beautiful, as though it were a flower wilting, to bloom again in the spring.

Mendelssohn's *3rd Symphony,* in A minor, Op. 56, the "Scottish" symphony, is the last work on the program.

The soloist for the two violin concertos will be Isaac Stern, the well known virtuoso who has often played in Boston.

South Shore
Weekly Mirror
SCITUATE, Mass.
Weekly Ind. Republican
Circ. 4,722

NOV 12 1959

Around The South Shore With Kay

During the intermission at the Boston Symphony Concert last Friday afternoon I noticed that a large percentage of the women viewing the art exhibit in the gallery were wearing suits. This is a terrfic season for suits and there's a style for every figure, with short jackets, ¾ and full length coats, and many lavishly fur trimmed. We discussed the fine performance of violinist Isaac Stern in the opening Bach concerto and the contraversial modern one by Alban Berg which followed.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

NOV 1 - 1959

Music Events This Week

For the Boston Symphony concerts this week, conductor Charles Munch has invited American violinist Isaac Stern to be guest artist Friday afternoon at 2:15 and Saturday evening at 8:30 in Symphony Hall. Mr. Stern will be heard in two concerti: J. S. Bach's Concerto No. 1 in A minor and the Concerto for Violin and Orchestra by Alban Berg. Doctor Munch will close the program with the Scotch Symphony by Mendelssohn.

The same program will open the Orchestra's Sunday Afternoon Series (Nov. 8) and will be repeated as the second program in the Tuesday Evening Series (Nov. 10)

The 78th annual season of the Cambridge concerts by the Boston Symphony Orchestra will open Tuesday evening in Sanders Theatre (see below).

TODAY

Mstislav Rostropovich, world famous Soviet 'cellist, will be presented in recital this afternoon at 3:30 in Jordan Hall, in the Boston University Celebrity Series, with accompanist Alexander Dedukin, piano. Remaining tickets on sale at 2 p.m. The program:
Brahms.....Sonata in F Major, Op. 99
Bach.....Suite No. 5
Hindemith.....First Sonata
Rachmaninoff.....Vocalise
Shaporin.....Scherzo

A concert of Baroque music, featuring Dr. Arthur Loeb with Judith Davidoff (gamba), Donald Leake (Oboe), and Edward Low (Harpsichord), will be presented by the Boston Chapter of the American Recorder Society at 8:30 p.m. at the Boston Center for Adult Education, 5 Commonwealth Avenue.

MONDAY

The Tabard Singers, vocal and instrumental music, Donn Smithers conducting, opens the season for the Cambridge Society for Early Music in Sanders Theater at 8:30 p.m. Works by Schutz, Dowland, Holborne, Gesualdo, Monteverde, Lassus, Purcell, Bennet, and East.

Mery Fraley Johnson, 'cello (guest artist), will be assisted by Rowland Sturges, piano, at the first Faculty concert of the season at the Longy School of Music at 8:30 p.m. Program: Bloch, "The Voice in the Wilderness"; Dohnanyi, Concert-piece in D Major; Honneger, Sonata. The public is invited with charge.

TUESDAY

Charles Munch conducts the Boston Symphony Orchestra in Sanders Theater (Cambridge) at 8:30 p.m. The program:
Mozart.....Symphony No. 38, D Major
Aaron Copland.....Two Scene from the Suite, "Tender Land"
Beethoven.....Symphony No. 5, C minor

Robert Noehren gives a dedicatory recital on the new Schlicker organ at the First Parish, Milton, at 8 p.m.

WEDNESDAY

Max Miller presents a program on Baroque Organ Music for the "Great Music" series, in the Boston University Chapel (735 Commonwealth) at 7:15 p.m.

Stan Kenton and his internationally famous orchestra, Miss June Christy, and the Four Freshmen, in a concert presented by George Wein in Symphony Hall at 8:30 p.m.

A recital of piano music by the New England Conservatory in Jordan Hall at 8:30 p.m. Works by Pouleno, Schumann, Ravel. No tickets required.

SATURDAY

A Youth Concert at Symphony Hall, with members of the Boston Symphony Orchestra, Harry Ellis Dickson, conductor. Isaac Stern is the soloist. The program at 11 a.m. includes movements from symphonies by Beethoven, Tchaikovsky and Brahms; Mozart, Overture to "Figaro"; Shostakovitch, Polka; White, Mosquito Dance; Piston, Circus Parade; and the finale of Mendelssohn's Concerto for Violin and Orchestra.

Josh White, folksinger with guitar, performs in Jordan Hall in the Folklore Concert Series at 8:30 p.m.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702
NOV 12 1959

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: ISAAC STERN IN BACH, BERG

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
OCT 25 1959

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Strauss.....Sinfonia Domestica
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BOSTON Mus. Courier Dec. 7

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620
NOV 3 - 1959

Isaac Stern In Four Concerts

Violinist Isaac Stern will be soloist with the Boston Symphony Orchestra Friday, Saturday, Sunday and Tuesday in Symphony Hall. This is his 22nd appearance with the orchestra.

Mr. Stern will be heard in two concerti: Bach's Concerto No. 1 in A minor and the Concerto for Violin and Orchestra by Alban Berg. Charles Munch, conducting, will close the concert with Mendelssohn's Scotch Symphony.

The program will be presented Friday afternoon, Saturday night, Sunday afternoon and Tuesday night.

Tufts Weekly,
Friday, Nov. 6, 1959
PAGE SIX

Tomorrow's Symphony

This concert, the fifth in this series, will be conducted by Dr. Munch in the following program:

Violin Concerto No. 1, in A minor, by J. S. Bach.

Alban Berg's *Concerto for Violin and Orchestra*, is, in my opinion, the most important work to be played at this concert. The concerto, which is in two movements, uses the twelve tone system devised by Schonberg, but in such a way that the solo part seems to "get somewhere," as much twelve tone music does not.

The first movement of the concerto (Andante - allegro) is light and airy, with the grace of a young girl and the freedom of the birds. The second movement (Allegro - adagio) is the opposite of the first; it is death, but it is touchingly beautiful, as though it were a flower wilting, to bloom again in the spring.

Mendelssohn's *3rd Symphony*, in A minor, Op. 56, the "Scottish" symphony, is the last work on the program.

The soloist for the two violin concertos will be Isaac Stern, the well known virtuoso who has often played in Boston.

South Shore
Weekly Mirror
SCITUATE, Mass.
Weekly Ind. Republican
Circ. 4,722
NOV 12 1959

During the intermission at the Boston Symphony Concert last Friday afternoon I noticed that a large percentage of the women viewing the art exhibit in the gallery were wearing suits. This is a terrific season for suits and there's a style for every figure, with short jackets, ¾ and full length coats, and many lavishly fur trimmed. We discussed the fine performance of violinist Isaac Stern in the opening Bach concerto and the contraversial modern one by Alban Berg which followed.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
NOV 1 - 1959

Music Events This Week

For the Boston Symphony concerts this week, conductor Charles Munch has invited American violinist Isaac Stern to be guest artist Friday afternoon at 2:15 and Saturday evening at 8:30 in Symphony Hall. Mr. Stern will be heard in two concerti: J. S. Bach's Concerto No. 1 in A minor and the Concerto for Violin and Orchestra by Alban Berg. Doctor Munch will close the program with the Scotch Symphony by Mendelssohn.

The same program will open the Orchestra's Sunday Afternoon Series (Nov. 8) and will be repeated as the second program in the Tuesday Evening Series (Nov. 10)

The 78th annual season of the Cambridge concerts by the Boston Symphony Orchestra will open Tuesday evening in Sanders Theatre (see below).

TODAY

Mstislav Rostropovich, world famous Soviet 'cellist, will be presented in recital this afternoon at 3:30 in Jordan Hall, in the Boston University Celebrity Series, with accompanist Alexander Dedjukin, piano. Remaining tickets on sale at 2 p.m. The program:
Brahms.....Sonata in F Major, Op. 99
Bach.....Suite No. 5
Hindemith.....First Sonata
Rachmaninoff.....Vocalise
Shaporin.....Scherzo

A concert of Baroque music, featuring Dr. Arthur Loeb with Judith Davidoff (gamba), Donald Leake (Oboe), and Edward Low (Harpsichord), will be presented by the Boston Chapter of the American Recorder Society at 8 p.m. at the Boston Center for Adult Education, 5 Commonwealth Avenue.

MONDAY

The Yabard Singers, vocal and instrumental music, Donn Smithers conducting, opens the season for the Cambridge Society for Early Music in Sanders Theater at 8:30 p.m. Works by Schutz, Dowland, Holborne, Gesualdo, Monteverde, Lassus, Purcell, Bennet, and East.

Mary Fraley Johnson, 'cello (guest artist), will be assisted by Rowland Sturges, piano, at the first Faculty concert of the season at the Longy School of Music at 8:30 p.m. Program: Bloch, "The Voice in the Wilderness"; Dohnanyi, Concert-piece in D Major; Honneger, Sonata. The public is invited with charge.

TUESDAY

Charles Munch conducts the Boston Symphony Orchestra in Sanders Theater (Cambridge) at 8:30 p.m. The program:
Mozart.....Symphony No. 38, D Major
Aaron Copland.....Two Scenes from the Suite, "Tender Land"
Beethoven.....Symphony No. 5, C minor

Robert Noehren gives a dedicatory recital on the new Schlicker organ at the First Parish, Milton, at 8 p.m.

WEDNESDAY

Max Miller presents a program on Baroque Organ Music for the "Great Music" series, in the Boston University Chapel (735 Commonwealth) at 7:15 p.m.

Stan Kenton and his internationally famous orchestra, Miss June Christy, and the Four Freshmen, in a concert presented by George Wein in Symphony Hall at 8:30 p.m.

A recital of piano music by the New England Conservatory in Jordan Hall at 8:30 p.m. Works by Poulenc, Schumann, Ravel. No tickets required.

SATURDAY

A Youth Concert at Symphony Hall, with members of the Boston Symphony Orchestra, Harry Ellis Dickson, conductor. Isaac Stern is the soloist. The program at 11 a.m. includes movements from symphonies by Beethoven, Tchaikovsky and Brahms; Mozart, Overture to "Figaro"; Shostakovitch, Polka; White, Mosquito Dance; Piston, Circus Parade; and the finale of Mendelssohn's Concerto for Violin and Orchestra.

Josh White, folksinger with guitar, performs in Jordan Hall in the Folklore Concert Series at 8:30 p.m.

Events of Last Week in the World of En

A Resume of Theater, The Screen and Music During Non-Publication

Well, as the feller said, here we are again, after eight days of newspaper non-publication. During that time the minions of the Boston Globe's theater, films and music department maintained their rounds of coverage. Herewith, accordingly, a resume of what went on in the world of entertainment between 9 p.m. Nov. 5, and this morning.

★ ★ ★

By CYRUS DURGIN

The first occasions of major musical importance affected were the Boston Symphony Orchestra concerts of Nov. 6 and 7, at Symphony Hall. Charles Munch conducted and Isaac Stern was soloist in the A minor Violin Concerto, No. 1, of Bach, and the 12-tone system Violin Concerto by Alban Berg. The remaining number was Mendelssohn's "Scotch" Symphony.

Berg's Concerto, beyond any doubt, is among the most remarkable works of the first 50 years of the 20th Century. It had been performed here only once before, by the Boston Symphony, under Koussevitzky, and with Louis Krasner as soloist, in 1937. It is very difficult, and unlike most 12-tone music that I know, is personal, largely unmechanistic, always of extraordinary skill and interest, and often deeply moving. It is, however, very special listening, and requires many hearings to get inside it.

Isaac Stern, that giant among contemporary violinists, played it with extraordinary beauty, and with a sort of expression which derived from a soft and sensuous tone. The Bach Concerto went extremely well, with a very small body of strings (the bass really stood out, as it should), and the "Scotch" Symphony was full of fire and drama.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

OCT 22 1959

Boston Symphony Invites Violinist Isaac Stern To Play

Charles Munch has invited American violinist Isaac Stern to be guest artist with the Boston Symphony Orchestra at its concerts on Novemebr 6 and 7 (Friday, 2:15; Saturday, 8:30) in Symphony Hall. Mr. Stern has appeared with the Orchestra 21 times since his debut with it in 1948. He was last heard with this Orchestra during the past summer when he made three appearances at the Berkshire Festival at Tanglewood.

Mr. Stern will be heard in two concerti: J.S. Bach's Concerto No. 1 in A minor and the Concerto for Violin and Orchestra by Alban Berg. Doctor Munch will close the programs with the Scotch Symphony by Mendelssohn.

This program also will be presented on Sunday afternoon, November 8, at the opening of the Orchestra's Sunday afternoon Series and a Tuesday evening, November 10, as the second program in the Tuesday Evening Series.

Alban Berg's only concerto for Violin and Orchestra was presented by the Orchestra at five concerts in March 1937 when Louis Krasner was soloist in the programs conducted by Serge Koussevitzky. In his historical and descriptive notes for the program book of March 5, 1937, when the concerto was introduced, John N. Burk wrote:

"An accidental circumstance caused Alban Berg to write a concerto. A tragic circumstance conditioned the result and hastened its completion.

"In the spring of 1935, Louis Krasner (the soloist at the performance in Boston) approached Berg in Vienna with a suggestion that he write a violin concerto. The composer did not at first respond to the idea . . . In May there came to him the affecting news of the death in Vienna of a friend to whom he was tenderly devoted, the youthful Manon Gropius, who was the daughter of Gustav Mahler's widow. She had had to suffer torturing pain, and had endured it with great fortitude. The concerto took hold of Berg's imagination as a sort of requiem for Manon.

"The composer, who was in the habit of lingering for years over the details of his intricate scores, now worked under an intensive impulse . . . When six weeks had passed he was able to write to the violinist (Krasner) under date of July 16, 1935: 'Yesterday I brought the composition of the Violin Concerto to its close. If you are perhaps astonished, I am still more so. I have taken increasingly joy in it. I hope, indeed I believe, that this work has come out well.' The manuscript was inscribed 'To the Memory of an Angel.' While he was finishing the last details of the orchestration, a blood infection developed into what proved to be a fatal illness. At about midnight, between December 23 and 24 (1935), Alban Berg died."

lar — Stern Plays the Berg Concerto

Listeners Applaud Soloist, Not Music

By Harold Rogers

It is not surprising that some listeners in Symphony Hall yesterday afternoon had their problems with Alban Berg's Violin Concerto. If it takes 40 years for the public to catch up to a composer—as some musicologists have observed—then we will have to wait until 1975 before audiences will swoon in ecstasy over this recondite work.

No, the audience swooned not one little bit yesterday when Isaac Stern finished playing it—for the first time in Boston, it might be said, in 21 years. There were animated arguments at intermission. One woman dismissed it with a hearty "It's beyond me!" and another said that it was all she could do while listening to keep from running from the hall. There were some stout hearts (in the minority, of course) who indeed admitted that the music spoke to them in some strange, beautiful way; and there was one critic (myself, there being no others owing to the newspaper strike) who is of the opinion that it is a masterful composition.

♪ ♪ ♪

Mr. Stern, too, is a champion of this music, for only two weeks ago he played it with the Cincinnati Symphony Orchestra, Max Rudolf conducting. And he'll doubtless go on playing it whenever he finds a conductor brave enough to program it.

Besides, when compared to what some contemporary music can be these days, the Berg Concerto is easy stuff. It was composed in 1935, long before Karlheinz Stockhausen came along with three orchestras playing three different things at the same time. The mother of the future may put the Berg Concerto on her four-track stereo tape high fidelity phonograph to woo her baby to dreamland. Let's face it, the music starts and ends very much like a lullaby.

Berg inscribed it "To the Memory of an Angel," the angel being Manon Gropius, the young daughter of Walter Gropius and Alma Mahler (the composer's widow). That's why it sings with a sweet and tender sadness; and the few climactic dissonances, I suppose, express the composer's rebellion against death and the demise of one so young.

By and large, however, the exotic orchestral textures are spare and iridescent; occasionally the unearthly voice of an alto saxophone soars above the orchestra; but the solo violin stands out clean, playing up and down its incredible range.

Mr. Stern, as always, played with great security and emotional conviction. He won a personal triumph, as the abundant applause attested; but the applause did not follow on the heels of the concerto—it built with his returns to the stage.

♪ ♪ ♪

He was also applauded for his traversal of Bach's Violin Concerto No. 1 in A minor, the opening selection, though there were times in the Allegro when Mr. Stern and Charles Munch and the members of the Boston Symphony were at odds on matters of tempo.

The clouds that hung over the hall after the Berg were soon whisked away when Dr. Munch returned after the intermission to conduct Mendelssohn's "Scottish" Symphony. The music has an optimism that seemed quite shallow after the depths that Berg had sounded. Into this symphony not even a little rain fell—unless those few agitated passages were due to a few wisps of Scottish mist.

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INCORRECT PAGINATION

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

AUG 9 1959

1817

What Should We Show Mr. K. in This Country?

Here Are Some Suggestions From Massachusetts Men

How Labor and Management Bargain . . . People—Pick Them From Phone Book . . . Only the Exit . . . A Boston Election . . . Justice in Our Courts

By ROBERT E. GLYNN

What would you want Soviet Prime Minister Nikita Khrushchev to see during his visit to this country next month?

The Globe asked that question of a number of prominent citizens during the past few days.

Most of the answers were constructively thought-provoking, a few facetious. Many of those persons interviewed side-stepped the question with "no comment." The remarks of a few others were so salty they could not be printed in this family newspaper.

This is what they said:

★ ★ ★

Boston's Mayor John B. Hynes:
He should make surprise visits to the average working men's homes and see for himself they have TV's, refrigerators and washing machines.

Boston Police Commissioner Leo F. Sullivan:
I want hi mto see we are a peaceful nation and I would like to see him prove that his country really wants peace.

Sen. Maurice A. Donahue (D-Holyoke), majority floor leader in the Senate:
We in Massachusetts—the birthplace of the most successful of all revolutions—have much to display to the head of the U.S.S.R. Here in the Commonwealth's shrines to patriotism, we can provide a showcase of men who revolted against tyranny to secure and continue to possess individual freedom.

Sen. Fred I. Lamson, Malden, Republican floor leader in the Senate.
Khrushchev certainly ought to see our governmental and legislative process — our free, democratic the people—at work. If he form of government by the people—at work. He would carry back a true picture of that to his people, it would be good for them. They would get an insight into the merits and value of self-government as opposed to the type they get from ruthless dictatorship.

Democratic State Senate President John E. Powers:
"I wouldn't allow Khrushchev in the country in the first place. It is an insult to all subjugated people to allow the worst tyrant in all history to come into the country. What do we now say to the people whose hopes we are trying to keep alive. We owe the subjugated people an apology. You cannot convert a man who is dedicated to godless communism."

Hugh Thompson, New England director of A.F.L.-C.I.O.:
I certainly think the most important thing he should see in this democracy is the average working man's home, his family life and his absolute freedom of expression. He would see household appliances and equipment that we consider necessities here, but—from all I've read—are considered luxuries in his country.

Dr. Charles Munch, director, Boston Symphony Orchestra:
The Soviet prime minister must not miss our great American repositories of art, the Museum of Fine Arts in Boston, the Metropolitan Museum in New York and the Library of Congress.
I regret he will be coming to this country between the Summer and Fall musical seasons. Otherwise, we would want him to hear the Boston Symphony and the other great American orchestras in their great concert halls.

HYNES
Visit Workers

DR. MUNCH
See Our Art

KOROL
Visit Our Colleges

WARMER
Read Our Newspapers

DORGAN
Waste of Time

POWERS
Keep Him Out

SULLIVAN
Prove He Wants Peace

LAMSON
Study Our Government

DONAHUE
Witness Our Freedom

GRAY
Visit Our Courts

McDONOUGH
Visit Our Churches

Judge William G. Lynch, Dorchester District Court:
I am sure that if he were to visit any American court of justice he would carry back with him to Russia a better understanding of democracy in action, something which would benefit all of the Russian people and not just a few. He will find the American courts the fairest and finest in the world.

Alex Inkeles, professor of sociology and senior research fellow at Harvard University's Russian Research Center:
We should avoid the danger of seeming to pick only the best things for Khrushchev to see. Possibly he could be taken to a city where there is a complete register of the American population—perhaps Detroit—and be asked to pick any five names at random from a phone book and be taken to see those families in their homes.
Khrushchev seems to be a person who is interested in people. This is one way to make sure he sees them in a true perspective.

U.S. Marshal Ralph W. Gray:
I would show him our Congress and our courts where he would see our freedom of action and the loyalty of our citizens.

Thomas Dorgan, clerk of Suffolk County Superior Court:
The Communist conspiracy for the past 25 years speaks for itself. To invite Khrushchev is a waste of time.
But as long as he is coming here he should come in with clean hands. I mean he should release some of the poor human beings held in the slave labor camps in Siberia and throughout Europe and give the fundamental rights of free speech, free assembly and religious freedom to the people of Russia and her satellites.

Atty. Joseph M. McDonough, Boston:
He should particularly see our religious freedom. Let him attend services in such fine cathedrals and temples as the Catholic St. Patrick's in New York, the Episcopal St. John the Divine in New York and our own Jewish Temple Israel in the Back Bay.

Frank Tredinnick Jr., vice president for development of Tufts University:
I would like to see him appear before our Fletcher School of Law and Diplomacy and see what sort of a school is producing the young men and women who are really going to shape our country's diplomacy of tomorrow.
It would also give him the opportunity to meet the wonderful type of students who make up a small American college.

Richard P. Spater, district sales head of Trans World Airlines:
Having returned to this country only 11 days ago after an absence of 13 years in Europe, I want to see Mr. K. get as big a thrill in seeing the Statue of Liberty as I did.

John Vosoff, Russian-born Cohasset retired businessman:
I want him to see the ordinary way of life in America. That is what he is really interested in. He won't be interested in seeing atom bombs and things like that because Russia is pretty well developed, technologically.
He wants to see our progress and what we really have done for the average person.
He won't be so much interested in seeing our Congress, but rather will be greatly interested in seeing our western farmers and their big mechanical combines.

Alexander G. Korol, research associate in Soviet studies, M.I.T. Center for International Studies:
I think the most important thing to show him is the human side of our resources, since a favorite Russian theme is that the U.S. has a slave economy—that only rich people from Wall Street get the material goods.
He should see for himself that a factory worker who makes automobiles can also have an auto of his own and that a farmer is likely to enjoy a reasonable prosperity.
I hope he will go to one of our great national parks, like Yellowstone, and see the thousands of people enjoying their vacations.
He should also see our colleges and universities and be made to realize that education is available to all young men and women.
Then he might realize we do not have a warlike economy.

Dr. George A. Warmer, vice president of university affairs, Boston University.
Mr. K is undoubtedly aware of our industrial strength and material abundance and the diversity of our people's resources. All this he will confirm as he travels across the United States and need not be emphasized.
I think he should be directly exposed to the developments in our public and higher education, to our approach to metropolitan planning and urban renewal, to labor-management's bargaining process, to our attempt to achieve equality between the races, to our new technique in public administration and to our uncontrolled press and its great work of getting the information to the people.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 43,423

NOV 11 1959

Soviet Composers Due In Boston

BOSTON (UPI) — A touring group of Russian composers was due to arrive today for a four-day visit which will include performance of three of their works by the Boston Symphony Orchestra.

Leader of the group is Dmitri Shostakovich.

Morning Union Leader
MANCHESTER, N. H.
Circ. 48,294
BOSTON EDITION

NOV 11 1959

Morning Union Leader
MANCHESTER, N. H.
Circ. 48,294
BOSTON EDITION

NOV 11 1959

Soviet Composers Reach Hub Today

Special to the UNION LEADER

BOSTON—Five top Soviet composers, including Shostakovitch and Kabalevsky, will arrive at Logan airport today at 11 a. m., for a four-day Boston visit.

Havard University and the New England Conservatory of Music will entertain the delegation.

The composers will participate in the Friday and Saturday concerts of the Boston Symphony orchestra which conductor Charles Munch has arranged in their honor.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

NOV 7 - 1959

Soviet Composers

Dmitri Shostakovitch will head a delegation of Soviet composers at the concert by the Boston Symphony Friday afternoon and Saturday evening, Nov. 13-14, in Symphony Hall. In addition to Mr. Shostakovitch, the group will include Dmitri Kabalevsky, Tikhon Khrennikov, Konstantin Dankevich, Fikret Amirov, and Boris Yarustovsky, music critic and professor at the Moscow State Conservatory.

In their honor Charles Munch will conduct the first performances by the orchestra of Khrennikov's Symphony No. 1, and "Mugams" by Amirov.

Mr. Kabalevsky has been invited to conduct a performance of his Concerto for Cello and Orchestra with Samuel Mayes, first cellist, as soloist. Mr. Mayes was soloist in the American premiere of this concerto in October, 1953.

Dr. Munch has also invited Aaron Copland, as a representative of contemporary American music, to conduct the Orchestral Suite from his opera, "The Tender Land."

Telegram-News (e)
LYNN, Mass.
Democratic
Circ. 20,492

NOV 11 1959

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

NOV 12 1959

Russian Composers To Hear BSO Play Their Music

BOSTON (UPI) — Five Russian composers and a musicologist who arrived here Wednesday will attend rehearsals and performances of the Boston Symphony Orchestra during their five-day visit.

The group includes Dmitri Shostakovich who is the best known of the group to American music lovers. Others were Dmitri Kabalevsky, Tikhon Khrennikov, Konstantin Dankevich and Fikret Amirov, all composers and Boris Yarustovsky, a member of the faculty of the Moscow State Conservatory.

Three of their own works will be presented by the symphony during their stay. The tour was arranged by the State Department under terms of a United States - Russia cultural exchange.

The group will also visit Harvard University and the New England Conservatory of Music and make trips through the Boston area.

Kabalevsky will be guest conductor of his 'Cello Concerto at weekend concerts of the symphony.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
NOV 1 1959

Five Russian Visitors To Hear Own Works

By FRANCIS D. PERKINS

The five Russian composers who are now visiting this country will hear their works played by thr e of our orchestras during the next three weeks. Dmitri Shostakovich will listen to the first American performances of his Cello Concerto in G sharp, Op. 107, in the Philadelphia Orchestra's home program for this Friday afternoon and Saturday night, with his compatriot, Mstislav Rostropovich, as soloist. Tikhon Khrennikov will be represented by his Symphony No. 1 and Dmitri Kabalevsky by his "Colas Breugnon" Overture in these concerts under Eugene Ormandy's leadership.

Mr. Kabalevsky will conduct the Louisville Orchestra in a suite from this opera Wednesday night. The rest of the program, under Robert Whitney's direction, includes Mr. Shostakovich's Piano Concerto, with Eugene List as the soloist, and "Taras Shevchenko," a symphonic poem by another member of the Soviet delegation, Konstantin Dankevich.

In its home concerts of Nov. 13 and 14 and its first Carnegie Hall concert of Wednesday night, Nov. 18, the Boston Symphony plans to present a cello concerto by Mr. Kabalevsky; Mr. Khrennikov's "Much Ado About Nothing" and Fikret Amirov's "Mugams." The Bostonians' opening Brooklyn concert, Friday night, Nov. 20, includes no Russian music, but contemporary composition will be represented by the suite from Aaron Copland's "The Tender Land," with the composer as guest conductor. Charles Munch will complete the Brooklyn program with Mozart's "Prague" Symphony and Beethoven's Symphony No. 5.

In New York, the visiting Soviet composers are expected to attend the Philharmonic's concert next Sunday afternoon.

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Operatic News

Benjamin Britten has begun work on an opera based on Shakespeare's "A Midsummer Night's Dream." This is to be produced at the Aldeburgh Festival in England next year. . . . The "Ring" cycle will be restaged by Wolfgang Wagner at next summer's Bayreuth Festival, with Rudolf Kempe conducting. The schedule also includes "Lohengrin," "Parsifal," "Der Fliegende Hollaender" and "Die Meistersinger". . . . The new Peabody Art Theater will give Rossini's "The Turk in Italy" Dec. 15 and 17 for its first production at the Peabody Conservatory in Baltimore, with Laszlo Halasz conducting. . . . Renato Cellini, artistic director of the New Orleans Opera House Association, will join the conducting staff of La Scala in Milan next June, but this appointment will not interfere with his New Orleans activities.

Gustav Holst's "Savitri" and Bohuslav Martinu's "The Marriage" will be staged by Louisiana State University's opera department in Baton Rouge this Wednesday and Friday under Peter Paul Fuchs' direction. . . . Nicolai Moscona, Metropolitan Opera basso, will sing Mephistopheles in five performances of "Faust" in his native Athens, beginning Nov. 14 in the Olympia Theater, which has been sold out a month in advance.

• • •

Incidentals

The observance of the 200th anniversary of Handel's death is not yet over. Connecticut College will hold festival concerts in New London next Saturday afternoon and evening and Sunday afternoon, and the Dutchess County Philharmonic Society will present "Messiah" in Poughkeepsie's High School Wednesday night under Henry Bloch's direction. . . . For a third successive season, Town Hall will offer a recital award to one of the singers who will be heard in Winifred Cecil's lecture-recital series, "The Joy of Singing," which takes place at 5:30 p. m. on Mondays, Nov. 16 to Dec. 14 and Jan. 4 to Feb. 1. . . . Dr. Howard Hanson, director of the Eastman School of Music in Rochester, has received this year's Hartford Huntington Foundation $5,000 award in honor of his contributions to American music throughout his career. . . . The Philadelphia Orchestra has reported an operating deficit of $234,179 for the 1958-'59 season. All but $823, however, was met by contributions and endowment fund income.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent.
Circ. 61,527

NOV 12 1959

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

NOV 12 1959

Russian Composers Arrive in Boston

BOSTON (AP) — A group of Russian composers led by Dmitri Shostakovich flew into Boston yesterday in continuance of their American tour.

Music of three of the group, Dmitri Kabalevsky, Tikhon Khrennikov, and Fikret Amirov, will be played by the Boston Symphony Orchestra Friday and Saturday.

Kabalevsky's Concerto for Cello and Orchestra with Kabalevsky conducting is on the program.

Others in the group are Konstantin Dankevich and Boris Yarustovsky, the latter music critic and professor at the Moscow State Conservatory.

The visitors were greeted by Boston Symphony ofifcials and two American composers, Walter Piston and Robert Moevs. One of Piston's symphonic works recently was played in Russia by the New York Philharmonic Symphony.

NEW YORK, N.Y.
TIMES
D. 600,318 S. 1,221,337
NOV 3 1959

SOVIET COMPOSERS PLAN BUSY VISITS

Two Trips Here This Month to Include Theatre, Opera, Concerts and Luncheons

Five Soviet composers visiting the United States will be kept busy in New York.

In five days here, divided between two visits, they will attend "My Fair Lady," "The Music Man," concerts of the New York Philharmonic and the Boston Symphony, and "Madame Butterfly" at the Metropolitan Opera.

They also will visit Columbia University and the Juilliard School of Music and be guests at luncheons and receptions sponsored by the Philharmonic, Broadcast Music, Inc., the American Federation of Musicians, the American Society of Composers, Authors and Publishers and the Music Critics Circle of New York. Two of the composers will also be on television.

The visitors are Dmitri Shostakovich, Dmitri Kabalevsky, Tikhon Khrennikov, Fikret Amirov and Konstantin Dankevich. The group also includes Boris Yarustovsky, a musicologist.

On Sunday, the visitors' first full day in New York, Mr. Shostakovich and Mr. Kabalevsky will appear on the Columbia Broadcasting System's television program "Face the Nation" at 12:30 P. M. The entire group will attend the New York Philharmonic's regular Sunday afternoon concert the same day.

On Nov. 18, the Boston Symphony will come to Carnegie Hall to perform works of Mr. Khrennikov, Mr. Amirov and Mr. Kabalevsky. The last-named composer will conduct his 'Cello Concerto.

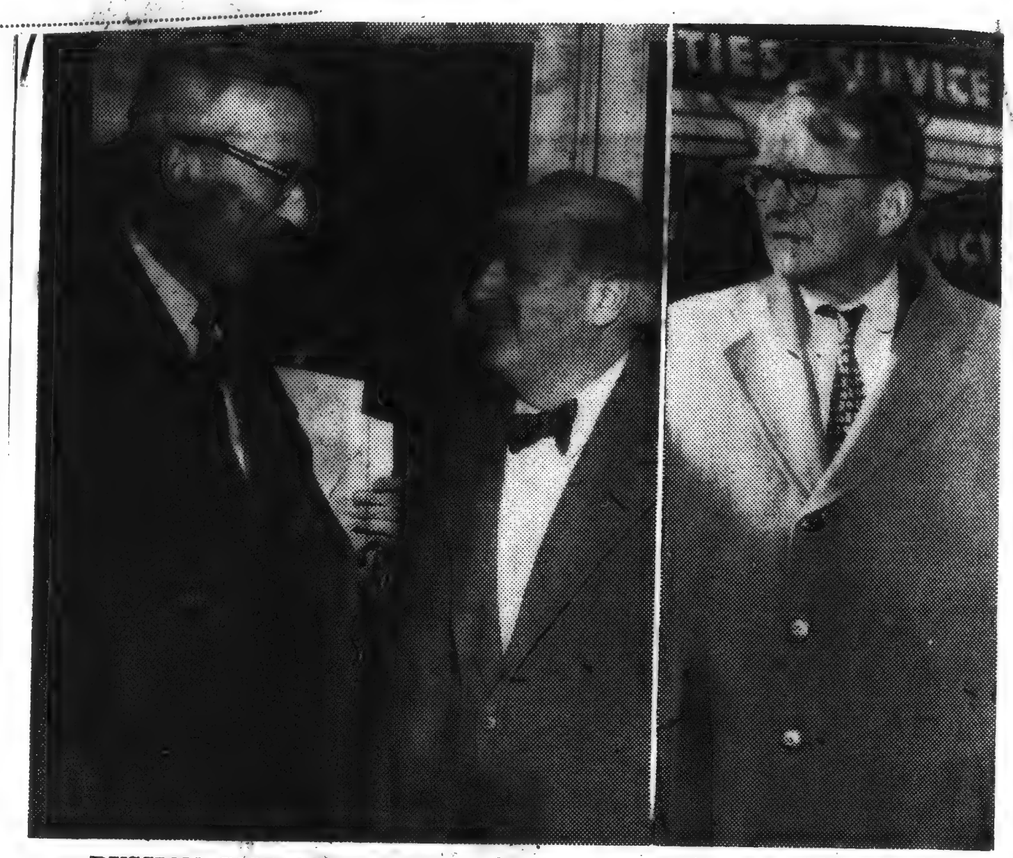
The composers will visit Columbia University next Monday. They will be given a luncheon, meet members of the faculty and music department and tour the school. A visit to the Juilliard School of Music on Nov. 17 will be organized on a similar basis.

The group arrived in New York on Oct. 22 but went directly to Washington, where they remained two days. The rest of October was spent in San Francisco and Los Angeles, and the group is currently at Louisville, Ky.

The composers are scheduled to visit Philadelphia Friday and Saturday, New York from Sunday to Nov. 11 and Boston from Nov. 11 to 15. At that time, they will decide whether to spend the 15th and 16th in Chicago or to return two days early to New York, where they are to remain until the 18th. They will return to Washington for three days before flying home on Nov. 21.

Morning Union Leader
MANCHESTER, N. H.
Circ. 48,294

BOSTON EDITION
11/12/59



RUSSIAN COMPOSER Dmitri Kabalevsky (left) was greeted yesterday at the Logan Airport by Harvard composer Walter Piston, who will be one of his hosts during his Boston visit. At the right, Dmitiri Shostakovich, head of the Russian group. (Staff Photo)

5 Russian Composers Visiting in Boston

Special to the UNION LEADER

BOSTON — Five Russian composers visiting in this city as hosts of Harvard University and the New England Conservatory of Music hope to enjoy their stay here and "have a good time."

This wish was expressed yesterday at Logan International Airport by Dmitri Shostakovich, world-famed composer.

Shostakovich and others were greeted by a large delegation at the airport. Today, the composers will rehearse with the Boston Symphony Orchestra at 10 a.m., have a private luncheon and will be guests at dinner of President James Aliferris of the Conservatory.

Touring Boston with Shostakovich are Dmitri Kabalevsky, Tikhon Khrennikov, Konstantin Dankevich, all composers, and Boris Yarustovsky, music critic and professor at Moscow State Conservatory.

Also traveling with the group which has toured the United States are Russian and United States interpreters and Kenneth Kerst, Russian-speaking aide, U.S. State Department.

Concert Friday

Friday at 2:15 p.m., the group will participate in a concert by the Boston Symphony and will be dinner guests in the evening of Mr. and Mrs. Leonard Burkat.

Saturday, the group will visit Harvard University and take a sightseeing tour in Boston. In the evening, they will again participate in a symphony concert.

They will fly out Sunday, for Chicago.

At the reception yesterday, two exchange students studying at Harvard acted as informal interpreters for the visitors.

They were Alex Kost, student from Leningrad University, and Boris Gontarev, student at Moscow University.

They interpreted for Shostakovich for newsmen as the group alighted from the plane from New York.

Among those present to greet the visitors were Aliferris and Walter Piston, the latter also a prominent American composer and on the faculty at Harvard.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161

NOV 13 1959

Russian Musicians Mingle with Elite Artists in Boston

Boston — (UPI) — Five Russian musicians visited the New England Conservatory of Music and Harvard University today before attending an afternoon concert of the Boston Symphony Orchestra.

The delegation includes famed composer Dmitri Shostakovich, Tikhon Krennikov, Fikret Amirov and Konstantin Dankevich, and Moscow Conservatory musicologist Boris Yarustovsky.

The musicians lunched yesterday with orchestra players, staff members and newsmen.

Tomorrow the Russians attend a youth concert at Symphony Hall and will tour Boston. They fly to New York City Sunday.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 100,462

NOV 12 1959

5 Russian Composers Arrive For Boston Tour

BOSTON (UPI) — Five Russian composers and a musicologist who arrived here Wednesday will attend rehearsals and performances of the Boston Symphony Orchestra during their five day visit.

The group includes Dmitri Shostakovich who is the best known of the group to American music lovers. Others were Dmitri Kabalevsky, Tikhon Khrennikov, Konstantin Dankevich and Fikret Amirov, all composers and Boris Yarustovsky, a member of the faculty of the Moscow State Conservatory.

Three of their own works will be presented by the symphony during their stay. The tour was arranged by the State Department under terms of a United States - Russia cultural exchange.

The group will also visit Harvard University and the New England Conservatory of Music and make trips through the Boston area.

Kabalevsky will be guest conductor of his 'Cello Concerto at weekend concerts of the symphony.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

NOV 12 1959

Red Composers Guests In Boston Of Hub Symphony

Dmitri Shostakovich will head a delegation of Soviet composers present at the Friday and Saturday concerts of the Boston Symphony Orchestra in Symphony Hall.

In addition to Mr. Shostakovich, the group will include Dmitri Kabalevsky, Tikhon Khrennikov, Konstantin Dankevich, Fikret Amirov and Boris Yarustovsky, music critic and professor at the Moscow State Conservatory.

In their honor, Charles Munch will conduct the first performances by the Orchestra of Khrennikov's "Suite from the Incidental Music to Shakespeare's 'Much Ado About Nothing'", and "Mugams" by Amirov. Dmitri Kabelevsky has been invited to conduct a performance of his Concerto for Cello and Orchestra with Samuel Mayes, first cellist of the Boston Symphony Orchestra, as soloist. Mr. Mayes was soloist in the American premiere of this Concerto in October 1953. Doctor Munch has also invited Aaron Copland, as a representative of contemporary American music, to conduct the Orchestra in the Orchestral Suite from his opera, "The Tender Land". The program will conclude with Ravel's "Daphnis et Chloe", (Second Suite) conducted by Doctor Munch.

The Boston Symphony Orchestra was the first American symphony orchestra to perform in the U.S.S.R. In 1956 it gave five concerts in Leningrad and Moscow. Charles Munch and Pierre Monteux conducted the concerts which included works of Paul Creston, Walter Piston, Aaron Copland and Howard Hanson. Several of the Soviet composers who will be present at the Symphony Hall concerts became acquainted with Doctor Munch and the Orchestra members during their Russian visit. When their trip to this country was proposed, Doctor Munch, through the State Department and the American Council on Education, the sponsoring agencies, requested that the Soviet composers visit Boston in order to give Doctor Munch and the Orchestra an opportunity to return the hospitality which had been extended to them in the U.S.S.R. in 1956.

The Orchestra will include the Soviet works when it opens its 74th season of New York concerts at Carnegie Hall on November 18. In addition to a second program at Carnegie Hall on November 21, the Orchestra will be heard in Northampton (16), New Haven (17), Englewood (19) and Brooklyn (20). The next concerts by the Orchestra in Boston will be on November 27-28 when Eugene Ormandy, Music Director of the Philadelphia Orchestra, will be guest here in an exchange with Doctor Munch, who will conduct the concerts of the Philadelphia Orchestra in Philadelphia at the same time.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337

NOV 13 1959

SOVIET GROUP IN BOSTON

Orchestra Members Hosts to Composers on U. S. Tour

Special to The New York Times.

BOSTON, Nov. 12—Members of the Boston Symphony Orchestra were hosts today to a group of visiting Russian composers whose works they will include in this week's concert.

The Russians, on a tour of the United States, arrived yesterday to spend five days in Boston.

This morning the Russians attended a rehearsal of the orchestra at Symphony Hall. At noon the Boston orchestra entertained them at a luncheon. This was in return for hospitality shown the Boston organization on its Soviet tour three years ago.

Saturday night at the regular weekly concert Dmitri Kabalevsky, one of the Russian group, will conduct the orchestra in his own 'cello concerto. The other members of the group are Dmitri Shostakovich, Konstantin Dankevich, Fikret Amirov and Boris Yarustovsky.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 43,423

NOV 13 1959

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 141,391

NOV 13 1959

Russian Musicians Visit Schools in Hub

Boston — (UPI) — Five Russian musicians will visit the New England Conservatory of Music and Harvard University today before attending an afternoon concert of the Boston Symphony Orchestra.

The Russian delegation, which arrived here Wednesday, includes famed composer Dmitri Shostakovich, Tikhon Krennikov, Fikret Amirov and Konstantin Dankevich and Moscow Conservatory Musicologist Boris Yarustovsky.

The musicians lunched in the Symphony Hall lounge yesterday with orchestra players, staff members and newsmen.

Mr. Amirov and Mr. Khrennikov delivered short talks, hailing music as a language of peace surmounting political and geographical barriers.

Mr. Shostakovich did not speak but applauded greetings from Charles Munch conductor of the Boston Symphony.

Tomorrow the Russians attend a youth concert at Symphony Hall and will tour Boston. They fly to New York City Sunday.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

NOV 13 1959

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161

NOV 13 1959

PLAY IT SOFT—Soviet composer Fikret Amirov, left, gestures as he listens to Boston Symphony play one of his compositions at Boston's Symphony Hall rehearsal. With him on U. S. tour are Tikhon Khrennikov, center, and Dmitri Shostakovich, right. — *[UPI Photo.*

Tufts Weekly 11/13

PAGE THREE

Tomorrow's Symphony

by Brooks Lyman

This concert will feature the works of several Russian composers, all of whom will be present at the concert. Also present will be Dmitri Shostakovich, Konstantin Dankovich and Boris Yarustovsky, a professor at the Moscow Conservatory.

The first work is Filkret Amirov's *Kyurdi-Ovshari Mugami,* which is a new work. Although not too familiar to me, if the music is as interesting as the name, we should be well rewarded.

The second work is Aaron Copland's *Suite From the Opera "The Tender Land,"* to be conducted by the composer. After hearing this work, one comes to the conclusion that Copland is not so great a composer as the public thinks. *The Tender Land* is "just more music."

Next is Dmitri Kabelevsky's *Concerto For Cello And Orchestra, Op. 49.* This was composed in 1948-49 and is part of a trilogy of concertos: the violin concerto, opus 48; the cello concerto, opus 49; and the piano concerto, opus 50. In 1953 Samuel Mayes, first cellist of the BSO, introduced the concerto in the U.S. at a concert of the Hartford Symphony. Mayes will be the soloist tomorrow and the orchestra will be conducted by the composer.

The final work will be Tikhon Khrennikov's *Symphony No. 1, Op. 4,* in three movements. Khrennikov began this symphony in 1933 but due to interruptions, did not finish it until 1935. The Symphony is dedicated to Dmitri Shostakovich.

Evening Union Leader
MANCHESTER, N. H.
Circ. 48,294

NOV 12 1959

Mattapan Tribune
BOSTON, Mass.
Weekly Independent
Circ. 3,750

NOV 12 1959

Mercury (e)
MEDFORD, Mass.
Independent
Circ. 7,802

NOV 12 1959

News (e)
MALDEN, Mass.
Independent
Circ. 10,804

NOV 12 1959

South Boston Tribune
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,263

NOV 12 1959

Record (e)
CHELSEA, Mass.
Independent
Circ. [illegible]

NOV 11 1959

Hyde Park Tribune
BOSTON, Mass.
Weekly Independent
Circ. 6,100

NOV 12 1959

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 141,391

NOV 12 1959

Russian Musicians Arrive in Boston

Boston — (UPI) — Five Russian composers and a musicologist, who arrived here yesterday, will attend rehearsals and performances of the Boston Symphony Orchestra during their five-day visit.

The group includes Dmitri Shostakovich, Dmitri Kabalevsky, Tikhon Khrennikov, Konstantin Dankevich and Fikret Amirov, all composers, and Boris Yarustovsky, a member of the faculty of the Moscow State Conservatory.

Three of their works will be presented by the orchestra during their stay. The tour was arranged by the State Department under terms of a United States-Russia cultural exchange program.

The group will also visit Harvard University and the New England Conservatory of Music.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 57,908

NOV 14 1959

Red Composers In Concert With Boston Symphony

Boston— (UPI) —A capacity concert audience loudly acclaimed five visiting Russian composers and their music yesterday.

The most enthusiastic reception was for Dmitri Kabalevsky who conducted his own 'cello concerto after intermission of the regular Friday concert by the Boston Symphony Orchestra.

Kabalevsky, a 6-2 slim man in his 60's, thanked the audience in English and had the orchestra and soloist Samuel Mayes replay the middle section of the concerto.

Also applauded by the Symphony Hall audience were Dmitri Shostakovich, Fikret Amirov, Tikhon Khrennikov and Konstantin Dankevich, who came on stage as a group after the concert.

Charles Munch opened the program with Amirov's suite of folk music titled "Mugams" and concluded with Khrennikov's first symphony. Also on the program was a suite from the American opera, "The Tender Land," conducted by composer Aaron Copland.

The Russians will attend a youth concert this morning, tour Harvard University and Boston and take part in an evening repeat of yesterday's program. They will fly to New York tomorrow.

The Russians are touring America as part of the United States-Soviet Union cultural exchange program.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

NOV 14 1959

Russians Win Boston Cheers At Concert

Cello Soloist BSO Play Rare Encore

BOSTON (UPI) — A capacity concert audience loudly acclaimed five visiting Russian composers and their music Friday.

The most enthusiastic reception was for Dmitri Kabalevsky who conducted his own 'cello concerto after intermission of the regular Friday concert by the Boston Symphony Orchestra.

Rare Encore Played

Kabalevsky, a slender six-footer in his 60's, thanked the audience in English and had the orchestra and soloist Samuel Mayes re-play the middle section of the concerto. It was only the fourth time in the orchestra's 79-year history that an encore was played at a regular concert.

Also applauded by the Symphony Hall audience were Dmitri Shostakovich, Fikret Amirov, Tikhon Khrennikov and Konstantin Dankevich, who came on stage as a group after the concert.

Shostakovich, chairman of the touring group which also included Moscow conservatory musicologist Boris Yarustovsky, was not represented on the program, nor was Dankevich.

Munch Opens Program

Charles Munch opened the program with Amirov's suite of folk music titled "Mugams" and concluded with Khrennikov's first symphony.

The Russians will attend a youth concert Saturday morning, tour Harvard University and Boston and take part in an evening repeat of Friday's program. They will fly to New York Sunday.

The Russians are touring America as part of the United States-Soviet Union cultural exchange program.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

NOV 14 1959

Audience and Orchestra Cheer Soviet Musicians at Symphony

By CYRUS DURGIN

The Boston Symphony Orchestra concert yesterday afternoon was historic, and for this city, unique.

The delegation of six musicians from the U.S.S.R., in the United States upon a cultural exchange visit, were present and were applauded to the echo.

Music by three of them formed the larger part of the program, and at concert's end, all appeared upon the stage.

This was the moment when cordial response from the audience instantly became a true ovation. The listeners stood, applauded and cheered. The ovation went on and on.

First to appear was Tikhon Khrennikov, in appearance not unlike Nikita Khrushchev, but smaller and younger. Khrennikov's First Symphony, new to Boston, had been conducted by Charles Munch as the concert finale.

Next was Fikret Amirov, small, dark, balding, compact in a blue-green suit, whose Kyurdi—Ovshari Mugams had been warmly received when it began the concert.

Then, in order, tall, thin, smiling Dmitri Kabalevsky, who speaks English; Konstantin Dankevich, a huge, florid man from Kiev, and Boris Yarustovsky, Moscow professor and musicologist.

At the last, Dmitri Shostakovich, a small, thin, spectacled nervous man who seemed very shy, was literally pulled by the arm to take his place with the rest. Dankevich beamed, shook his hands together high in the air.

For minutes they stood, smiling Charles Munch in their midst, flanked and backed by the applauding members of the Orchestra.

Presently the Boston musicians burst into that rhythmic applause, clap-clap, clap-clap, which they had learned in Leningrad and Moscow three years ago, and which to the Russians means very special favor, for very special admiration and pleasure.

It had been a very special concert, indeed. So great had been the response to Dmitri Kabalevsky's Cello Concerto, with the solo part magnificently performed by our own Samuel Mayes, that the slow movement had been repeated as encore.

Such a thing had not happened at a Boston Symphony concert since the Friday afternoon of April 12, 1935, when pianist Walter Gieseking, having performed the Rachmaninoff C minor Concerto, sat down again and played a piano solo version of the Richard Strauss song, Serenade.

Kabalevsky, his extraordinarily long hands without a baton, had conducted an admirable performance, from memory, of his own work. It is a fine concerto, displayful of the solo instrument and encouraging it to sing, not heavy or thick in texture, or notably "symphonic" in structure, but pleasant and good music.

The slow movement is a real jewel.

Amirov's suite of orchestrated Kurdish dances and melodies, done with a fine boldness of instrumental color, brought novelty and freshness to the Orchestra's repertory. The folk tunes are simply treated and harmonized and presented like so many beads on a string, not worked into a fancy and complex paraphrase, synthesis or anything of that sort.

Khrennikov Symphony.

The Khrennikov First Symphony, composed when the chairman of the present visiting delegation was a student of 22, reminded me more than a little of the First Symphony of Shostakovich, to whom this one is dedicated. Khrennikov's work is like that of Shostakovich in that it shows so much talent and drive and originality beneath the not unexpected conventionalities of so youthful a score.

The influence here seems fin de siecle, with, I would think surprisingly, a good bit of Rachmaninoff.

We could do to hear this symphony again, and more of Khrennikov and of Amirov, whose part of Russia is scarcely charted upon our musical maps of his country.

Aaron Copland, who represented American music for the occasion, and conducted the suite from his own opera, "The Tender Land," was likewise warmly applauded. The suite takes a little time to get going, but it is unmistakably American, and it builds into a superb climax.

Next week the orchestra will be on tour. Eugene Ormandy and Charles Munch again will exchange their places in Philadelphia and Boston the week following. Ormandy will conduct here Nov. 27 and 28 Strauss' "Don Juan," Messaien's "L'Ascension," new here, Roy Harris' Third Symphony and Brahms' First Symphony.

Union (m)
SPRINGFIELD, Mass.
Circ. 80,581

NOV 14 1959

Red Leads Hub Symphony In First Encore Since 1935

BOSTON (AP)—For the first time in nearly 25 years the Boston Symphony Orchestra acceded to audience demand and gave an encore Friday.

Conducts Own Work

With the composer conducting, the orchestra repeated the slow movement of Dmitri Kabalevsky's cello concerto.

Such a thing had not happened in Symphony Hall since April 12, 1935, when pianist Walter Gieseking performed the Rachmaninoff C Minor Concerto, then sat down again and played a solo version of Richard Strauss' serenade.

Kabalevsky was one of six Soviet musicians who attended the concert during a cultural exchange visit. Music by three of them formed the larger part of the program. All appeared on stage at the concert's end.

Get "True Ovation"

Cyrus Durgin, Boston Globe critic, reported the Russians were "applauded to the echo" and given "a true ovation."

Besides Kabalevsky, the other visitors were Tikhon Khrennikov, Fikret Amirov, Konstantin Dankevich, Boris Yarustovsky and Dmitri Shostakovich.

Amirov's suite of Kurdish dances and melodies began the concert and Khrennikov's First Symphony, conducted by the orchestra's music director, Charles Munch, closed the program.

Aaron Copland represented American music, conducting the suite from his opera "The Tender Land."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

NOV 14 1959

Russians Triumph at Symphony, Encore Shatters Long Precedent

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the sixth program of the 79th season yesterday afternoon in Symphony Hall. Samuel Mayes, 'cello, was the soloist. Aaron Copland and Dmitri Kabalevsky were the guest conductors. The program will be repeated tonight at 8:30:

Kyurdi—Ovshari Mugami ..... Amirov
Orchestral Suite from the opera, "The Tender Land" ..... Copland
Concerto for 'Cello and Orchestra, Op. 49 ..... Kabalevsky
Symphony No. 1, Op. 4 .... Khrennikov

By ROBERT TAYLOR

The spirit of Camp David hovered benignly over Symphony Hall yesterday afternoon, and the appearance of the dove of peace was hailed by the most tumultuous response since the retirement of Serge Koussevitzky. This was one of the truly memorable concerts in the Symphony's history of 79 years, though not for purely musical reasons. Musically it was fortunate Mr. K. was along.

Mr. K. in this context is Dmitri Kabalevsky, one of the six Russian composers being honored by the Symphony. Conducting his own 'cello concerto, with Samuel Mayes in a magnificent performance in the soloist's role, he provided the highlight of what turned out to be a generally lackluster offering of Soviet and American works.

But the concert had overtones other than musical. It was an homage to music in the Soviet Union. It was a return gesture for the hospitality tendered the Symphony in 1956 during its Moscow visit. It was an example of the creative aspects of a Soviet-American cultural exchange—and everyone responded in kind.

For instance, the audience heard an encore, the fifth in the entire history of the Boston Symphony, as lean, tall and angular composer Kabalevsky repeated the expressive largo movement of his concerto after the Russian fashion. There were cheers from the balcony as Fikret Amirov, dressed in a peat-green suit, rose to acknowledge applause for his opening composition. At one point Mr. Kabalevsky embraced Richard Burgin, the Symphony's concertmaster; and at the close there was literally pandemonium.

Five of the Russian artists had been brought to the conductor's stand where, bowing and smiling, they flanked Charles Munch and an audience wildly applauding on its feet. One of the Soviets, an operatic composer, Konstantin Dankevitch, a burly, barrel-chested man, had clenched his hands and was waving them cordially in a gesture ordinarily associated with the prize ring here. Then, after some hesitation, Dmitri Shostakovitch, head of the delegation, appeared, and the audience shouted itself hoarse while the Soviets and Americans mingled in a blitzkrieg of enthusiasm. The scene was not one that could be easily forgotten.

If I have spent some time describing the repertorial aspects of this concert, it is because the mood and atmosphere were so important and contributed so much to the aura of excitement. From a musical point of view, the program indicated that both Russia and America may have composers of commendable talent; but I heard only one individual voice, that of Kabalevsky.

The opening portion of the program was given over to Amirov (Russian and Copland (American) in works that draw inspiration from folk sources. Mr. Amirov's Caucasian dances are pretty music, pleasant, bland and somewhat superficial; they project a folk spirit in a frame of 19th century harmony; and I found them rather insipid. Mr. Copland, who conducted his Suite from "The Tender Land" most ably, has also produced a neo-folk fantasia on American themes which is pretty music, bland and somewhat superficial, projecting a folk spirit in a frame of contemporary impressionism; and I found it rather insipid.

After this, it was a pleasure to encounter Mr. Kabalevsky's concerto, a work of surpassing loveliness, making no pretenses to profundity, and containing a fresh, lyric and meditative spirit, perfectly sustained throughout. It is apparently dedicated "To Soviet Youth," but needs no programmatic underspinning. I was particularly reminded of Borodin's writing for strings in the concerto; and often was held by the pure entrancing clarity of its melodic structure.

The pizzicati passages, the duet between 'cello and bassoon, the formal balance between every part of the work declare a musical imagination of the first order. Mr. Kabalevsky conducted with a sensitive and refined delicacy; and Samuel Mayes, whose tone and conceptions have never been more glowing, rendered an account that was worthy of the ranking virtuosi of his instrument, a big, vibrant and yet poignant interpretation.

Perhaps Tikhon Khrennikov's First Symphony might have seemed more stirring in 1935 when it was written, but after the Kabalevsky Concerto and the intervening years of Shostakovitch, it struck me as a literal and robust form of social realism, full of powerful sonorities and harsh exhortations to exceed one's production output.

It was the most determinedly "Soviet" of all the works on the program. Mr. Khrennikov handles his orchestral materials with skill, but the symphony as a whole clamors with a hard, brassy energy that seems to me contrived rather than springing from the compulsions of a personal aesthetic. Still, it was interesting to hear such a work, as indeed, to encounter Mr. Khrennikov's compatriots, all too neglected here.

Next week the orchestra will be on tour. On Nov. 27-28 Eugene Ormandy as guest conductor will offer the local premiere of Messiaen's "L'Ascension" Meditations; Roy Harris's Third Symphony, Strauss's "Don Juan," and Brahm's First Symphony.

INCORRECT PAGINATION

Monitor 11/14/59

Soviet Composers in Boston Visit

By Harold Rogers
Boston

A détente was never required between the Russians and Americans in the realm of music. Americans have always responded warmly to Russian music, even during the coolest days of the cold war. New works by Prokofiev, Khatchaturian, and Shostakovitch were played in the United States almost immediately after their composition. Soviet music was readily exported at a time when hardly anything else came forth from the U.S.S.R.

What the Russians have heard of American music during this same period is not easily determined, since American music was alleged to be a manifestation of "formalistic distortions and anti-democratic tendencies." But the ice, we hope, has melted with the present cultural exchange. Last year Roger Sessions, Ulysses Kay, Roy Harris, and Peter Mennin were invited by the Soviets to visit their nation; and this year the United States State Department has returned the compliment: Dmitri Shostakovitch, Konstantin Dankevitch, Fikret Amirov, Tikhon Khrennikov, and Dmitri Kabalevsky are now completing a tour of the United States.

A Clearer Understanding

With the exchange of these people comes the exchange of their music; and though Americans are learning little about the idioms of contemporary Russian music that they didn't already know, it is to be hoped that the Russians are learning that American music, by and large, is not Simon pure atonalism.

This week the Russian delegation has been entertained mainly by the Boston Symphony Orchestra. Charles Munch, the orchestra's conductor, assembled a program of Soviet and American works that proved to be the most exciting event thus far this season.

Dr. Munch conducted two first performances for Boston—Amirov's "Kyurdi-Oyshari Mugami," and Khrennikov's Symphony No. 1, Op. 4. Mr. Kabalevsky directed his own Cello Concerto; and Aaron Copland provided an interesting American contrast by conducting the suite from his opera "The Tender Land."

Music and Its Makers

Such a program may look like patchwork on paper, but it was nothing of the kind. There was not only the music; there were the personalities involved in the music, plus Mr. Shostakovitch himself, the greatest living Soviet composer. He was unfortunately not represented on the program, but his music is familiar to us. It was more important for us to hear the Amirov and the Khrennikov.

Mr. Amirov's "Mugami," an episodic dance suite played without break, follows more in the Rimsky-Korsakov tradition than in the more recent line built by Prokofiev and Shostakovitch. Its effects are often as obvious as Gershwin or as subtle as Satie, but the music makes its main appeal through an undercurrent of deep emotion beneath the more theatrical rhythms and melismatic melodies. The composer was duly applauded by the audience.

Mr. Copland then came forward to give us an expansive reading of his "Tender Land" music, bringing his eloquent grass-roots melodies and countermelodies to a radiant climax and a contemplative close. He, too, won his share of acclaim.

Mr. Kabalevsky — tall, lean, debonaire — was fortunate in having Samuel Mayes as soloist for his Cello Concerto. It will be recalled that Mr. Mayes introduced this work to Boston in 1953, and his traversal under Mr. Kabalevsky's direction was close to superlative—aristocratic and lyrical, with a buoyant tone and tapered phrases.

The work itself is pleasant, melodic, and not particularly memorable save for its extraordinary Largo, doubtless among the loveliest melodies ever turned out for the cello. The listeners' response was such that Mr. Kabalevsky played it again. This was the fourth orchestral encore, it may be reported, that has been given in the 79 years of the Boston Symphony.

Mr. Khrennikov wrote his Symphony No. 1 when he was 22 and dedicated it to Shostakovitch. The obeisance is clear, yet it is nonetheless an appealing work. Dr. Munch gave it an electric, if occasionally blurred, performance. The response was ecstatic, but it was still nothing compared to the flood of friendly feeling that welled up within the applause when the Russians filed on stage, followed, after some urging, by Dmitri Shostakovitch.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,527
NOV 14 1959

Boston Symphony Audience Applauds Soviet Musicians

BOSTON, Nov. 14 (UPI)—Five Russian musicians, who last night were loudly applauded by a capacity concert audience, will attend a youth concert today and take part again tonight in the performance by the Boston Symphony Orchestra. The Russians will also tour Boston and Harvard University today in between the concerts. They fly to New York tomorrow.

The most enthusiastic reception last night was for Dmitri Kabalevsky, who conducted his own cello concerto after intermission of the regular concert by the symphony.

Kabalevsky thanked the audience in English and asked the orchestra and soloist Samuel Mayes to replay the middle section of the concerto. It was only the fourth time in the orchestra's 79-year history that an encore was played at a regular concert.

Also loudly applauded by the Symphony Hall audience were Dmitri Shostakovich, Fikret Amirov, Tikhon Khrennikov and Konstantin Dankevich. They appeared on stage as a group after the concert.

Shostakovich, chairman of the touring group which also includes Moscow Conservatory musicologist Boris Yarustovsky, was not represented on the program, nor was Dankevich.

Charles Munch, symphony conductor, opened the program with Amirov's suit of folk music titled "Magams" and concluded with Khrennikov's 1st Symphony. Also on the program was a suite from the American opera, "The Tender Land," conducted by composer Aaron Copland.

NEWS FROM

FOR IMMEDIATE RELEASE

Dmitri Shostakovich and several of his colleagues from the USSR will hear the New England Conservatory's Symphony Orchestra concert in Jordan Hall this Thursday, November 12. Included in the group are Dmitri Kabalevsky, Tikhon Khrennikov, Konstantin Dankevich, Fikret Amirov and Boris Yarustovsky. The delegation is on a month's tour of the United States, details of which have been arranged by the State Department and the American Council on Education. Prior to the concert the Soviet musicians will be entertained at a Conservatory dinner. The Conservatory will present a special assembly program for the visitors on Friday morning at 10:00 in Jordan Hall. A tour of the school's building and facilities is also planned.

Harvard University, the New England Conservatory and the Boston Symphony Orchestra are the hosts for the Russians' five-day stay in Boston.

The program by the orchestra, under James Dixon's direction, includes Schubert's Fifth Symphony, "Music For A Concert" by Richard Hervig, the "Enigma Variations" of Elgar and the "Concerto in A major" for piano and orchestra by Mozart. Howard Goding, Chairman of the Conservatory Piano Department, will be the soloist. Tickets without charge are available at the Jordan Hall Box Office.

Call the Public Liaison Office for further information: KEnmore 6-8660, Extension 28.

INCORRECT PAGINATION

Monitor 11/14/59

Soviet Composers in Boston Visit

By Harold Rogers

Boston

A détente was never required between the Russians and Americans in the realm of music. Americans have always responded warmly to Russian music, even during the coolest days of the cold war. New works by Prokofiev, Khatchaturian, and Shostakovitch were played in the United States almost immediately after their composition. Soviet music was readily exported at a time when hardly anything else came forth from the U.S.S.R.

What the Russians have heard of American music during this same period is not easily determined, since American music was alleged to be a manifestation of "formalistic distortions and anti-democratic tendencies." But the ice, we hope, has melted with the present cultural exchange. Last year Roger Sessions, Ulysses Kay, Roy Harris, and Peter Mennin were invited by the Soviets to visit their nation; and this year the United States State Department has returned the compliment: Dmitri Shostakovitch, Konstantin Dankevitch, Fikret Amirov, Tikhon Khrennikov, and Dmitri Kabalevsky are now completing a tour of the United States.

A Clearer Understanding

With the exchange of these people comes the exchange of their music; and though Americans are learning little about the idioms of contemporary Russian music that they didn't already know, it is to be hoped that the Russians are learning that American music, by and large, is not Simon pure atonalism.

This week the Russian delegation has been entertained mainly by the Boston Symphony Orchestra, Charles Munch, the orchestra's conductor, assembled a program of Soviet and American works that proved to be the most exciting event thus far this season.

Dr. Munch conducted two first performances for Boston—Amirov's "Kyurdi-Ovshari Mugami," and Khrennikov's Symphony No. 1, Op. 4. Mr. Kabalevsky directed his own Cello Concerto; and Aaron Copland provided an interesting American contrast by conducting the suite from his opera "The Tender Land."

Music and Its Makers

Such a program may look like patchwork on paper, but it was nothing of the kind. There was not only the music; there were the personalities involved in the music, plus Mr. Shostakovitch himself, the greatest living Soviet composer. He was unfortunately not represented on the program, but his music is familiar to us. It was more important for us to hear the Amirov and the Khrennikov.

Mr. Amirov's "Mugami," an episodic dance suite played without break, follows more in the Rimsky-Korsakov tradition than in the more recent line built by Prokofiev and Shostakovitch. Its effects are often as obvious as Gershwin or as subtle as Satie, but the music makes its main appeal through an undercurrent of deep emotion beneath the more theatrical rhythms and melismatic melodies. The composer was duly applauded by the audience.

Mr. Copland then came forward to give us an expansive reading of his "Tender Land" music, bringing his eloquent grass-roots melodies and countermelodies to a radiant climax and a contemplative close. He, too, won his share of acclaim.

Mr. Kabalevsky — tall, lean, debonaire — was fortunate in having Samuel Mayes as soloist for his Cello Concerto. It will be recalled that Mr. Mayes introduced this work to Boston in 1953, and his traversal under Mr. Kabalevsky's direction was close to superlative—aristocratic and lyrical, with a buoyant tone and tapered phrases.

The work itself is pleasant, melodic, and not particularly memorable save for its extraordinary Largo, doubtless among the loveliest melodies ever turned out for the cello. The listeners' response was such that Mr. Kabalevsky played it again. This was the fourth orchestral encore, it may be reported, that has been given in the 79 years of the Boston Symphony.

Mr. Khrennikov wrote his Symphony No. 1 when he was 22 and dedicated it to Shostakovitch. The obeisance is clear, yet it is nonetheless an appealing work. Dr. Munch gave it an electric, if occasionally blurred, performance. The response was ecstatic, but it was still nothing compared to the flood of friendly feeling that welled up within the applause when the Russians filed on stage, followed, after some urging, by Dmitri Shostakovitch.

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,527
NOV 14 1959

Boston Symphony Audience Applauds Soviet Musicians

BOSTON, Nov. 14 (UPI)—Five Russian musicians, who last night were loudly applauded by a capacity concert audience, will attend a youth concert today and take part again tonight in the performance by the Boston Symphony Orchestra. The Russians will also tour Boston and Harvard University today in between the concerts. They fly to New York tomorrow.

The most enthusiastic reception last night was for Dmitri Kabalevsky, who conducted his own cello concerto after intermission of the regular concert by the symphony.

Kabalevsky thanked the audience in English and asked the orchestra and soloist Samuel Mayes to replay the middle section of the concerto. It was only the fourth time in the orchestra's 79-year history that an encore was played at a regular concert.

Also loudly applauded by the Symphony Hall audience were Dmitri Shostakovich, Fikret Amirov, Tikhon Khrennikov and Konstantin Dankevich. They appeared on stage as a group after the concert.

Shostakovich, chairman of the touring group which also includes Moscow Conservatory musicologist Boris Yarustovsky, was not represented on the program, nor was Dankevich.

Charles Munch, symphony conductor, opened the program with Amirov's suit of folk music titled "Mugams" and concluded with Khrennikov's 1st Symphony. Also on the program was a suite from the American opera, "The Tender Land," conducted by composer Aaron Copland.

Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 31,775
NOV 14 1959

BOSTON SYMPHONY PLAYS AN ENCORE

BOSTON (AP) — For the first time in nearly 25 years the Boston Symphony Orchestra acceded to audience demand and gave an encore Friday.

With the composer conducting, the orchestra repeated the slow movement of Dmitri Kabalevsky's cello concerto.

Such a thing had not happened in Symphony Hall since April 12, 1935 when pianist Walter Gieseking performed the Rachmaninoff C. minor concerto, then sat down again and played a solo version of Richard Strauss' Serenade.

Kabalevsky was one of six Soviet musicians who attended the concert during a cultural exchange visit. Music by three of them formed the larger part of the program. All appeared on stage at the concert's end.

Cyrus Durgin, Boston Globe critic, reported the Russians were "applauded to the echo" and given a true ovation."

STAATS-ZEITUNG & HEROLD 11-15-59

Khrennikov dirigiert eigenes Werk:

Die Sowjet-Komponisten nehmen an Konzert der Bostoner teil

Wenn am kommenden Mittwoch das Bostoner Symphonie-Orchester unter Leitung von Charles Munch sein erstes Carnegie-Hall-Konzert dieser Saison gibt, werden sich — wie immer — eine große Zahl prominenter Gäste in dem Haus befinden, u. a. auch die Delegation der Sowjet-Komponisten, die im Rahmen des amerikanisch-russischen Kulturaustauschprogramms gegenwärtig eine ausgedehnte Informationsreise durch die Vereinigten Staaten unternimmt.

Daß die Sowjet-Delegation, die unter Führung Dimitri Shostakovichs steht, ihre Reise durch die US unterbricht, um dem New Yorker Eröffnungs-Konzert der Bostoner Symphoniker beizuwohnen, hat zwei wichtige und stichhaltige Gründe. Einmal wollen die Gäste Charles Munch und sein Orchester ehren, das im Jahre 1956 das erste der großen amerikanischen Orchester war, das die Sowjetunion besuchte, in fünf phänomenal erfolgreichen Konzerten in Moskau und Leningrad die Werke Walter Pistons, Paul Crestons, Aaron Coplands und Howard Hansons für das russische Musikpublikum interpretierte, und den Kulturaustausch zwischen den Vereinigten Staaten und der USSR den dringend benötigten Anstoß gab. Der zweite Grund liegt in der Programmgestaltung. Wie seinerzeit die Musik amrikanischer Komponisten auf den Programmen der Konzerte der Bostoner Symphoniker in Moskau und Leningrad standen, hat Munch nun die Gelegenheit des Besuchs der Sowjet-Komponisten wahrgenommen, eine Reihe von hier bisher unbekannten oder wenig gespielten Werken aus ihrer Feder in sein erstes Carnegie-Hall-Konzert aufzunehmen.

So wird er u. a. eine wichtige Komposition Tikhon Khrennikovs, die Suite aus der Zwischenaktsmusik für Shakespeares "Viel Lärm um Nichts" in ihrer ersten amerikanischen Aufführung und Fikret Amirovs kurze symphonische Arbeit "Mugams" dirigieren. Beide Komponisten sind Mitglieder der Sowjet-Delegation und werden — mit Shostakovich, Konstantin Donkewich und dem Moskauer Musikkritiker Boris Yarustovsky — am Mittwoch in der Carnegie Hall anwesend sein.

Außer diesen Werken hat Munch das "Konzert für Cello und Orchester" (op. 49) von Dmitri Kabelevsky angesetzt und den Komponisten, der der Gruppe der Gäste ebenfalls angeschlossen ist, gebeten, die Leitung dieses Werks zu übernehmen. Solist in dieser Komposition wird der gleiche Künstler sein, der es in der amerikanischen Erstaufführung — im Jahre 1953 — interpretierte: der erste Cellist der Bostoner, Samuel Mayes.

*

Den größten Teil des verbleibenden Programms hat Charles Munch einem seiner Freunde gewidmet: dem Komponisten Martinu, der 68jährig im August in der Schweiz verstorben ist. Seine Komposition "Parabeln", die er Charles Munch widmete, wird den zweiten Teil des Programms einleiten, das dann mit Ravels "Daphnis et Chloe" beendet werden wird.

est.

VARIETY
NEW YORK, N.Y.
WEEKLY

NOV 18 1959

Hub's Li'l Old Ladies At Symph Mad With Glee For Russian Virtuosi

Boston, Nov. 17.

The six Russian composers visiting Boston shattered precedent at the Friday (13) Symphony nabbing a 15-min. ovation, biggest in the entire history of the Boston Symphony.

Audience heard an encore, the fifth in the Symphony's 79 years, as Kabalevsky repeated the expressive largo movement of his concerto after the Russian fashion.

Five of the visiting Russian artists had been brought to the conductor's stand where they flanked Charles Munch and the applauding and standing audience. Then, Dmitri Shostakovitch, head of the delegation appeared, and the audience shouted itself hoarse while the Soviets and Americans mingled enthusiastically.

The usually staid and decorous audience stamped its collective feet, pounded, whistled and shouted. The scene of the Boston "little old ladies" of the Friday Symphonies stamping their feet in enthusiasm was one that could not be easily forgotten.

The Russian composers beat out all the guest artists ever appearing in the 15-minute ovation. Previously Danny Kaye had received one of the biggest ovations in his guest conducting at the pension fund concert three years ago.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,699

NOV 15 1959

Hub Youths Hail Red Composers

Boston —(AP)— Two Russian composers were mobbed yesterday by young American admirers at a Symphony Hall youth concert.

Dmitri Shostakovitch and Dmitri Kabalevsky were greeted by wave after wave of applause when introduced to the audience of 2,500. The Russian pair were seated in the audience when spotted by conductor Harry Ellis Dickson and asked to stand up.

Excerpts from a Shostakovitch ballet were played. Friday night the Boston Symphony played Kabalevsky's cello concerto.

When the Russian pair tried to leave at the finish of yesterday's concert they were so swarmed over by autograph seekers that attendants finally had to clear a path.

Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 92,447

NOV 22 1959

Wolfgang Schneiderhan

U. S. Orchestras Offer Works Of Touring Soviets

NEW YORK (UPI) — In its first New York concert of the season the Boston Symphony pointedly reminded the audience that it, after all, was the first American orchestra to concertize in Russia and so had prior claims on Soviet musical hearts.

Musical New York has been glowing in the cultural achievements of its own New York Philharmonic behind the iron curtain only this fall. But the Bostonians gave five concerts in Leningrad and Moscow in 1956, playing the works of four American composers.

So far its first Carnegie Hall appearance this year, it went its American rivals one better in being musically pally with the four leading Russian composers who are in the U.S. on a cultural tour. Its announced program was revised to make it almost entirely a program of those composers' music.

Dmitri Kabalevsky, conducted his own Cello Concerto, with Samuel Mayes, the orchestra's top cellist, as soloist. Charles Munch, the orchestra's music director and conductor, presided over playings of Fikret Amirov's "Mugams" and of Tikhon Khrennikov's first symphony. Those composers were in the box of honor.

There was only one other piece on the program, "The Parables" of Bohuslav Martinu, who died in Switzerland Aug. 29 and who was a long-term intimate of Munch. Indeed, "The Parables" was dedicated to him.

First appearance of the Soviet composers at an American concert was in Philadelphia a few weeks ago when the Philadelphia Orchestra gave the first American performance of a new cello concerto of Dmitri Shostakovich.

As the living Russian composer best known to Americans, he is the member of the delegation of the most interest to audiences. He and his compatriots later were honored guests at concerts of the New York Philharmonic and of the Bostonians in their home hall in Boston.

There definitely is showmanship in presenting symphony orchestras. The Pittsburgh Symphony also exhibited some of it in its annual concert in Carnegie Hall, with William Steinberg conducting. The program was built around a large piece which Paul Hindemith not only composed especially for the orchestra but also named "Pittsburgh Symphony." And, of course, there was a piece New York audiences had never heard before. It was "Due Expressioni for Orchestra" by Luigi Nono.

There is sentiment, too. In Philadelphia, Guiomar Novaes was soloist with the Philadelphia Orchestra in a Mozart piano concerto and in the piano-orchestra fantasy, "Momoprecoce," of Heitor Villa-Lobos. Her first solo appearance with the orchestra was in 1917, when she was a young woman of 22. Now she is rich in honors, fame, and profound musicality as well as in years.

The brilliant boyish conductor Thomas Schippers has had a two-week tenure as guest conductor of the New York Philharmonic. Youth's free and imaginative hand has been evident in his programming. He contrasted a piece of the contemporary Samuel Barber against one of the obscure 18th century Italian Francesco Durante, and a symphony of Beethoven against the symphonic poem, "Don Juan," of that erstwhile revolutionary composer, Richard Strauss.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002

NOV 19 1959

MUSIC

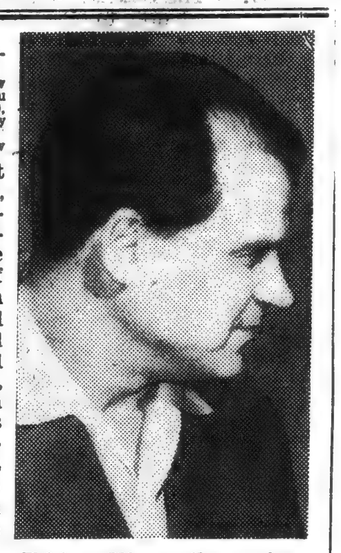
PAUL HENRY LANG

Boston Symphony Orchestra

CARNEGIE HALL

Conductor, Charles Munch; soloist, Samuel Mayes, cellist. The program:

Kyurdi-Ovshari Mugami ..... Amirov
"The Parables" ..... Martinu
Concerto for Cello and Orchestra, Op. 49, ... Kabalevsky
(conducted by the composer)
Symphony No. 1, Op. 4 ..... Khrennikov



Tikhon Khrennikov, whose Symphony No. 1 was played last night.

The season's opening concert by the Boston Symphony, played last night under the direction of Charles Munch, devoted the greater part of the program to music by some of the five Russian composers on a visit to this country. We heard a dance suite by Fikret Dzhamil Amirov, a concerto for cello and orchestra by Dmitri Kabalevsky, and a symphony by Tikhon Khrennikov. Now all this goes under the generic term "Russian music," but a closer look at the composers' pedigree discloses ethnographic information that seems to contradict the term.

Mr. Amirov is of Kurdish descent (Azerbaijan), hence of non-Slavic, Islamic, stock. His music utilizes folkloristic elements of his region described in great detail in the program notes. It is pretty deep stuff and I would not dare to quote one sentence, but upon hearing the music everything became crystal clear.

Messrs. Kabalevsky and Khrennikov are authentic Russians; the Slavic pathos of the slow movements of their works shows this convincingly. Nevertheless, all three come rightfully under the heading of Russian music because their schooling, idiosyncrasies and technique is Russian, vintage of circa 1888.

Rimsky-Korsakov owed some of his fame to the gratitude of the following generation of Russian composers on whom he bestowed a style singularly open to collective cultivation and well adapted to invest little ideas with large bodies. All composers of the Russian school now licensed to operate are indebted to this patron saint of their music, and, like the famous Paddy O'Brien, who after having for the first time suffered total immersion in a hospital bath, never felt the same again, cannot shake off the experience.

Mr. Amirov's Dance Suite is a travelogue in which all little things seen are related impartially, without selection, emphasis, or development, and where everything is of equal importance. The complicated oriental tunes turned out to be harmless ditties immersed in Paddy-Korsakov's tub. They reminded me of Sheherezade in her youth, long before she met Rimsky. She has quite a repertory, from belly dance to garter snake charming with a piccolo. The piece is a big power plant, but run from a flashlight battery. At the end one wonders whether the use of oriental folksong is to be regarded as an incentive or a deterrent.

Mr. Kabalevsky's concerto is quite another story. His music is astonishingly old fashioned—there were some chordal progressions that Tchaikovsky would have rejected as **vieux jeu.** It is a conventional piece, not unattractively discursive, but however discursive he may be, Mr. Kabalevsky at least can compose and knows what he wants to say and how to say it—a sufficiently rare gift. Still, the whimsical handling hardly redeems the work of triviality.

Samuel Mayes, solo cellist of the Boston Symphony, played it very beautifully and the composer officiated on the conductor's stand. Judging by his work, he is no stranger to the podium.

Mr. Khrennikov's symphony, his first, was written at the age of twenty-one. It shows facility and a good command of the standard manual of orchestration, but he suffers badly from the temptation of irrelevance and has no idea of symphonic development. The symphony offers an apt illustration of the dictum that while every composer can write something, few, very few can write a real symphony. Mr. Khrennikov delights in his meager theme so much that he is apt to overdo it, to lead up to it with too deliberate a relish and virtually announce what is to come.

None of these composers can rise above the mist and tangled growth of his own theories into the clear light of poetic creation, and dominate his own stubbornly schooled temperament with the bridle of fine taste and the whip of wit.

The Russians received a very warm welcome and must have enjoyed the evening, for the orchestra sounded magnificent. Mr. Munch deserves at least a People's Artist medal (honorary) for his excellent conducting.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 145,527

DEC 6 - 1959

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

NOV 21 1959

PREMIERE PERFORMANCE: Fritz Mahler, (left), conductor of the Greater Hartford Symphony Orchestra, presents Russian composer Dmitri Kabalevsky (seated) a copy of the local orchestra's Oct. 28, 1953 program which featured Kabalevsky's concerto for violin, Op. 49, with Samuel Mayes as soloist. It was the premiere performance of the work in this country. Two nights later the concerto was played by the Boston Symphony. The above presentation was made at the Hotel Drake in New York at a reception given a group of distinguished Soviet composers, including Dimitri Shostakovich, by the American Society of Composers, Authors and Publishers. ASCAP officials look on.

Soviet Composers in Boston

By JEAN M. DEMOS

The Soviet composers have come and gone, leaving a good many people in Boston with a sense of having participated in an orgy of hospitality and good will without quite knowing why they did so, still less what the demonstration signified.

The leading composers of the Soviet with the rather notable exception of Khatchatourian were in our midst for four full days. They were entertained privately by Russian-speaking members of the Boston Symphony. They were offered official luncheons and dinners by various institutions including Harvard University, the New England Conservatory of Music, and the Boston Symphony Orchestra.

Visit at Harvard

They visited with students in the residence of a Harvard housemaster. They heard student orchestras in Boston and Cambridge as well as the Boston Symphony, in rehearsal and concert. They dropped in on Louis Armstrong's jazz concert. They were honor guests at an assembly of music students who cheered them to the rafters though none of their music was being played and the official speeches were conventional to a degree.

Full houses at the Symphony gave them an ovation almost without precedent since it produced an encore at both Friday and Saturday concerts. Several hundred waited for the Soviet composers at the stage door to cheer them still further. Even the two of the five whose works were not played received their share of the acclaim.

The critic in the party must have been most surprised of all to find himself bowing before frenzied applause just as if he were a successful performer. When did a critic ever know the sweet sound of clapped hands and shouted "bravos?"

As individuals, they displayed a variety of personality and temperament probably quite as striking as did the quartet of American composers who made the journey eastward to Moscow last year. There was no confusing these five visitors, even by those who met them briefly or not at all. Each one was distinct and different.

Most Widely Played

Attention naturally centered on Dmitri Shostakovich, certainly the most widely played of the group. His appearance was familiar from Leonard Bernstein's telecast. A middle-aged man of medium size, myopic behind his spectacles, undistinguished, modest in dress and bearing—he could be perfectly cast as one of Dostoevsky's little grey men in Poor Folk or The Double. His various dinner partners probably agreed that communication with him was almost impossible. There were polite answers to questions, but they never led anywhere. The frantic efforts of one American woman were probably duplicated at every official occasion:

(To the interpreter) "Please tell Mr. Shostakovitch: I have a young friend who has devised choreography for his Polka. She wonders if he minds having a work that is clear not a ballet used in this way."

ANSWER: "He does not mind." Silence.

"Will you ask Mr. Shostakovitch if he cares to say which recording of his Fifth Symphony comes closest to his intention?"

ANSWER: "There are several good ones. He cannot choose among them." Silence.

"Moscow has now heard the Boston Symphony and the New York Philharmonic in successive seasons. Are there plans for another American orchestra to visit the Soviet Union?"

ANSWER: "He does not know, hopes the next orchestra will be Boston's." Silence.

Perhaps these nervous questions so characteristic of official hospitality are even less inspiring to Mr. Shostakovitch than to others who must endure them. Perhaps there is still some hurt from the excommunication he suffered because of the "formalist" bourgeois tendencies in Lady Macbeth of Mzensk, and who knows what was the price of reinstatement? The impression remains, however, of a robot-like figure who may have blood in its veins, but would operate in about the same way on a well-serviced set of bolts and screws and wires and spark plugs. And the effect is the more disturbing when one remembers the passion of his music.

Urbane and Witty

Dmitri Kabalevsky is quite another kind of man—urbane, sophisticated, witty, fond of jokes, but ready to be serious and to commit himself. No doubt there are limits to his commitments, but Mr. Kabalevsky was never required to define them. One of his hosts had joked in advance that he would ask an obviously proscribed question: "Do you really believe that music can directly serve the state?" He found Mr. Kabalevsky so relaxed and so communicative that he almost asked the question and declared that he would have done so had there been more time.

Mr. Kabalevsky's nervous but beautiful hands folded his place card into a long-beaked bird able to pick up cigarettes, a trick which he exhibited with childlike glee. But he also made the most positive statement of the evening: after the usual exchange of formal compliments and courtesies, an American said to him: "The next thing for us to do is to exchange some students."

Without hesitation came the answer: "Absolutely, there are students from the University of students from the University of Pennsylvania. Why not an exchange of music students between conservatories?"

Mountain of a Man

Konstantin Dankevitch is a vast mountain of a man on whose coarse but expressive features hearty laughter alternates with expressions of brooding despair. Although he was probably the least known of the group, the student audience gave him the most uproarious applause of all—one said he was Santa Claus without a beard—and his delight in their welcome was in scale.

He clasped his hands above his head and shook them again and again as his portly figure bowed first in one direction, then in another. This response continued during the ovation that accompanied the guests from the hall at the end of the assembly. His colleagues made their way up the aisle with smiles but in silence, while Mr. Dankevitch called out again and again (in Russian), "Peace and Friendship!"

Chairman of Group

The chairman of the group was Tikhon Khrennikov. He made the formal speeches, and most of those who met him felt some distrust of the official party man. One at least could not forget that this was the chairman to whom the silenced Prokofiev finally wrote in February, 1948:

"The Resolution of the Central Committee of the All-Union Communist Party of February 10, 1948, has separated decayed tissue in the composers' creative production from the healthy part. No matter how painful for a number of composers, myself included, it may be, I welcome the Resolution . . . which creates the prerequisites for the return to health of the entire organism of Soviet music."

(Anyone who wishes to suffer by reading the rest of this pitiful document will find it in the Boston Symphony program of Nov. 5 and 6, 1948.)

There must have been dissenters among the many who saw the Soviet composers in the course of those four days, but if they made any sign, it was not sufficient to mar the warmth and friendliness of the public welcome. But why was that welcome so tumultuous? Many in the student audience must have been taught to hate Communists as they hate rattlesnakes and Gila monsters. And there is no more conservative audience in the entire country than the one that attends the Friday afternoon Symphony concert. Yet students, dowagers, and debutantes raised whatever roof was over their heads for these visitors from beyond the Iron Curtain. Why?

Several answers have been proposed. Was it that we thought of the visitors as "big shots," "VIP's," and that we Americans, the insatiable status-seekers, applaud anyone whose name is often in the papers or who comes as part of an official delegation? Was it, more thoughtfully, a way of saying that "art is outside politics?" Something of this was in the mind of the lady from Beacon Hill who said as she clapped enthusiastically: "Mind you—I wouldn't do this for Khrushchev."

As a group we did not reason thus when Gieseking and Flagstad came here ten years ago; yet those artists probably had no more responsibility for the terrors of Dachau than our recent visitors had for the brutalities of the Stalinist purges. Neither of these explanations is satisfactory. Among those who cheered were some who were too independent for the first one, others not reflective enough for the second. There must be another.

We can dismiss the student demonstration as impulsive, carried along by youthful exuberance and admiration for men whose names are well-known to them through study of their scores, but we still must reckon with the audiences of solid citizens who filled Symphony Hall twice and behaved as they have never behaved before. Was the applause for the music itself? It was hardly great enough to produce such audience-behavior, any more than the Bolshoi Ballet, good as it was, accounted for the wild enthusiasm it evoked. (Let those who doubt this ask themselves whether the response would have been the same if the identical ballet had come from France.)

Universal Appeal

Yet perhaps the music did have some part in the "goings-on" at Symphony Hall. The appeal of folk music is universal. Excited by the barbaric and ear splitting but tuneful dances from Azerbajian as set by Amirov, reassured by the monotonously diatonic but pleasing folk music of our own Aaron Copland's Tender Land, we then heard a transcendent performance of the Kabalevsky cello concerto.

It was played by Samuel Mayes, identified in the program as part Cherokee Indian, and it was conducted by the composer. Here, if ever, was a living demonstration of music as a universal language. Mr. Kabalevsky had told the Symphony men in rehearsal that, as he composed the slow movement, he "was remembering all the children who died in World War II." This is the kind of extra-musical interpretation which the experts deplore, but once it has entered the consciousness, it is not easily forgotten. But one may reject this "program" and still consider the work in the light of the idea that music enables us to conceive feeling.

The slow movement of the Kabalevsky cello concerto illustrates this idea well. No one who heard it but remembers the confident rise of the solo cello through the major chord (5-1-3-5-1), then the poignant shock of the minor third which completes the phrase, and the answering comfort of the descending strings. Major cadences occur suddenly in minor passages of unmistakable sorrow. Hope and despair, denial and affirmation, and finally tranquility and equilibrium—the eternal sequence is here portrayed in unmistakable musical symbols.

Perhaps this affords the key to the behavior of the symphony audience: the Americans were confronted by representatives of the other of our two worlds, and discovered through music their common humanity. They seized the occasion to affirm this discovery and express their relief and joy by applauding in the concert hall, outside the restricting framework of diplomacy.

One need not overestimate the importance of this small incident in the great complex of world affairs to rejoice and be glad for those moments of mutual affection and good will.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

NOV 22 1959

HUB SYMPHONY PROVES POINT IN NEW YORK

Munch Musicians Have Prior Claim on Soviet Hearts

NEW YORK (UPI)—In its first New York concert of the season the Boston Symphony pointedly reminded the local audience that it, after all, was the first American orchestra to concertize in Russia and so had prior claims on Soviet musical hearts.

One Better

Musical New York has been glowing in the cultural achievements of its own New York Philharmonic behind the Iron Curtain only this fall. But the Bostonians gave five concerts in Leningrad and Moscow in 1956, playing the works of four American composers.

So for its first Carnegie Hall appearance this year, it went its American rivals one better in being musically pally with the four leading Russian composers who are in the U. S. on a cultural tour. Its announced program was revised to make it almost entirely a program of those composers' music.

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There was only one other piece on the program, "The Parables" of Bohuslav Martinu who died in Switzerland on Aug. 29 and who was a long-term intimate of Munch. Indeed, "The Parables" was dedicated to him.

The first appearance of the Soviet composers at an American concert was in Philadelphia a few weeks ago when the Philadelphia orchestra gave the first American performance of a new cello concerto of Dmitri Shostakovich.

As the living Russian composer best known to Americans, he is the member of the delegation of the most interest to audiences. He and his compatriots later were honored guests at concerts of the New York Philharmonic and of the Bostonians in their home hall in Boston.

Showmanship Demonstrated

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Staats-Zeitung & Herold 11/05

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HUB SYMPHONY PROVES POINT IN NEW YORK

Munch Musicians Have Prior Claim on Soviet Hearts

NEW YORK (UPI)—In its first New York concert of the season the Boston Symphony pointedly reminded the local audience that it, after all, was the first American orchestra to concertize in Russia and so had prior claims on Soviet musical hearts.

One Better

Musical New York has been glowing in the cultural achievements of its own New York Philharmonic behind the Iron Curtain only this fall. But the Bostonians gave five concerts in Leningrad and Moscow in 1956, playing the works of four American composers.

So for its first Carnegie Hall appearance this year, it went its American rivals one better in being musically pally with the four leading Russian composers who are in the U. S. on a cultural tour. Its announced program was revised to make it almost entirely a program of those composers' music.

Composers Honored

Dmitri Kabalevsky conducted his own cello concerto, with Samuel Mayes, the orchestra's top cellist, as soloist. Charles Munch, the orchestra's music director and conductor, presided over playings of Fikret Amirov's "Mugams" and of Tikhon Khrennikov's First Symphony. Those composers were in the box of honor.

There was only one other piece on the program, "The Parables" of Bohuslav Martinu who died in Switzerland on Aug. 29 and who was a long-term intimate of Munch. Indeed, "The Parables" was dedicated to him.

The first appearance of the Soviet composers at an American concert was in Philadelphia a few weeks ago when the Philadelphia orchestra gave the first American performance of a new cello concerto of Dmitri Shostakovich.

As the living Russian composer best known to Americans, he is the member of the delegation of the most interest to audiences. He and his compatriots later were honored guests at concerts of the New York Philharmonic and of the Bostonians in their home hall in Boston.

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Soviet Composers' Visit Declared a Success

The tour of the Soviet composers has now been completed. Although it is too near for objective estimate, several contrasting aspects may already be pointed out.

This tour, by the way, was the result of an agreement between the United States and the Union of Soviet Socialist Republics, entered into January 27, 1958. By this agreement four American composers—Roy Harris, Ulysses Kay, Peter Mennin and Roger Sessions—visited Russia from September 18 to October 18, 1958. From October 22 to November 21, 1959, five Russian composers visited the United States: Dmitri Shostakovich, Dmitri Kabalevsky, Konstantin Dankevich, Fikret Amirov and Tikhon Khrennikov. Their visit centered in Washington, D. C., San Francisco, Los Angeles, Louisville, Philadelphia, Boston, and New York. Because of the success of this trip an agreement for further exchange of artistic talent has been arranged by the two countries.

As to the contrasts between the two visits, it is obvious that the Americans' tour was more government supervised and regulated in the Soviet Union than was the Russians' tour in America. As Roy Harris stated in his January, 1959, article in the *International Musician*, the one "obviously in charge was Tikhon Khrennikov, the powerful General Secretary of the Composers' Union of the U.S.S.R. . . . I certainly was not prepared for the highly organized Composers' Union which was our host in Moscow, Leningrad, Kiev and Tiflis. Each chapter of the Composers' Union differed according to its regional customs and officials, but each chapter was . . . well able to plan and develop the long conferences, discussions, parties and dinners which consumed our days so swiftly."

There was no such government-controlled "central organization" to plan every step of the tour in America. Instead, in this country,

(Continued on page ten)

President Herman Kenin, Treasurer George V. Clancy and the President's assistants welcome the visiting Russian composers. Standing, left to right: Jack Ferentz, assistant to the President; Kenneth Kerst, American interpreter of the United States State Department; composer Fikret Amirov, Boris Yarustovsky, musicologist and critic; clarinettist Benny Goodman, composer Konstantin Dankevich, Russian interpreter David Wolkonsky, Treasurer Clancy, and Henry Zaccardi, assistant to the President. Seated: Tikhon Khrennikov, General Secretary of the Union of Soviet Composers; Dmitri Shostakovich and President Kenin.

Soviet Composers' Visit a Success

(Continued from page three)

the five composers were exuberantly handed around from one hospitable group to another, and many last-minute adjustments were made for mutual convenience and enjoyment. The kinds of entertainment ranged from official concerts to automobile drives into the mountains of Kentucky to view the scenery and a tour of the Disney Studios in Hollywood.

The major symphony orchestras in the cities visited of course vied with each other in offering appropriate programs, but here, too, personal touches made the concerts more than mere civic gestures. In Washington, D. C., Kabalevsky conducted the National Symphony in his own Third Piano Concerto with Abbott Lee Ruskin as soloist. The program closed with Howard Mitchell conducting the orchestra in Shostakovich's Tenth Symphony, after which this composer came to the stage to acknowledge a standing ovation. At this concert, too, Shostakovich was presented with an original oil painting of himself by Joseph Hirsch.

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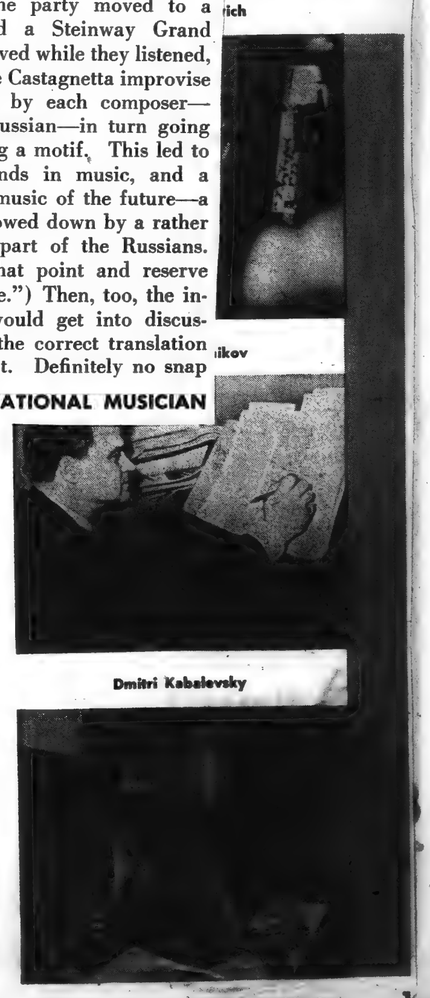

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President Herman Kenin, Treasurer George V. Clancy and the President's assistants welcome the visiting Russian composers. Standing, left to right: Jack Ferentz, assistant to the President; Kenneth Kerst, American interpreter of the United States State Department; composer Fikret Amirov, Boris Yarustovsky, musicologist and critic; clarinettist Benny Goodman, composer Konstantin Dankevich, Russian interpreter David Wolkonsky, Treasurer Clancy, and Henry Zaccardi, assistant to the President. Seated: Tikhon Khrennikov, General Secretary of the Union of Soviet Composers; Dmitri Shostakovich and President Kenin.

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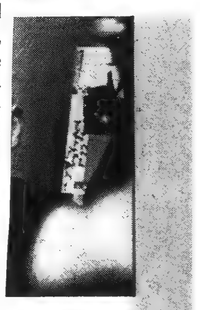

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judgments were being given out that evening. Despite this, however, the atmosphere was friendly and warm.

On Monday, November 9, the composers made a tour of Columbia University, during which talks with student composers and an inspection of the Electronic Music Center with its RCA Electronic Sound Synthesizer (tunes made while you wait) figured as peaks of interest.

That evening, the Soviet composers attended the musical, *My Fair Lady*, at the Mark Hellinger Theatre on Broadway, and, at the conclusion of the performance, went backstage to congratulate Franz Allers, the orchestra's conductor. Allers speaks little Russian, and there was some difficulty at first, but finally Boris Yarustovsky, a musicologist and critic who accompanied the composers on their American trip, assumed the role of interpreter and told Allers that the composers considered the orchestra's performance excellent and that they particularly admired the high quality of the French horn playing.

Compliments Backstage

On November 10, the composers were guests at a luncheon tendered them by the New York Philharmonic. They were able to greet here, besides a dozen or so distinguished American composers, Van Cliburn and Olga Koussevitzky, widow of the Boston Symphony's former conductor, who in the old days had had his own orchestra in Russia.

At four o'clock that afternoon the composers accepted an invitation to the reception rooms of President Kenin's office at 425 Park Avenue. Arrangements for the exchange of greetings at the Federation headquarters were planned by President Kenin and members of the International Executive Board in cooperation with the State Department, after the Russian composers had expressed the desire to meet with A. F. of M. officials and learn something of the functions of the musicians' union in the United States and Canada.

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Then on to Washington, D. C., where, on November 21, they boarded a plane back to Russia.

Now a jam-packed schedule such as this cannot help but impress, and the Russians undoubtedly went home as brimful of new ideas as were our own composers on their return last year from Russia.

Still, there must have been a difference in reactions, both because of the nature of the participants, and because of the nature of the entertainment. It must have occurred to the Russian delegation that spontaneity and individual enterprise were more in evidence in America than in their own country. In Russia it had been the planning-to-the-last-detail element that our composers had remarked on. Every moment was accounted for, every move regulated. In America the individual had spoken out from the group, the group out from the nation, no strings attached, no pulleys manipulated. Because of its less circumscribed character this latter tour had allowed the Russians to see all sides of our musical life, and to judge it in its broadest aspects.

In any case, the end results of this exchange of visits has been to the advantage of both countries. That the United States Government and the U.S.S.R. have recognized this is proved by their having already planned for another pair of exchange visits. We look forward to such interchange in artistic matters, especially in the one art, music, which needs no translator and is universal in appeal.

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Dmitri Kabalevsky, who was born in 1904 in St. Petersburg, graduated from the Moscow Conservatory where he is now a professor. He is a member of the Soviet Peace Committee and the World Peace Committee.

Konstantin Dankevich, born in 1905 in Odessa of [illegible] folk", graduated from the Odessa [illegible]ory. He owes much of his success to [illegible] songs and music for the movies. He is on the Board of the Union of Composers of the USSR and deputy to the Supreme Soviet of the Ukranian Soviet Socialist Republic.

Fikret Amirov, the youngest of the group—he was born on November 22, 1922 in Gandja in Azerbaijan—is the son of a popular singer and player of the national instrument, the tara. From early childhood he heard his people sing and play Azerbaijan tunes on their folk instruments, and his music is directly influenced by this background.

Dmitri Shostakovich

Tikhon Khrennikov

Dmitri Kabalevsky

Sunday Herald
BOSTON, Mass.
Circ. 293,904

JAN 3 - 1960

Striking Events Of Fall Listed

By ROBERT TAYLOR

As the musical season in Boston reaches the mid-point, it might be well to see what has been brought forth so far. This is traditionally the time for assessment, the best this and the outstanding that; but what follows is not altogether intended as a qualitative reflection. Rather the striking or newsworthy events of the autumn past are listed to provide the reader with the outline of an interesting but patchy fall. Here are some of its outstanding events.

1. LA MONTAINE'S PIANO CONCERTO, Op. 9—Of the new music introduced by the Boston Symphony Orchestra in its 10 concerts so far, this work by a 39-year-old Midwesterner, John La-Montaine, struck me as the most lively and vital. It is a composition that does not seek novelty. Though LaMontaine uses the Bartokian idiom, the concerto has fresh things to say. I thought it steered a wise passage between the excessively academic and the imitative, that the three movements were soundly constructed and that the concerto displayed considerable dramatic power. Jorge Bolet, incidentally, provided a splendid account last October; and one hopes for a rehearing in some form.

2. DIXON CONDUCTS—The orchestra of the New England Conservatory is both a training ground and a showcase for rarely heard works. In the past few decades Malcolm Holmes and Richard Burgin have created a standard; this year the Conservatory Orchestra got a dynamic conductor, James Dixon. His first concert, in October, served notice that Mr. Dixon possessed the temperament, the skill and sympathy necessary to serve the orchestra's particular blend of pedagogy and advanced student techniques. Since many of its players step into Symphony desk posts or teaching, the appointment of a talented man here is significant to Boston and music as a whole.

Russian Visitors

3. THE SOVIET COMPOSERS —One of the most exciting afternoons in the 79-year-old history of the Boston Symphony Orchestra occurred early in November when five contemporary Russian composers — Kabalevsky, Shostakovitch, Amirov, Khrennikov, Dankevitch—paid the city a visit. Save for Kabalevsky's 'Cello Concerto, a piece of infinite courtly charm, they didn't bring much music with them; but goodwill oozed in tidal waves through the hall. Kabalevsky set a precedent by conducting the first encore at Symphony in a quarter-century, and Shostakovitch got the biggest hand, though he wasn't heard on the program. The occasion demonstrated that the USSR may not be producing great music—a condition by no means geographical—but its composers are turning out many worthwhile scores all too neglected here.

4. RUBINSTEIN — As Jules Wolffers so succinctly put it: "Can there be another example of a performer who at 73 plays with the resilience, speed and endurance of a twenty-year-old?" Rubinstein's affinity for Chopin, which he displayed here, has never yielded richer dividends.

Debuts Extinct?

5. BRUCKNER REVIVAL — The Vienna Philharmonic in a brilliant concert by von Karajan and the Boston Symphony in a brilliant concert by Burgin offered the Eighth and Fifth Symphonies of Anton Bruckner. If two works can be said to constitute a "revival"—and they do in terms of Bruckner's relative rarity, unique in a composer of his stature—these at least revived the antique arguments about Bruckner's long-windedness and choice of form; served to focus attention again on the most scanted genius in music. Though most of the arguments have been twice-told, indeed, a composer who is still controversial is still alive. Count us among the Brucknrrites.

Vac. 5/5/60

'Variety' Quoted in Moscow Mag

Moscow, March 1.

Soviet Culture, news organ of the USSR Culture Ministry, takes note of what it considers "straws in the wind" of gradual acceptance by America and Americans of the cultural exchange realities. Reference to Nikita Khrushchev being seen on the television and newsreel theatre screens of the States during 1959 was cited.

Same article alluded to the numerous news reports on Russian talent published in VARIETY, which it identified as "the principal organ of the United States entertainment industry." Soviet Culture was impressed that even the visiting longhair composers from the USSR were so extensively noticed in the news columns of VARIETY and found particular relish in a report from Boston where "*The Hub's Little Old Ladies*' stomped their feet in enthusiasm and appreciation of Soviet composers. VARIETY quite rightly described this display as precedent-shattering."

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY
DEC 15 1959

Visiting Russian Composers Hear Own Works in Boston

By CYRUS DURGIN

Boston.—Isaac Stern was a most notable and satin-toned soloist in the Alban Berg Violin Concerto at the Boston Symphony concerts of Nov. 6 and 7. The work had not been heard here since Louis Krasner and the orchestra under Serge Koussevitzky introduced it in 1937. Mr. Stern gave it a form of expression that far removed the work from the mechanistic nature of much 12-tone-music, by employing a very soft, legato tone. He also performed, to fine effect, the A minor Concerto of Bach. Charles Munch concluded the program with a dramatic account of Mendelssohn's "Scotch" Symphony.

The Russian Six (version of 1959) have come, conquered, and departed. Messrs. Khrennikov, Shostakovich, Kabalevsky, Amirov, Dankevich and Yarustovsky stepped off a plane on the morning of Nov. 11. From that moment until they emplaned for Manhattan the following Sunday, they had little chance to breathe freely and none to relax quietly. Between rehearsals at Symphony Hall, parties large and small, including a luncheon tendered by the Boston Symphony in the second-floor foyer at Symphony Hall, Nov. 12, the Soviet musicians were upon an almost constant round.

They and the music of three of them were the focus of attention at the Boston Symphony concerts Nov. 13 and 14. It was truly something to see and hear what is usually termed "the cold roast Boston" audience of Friday afternoon standing, applauding and cheering. But that they did, and for minutes on end.

The ovation was deserved. The Kurdish Melodies and Dances, orchestrated so vividly by Amirov, with which Mr. Munch began the program, added something fresh and previously unknown to the repertory. The student-days, youthful and derivative First Symphony of Khrennikov, with which Mr. Munch ended the list, reminded one of Shostakovich's likewise youthful First Symphony, in the drive and individuality that underlay the fin de siècle influence—with, surprisingly, a strong tincture of Rachmaninoff.

Mr. Kabalevsky conducted his own Cello Concerto, which, though a slight work, has much beauty. Samuel Mayes played it magnificently. Aaron Copland, representing the American composer and his music for the occasion, obtained as guest conductor a fine account of his "The Tender Land" Suite.

The Soviet cellist Mstislav Rostropovich and his extraordinary accompanist, Alexander Dedukhin, made a profound impression upon the local public when they appeared for the first time here, in the Boston University Celebrity Series, at Jordan Hall, Nov. 1. I did not care for the quality of Mr. Rostropovich's instrument, said to be a Januarius Gagliano of 1773, but of his technical prowess and musical intellect there could be no slightest doubt.

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Sunday Herald
BOSTON, Mass.
Circ. 293,904

JAN 3 - 1960

Striking Events Of Fall Listed

By ROBERT TAYLOR

As the musical season in Boston reaches the midpoint, it might be well to see what has been brought forth so far. This is traditionally the time for assessment, the best this and the outstanding that; but what follows is not altogether intended as a qualitative reflection. Rather the striking or newsworthy events of the autumn past are listed to provide the reader with the outline of an interesting but patchy fall. Here are some of its outstanding events.

1. LA MONTAINE'S PIANO CONCERTO, Op. 9—Of the new music introduced by the Boston Symphony Orchestra in its 10 concerts so far, this work by a 39-year-old Midwesterner, John La-Montaine, struck me as the most lively and vital. It is a composition that does not seek novelty. Though LaMontaine uses the Bartokian idiom, the concerto has fresh things to say. I thought it steered a wise passage between the excessively academic and the imitative, that the three movements were soundly constructed and that the concerto displayed considerable dramatic power. Jorge Bolet, incidentally, provided a splendid account last October; and one hopes for a rehearing in some form.

2. DIXON CONDUCTS—The orchestra of the New England Conservatory is both a training ground and a showcase for rarely heard works. In the past few decades Malcolm Holmes and Richard Burgin have created a standard; this year the Conservatory Orchestra got a dynamic conductor, James Dixon. His first concert, in October, served notice that Mr. Dixon possessed the temperament, the skill and sympathy necessary to serve the orchestra's particular blend of pedagogy and advanced student techniques. Since many of its players step into Symphony desk posts or teaching, the appointment of a talented man here is significant to Boston and music as a whole.

Russian Visitors

3. THE SOVIET COMPOSERS—One of the most exciting afternoons in the 79-year-old history of the Boston Symphony Orchestra occurred early in November when five contemporary Russian composers — Kabalevsky, Shostakovitch, Amirov, Khrennikov, Dankevitch—paid the city a visit. Save for Kabalevsky's 'Cello Concerto, a piece of infinite courtly charm, they didn't bring much music with them; but goodwill oozed in tidal waves through the hall. Kabalevsky set a precedent by conducting the first encore at Symphony in a quarter-century, and Shostakovitch got the biggest hand, though he wasn't heard on the program. The occasion demonstrated that the USSR may not be producing great music—a condition by no means geographical—but its composers are turning out many worthwhile scores all too neglected here.

4. RUBINSTEIN — As Jules Wolffers so succinctly put it: "Can there be another example of a performer who at 73 plays with the resilience, speed and endurance of a twenty-year-old?" Rubinstein's affinity for Chopin, which he displayed here, has never yielded richer dividends.

Debuts Extinct?

5. BRUCKNER REVIVAL — The Vienna Philharmonic in a brilliant concert by von Karajan and the Boston Symphony in a brilliant concert by Burgin offered the Eighth and Fifth Symphonies of Anton Bruckner. If two works can be said to constitute a "revival"—and they do in terms of Bruckner's relative rarity, unique in a composer of his stature—these at least revived the antique arguments about Bruckner's long-windedness and choice of form; served to focus attention again on the most scanted genius in music. Though most of the arguments have been twice-told, indeed, a composer who is still controversial is still alive. Count us among the Brucknerites.

'Variety' Quoted in Moscow Mag

Moscow, March 1.

Soviet Culture, news organ of the USSR Culture Ministry, takes note of what it considers "straws in the wind" of gradual acceptance by America and Americans of the cultural exchange realities. Reference to Nikita Khrushchev being seen on the television and newsreel theatre screens of the States during 1959 was cited.

Same article alluded to the numerous news reports on Russian talent published in VARIETY, which it identified as "the principal organ of the United States entertainment industry." Soviet Culture was impressed that even the visiting longhair composers from the USSR were so extensively noticed in the news columns of VARIETY and found particular relish in a report from Boston where "*The Hub's Little Old Ladies'* stomped their feet in enthusiasm and appreciation of Soviet composers. VARIETY quite rightly described this display as precedent-shattering."

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY

DEC 15 1959

Visiting Russian Composers Hear Own Works in Boston

By CYRUS DURGIN

Boston—Isaac Stern was a most notable and satin-toned soloist in the Alban Berg Violin Concerto at the Boston Symphony concerts of Nov. 6 and 7. The work had not been heard here since Louis Krasner and the orchestra under Serge Koussevitzky introduced it in 1937. Mr. Stern gave it a form of expression that far removed the work from the mechanistic nature of much 12-tone-music, by employing a very soft, legato tone. He also performed, to fine effect, the A minor Concerto of Bach. Charles Munch concluded the program with a dramatic account of Mendelssohn's "Scotch" Symphony.

The Russian Six (version of 1959) have come, conquered, and departed. Messrs. Khrennikov, Shostakovich, Kabalevsky, Amirov, Dankevich and Yarustovsky stepped off a plane on the morning of Nov. 11. From that moment until they emplaned for Manhattan the following Sunday, they had little chance to breathe freely and none to relax quietly. Between rehearsals at Symphony Hall, parties large and small, including a luncheon tendered by the Boston Symphony in the second-floor foyer at Symphony Hall, Nov. 12, the Soviet musicians were upon an almost constant round.

They and the music of three of them were the focus of attention at the Boston Symphony concerts Nov. 13 and 14. It was truly something to see and hear what is usually termed "the cold roast Boston" audience of Friday afternoon standing, applauding and cheering. But that they did, and for minutes on end.

The ovation was deserved. The Kurdish Melodies and Dances, orchestrated so vividly by Amirov, with which Mr. Munch began the program, added something fresh and previously unknown to the repertory. The student-days, youthful and derivative First Symphony of Khrennikov, with which Mr. Munch ended the list, reminded one of Shostakovich's likewise youthful First Symphony, in the drive and individuality that underlay the fin de siècle influence—with, surprisingly, a strong tincture of Rachmaninoff.

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DeCordova Museum Associate Newsletter Dec. '59

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY
DEC 15 1959

Boston Symphony Honors Russians

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(First New York Performance)
"The Parables" ..... Bohuslav Martinu
Cello Concerto, Op. 49 ..... Dimitri Kabalevsky
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Symphony No. 1, Op. 4 ..... Tikhon Khrennikov

The presence of the three Russian composers whose works were played on this program, and the tribute to Bohuslav Martinu, who died on Aug. 28, 1959, made this a most unusual and stimulating evening. All of the music was contemporary, and the Russian guests were able to hear sumptuous performances of their music by an American orchestra.

Kabalevsky composed his Cello Concerto in 1948, as the second of a planned cycle of three concertos (for violin, cello, and piano) corresponding to an opening symphonic allegro, a symphonic andante (the cello concerto), and a finale. He intends the cycle to "represent a manifold revelation of the ideas of our Soviet youth."

I suspect that the ideas of Soviet youth are vastly more dynamic and revolutionary than this neat, conservative little neo-classic concerto. But the work is disarmingly melodious and charming, and it does correspond to a symphonic andante in the lyric simplicity of its three movements. It is skilfully fashioned and would be an admirable piece for students to work on.

Samuel Mayes, who was the soloist at the American premiere of the work with the Hartford Symphony under Fritz Mahler, on Oct. 28, 1953, played it with the utmost elegance and expressiveness. Mr. Kabalevsky conducted much better than most composers do, and the accompaniment was exemplary.

"Kyurdi-Ovshari Mugami" is music in itself. Kyurdi means Kurdish; Ovshari refers to a Kurdish tribe; and Mugam signifies a dance or song of the countrymen of Mr. Amirov, who was born in Gandja (now Kirovabad) in Azerbaidjan, on the southwestern shore of the Caspian Sea, on Nov. 22, 1922. He composed this suite in 1948, and it had its American premiere in Houston on March 16, 1955. It is very slight music, which might well bear the subtitle: "Ippolitov-Ivanov visits Hollywood". As accompaniment for a travelogue, or in some other context in which one did not listen too carefully, it might serve a useful purpose. The audience seemed to like it very much, and gave Mr. Amirov a cordial greeting when Mr. Munch brought him to the stage.

Khrennikov composed his Symphony No. 1 between 1933 and 1935. Its Moscow premiere, on Oct. 10, 1935, was followed quite closely by its American premiere in Philadelphia, on Nov. 20, 1936, under Stokowski. It is dedicated to Shostakovich, whose beneficial influence it reveals both in idiom and style. It is still an impressive work for a composer in his twenties, especially the brilliant first movement, with its sardonic fugato. The Adagio, too, has a typically Russian full-throated lyricism and passionate melancholy. What a pity that the finale is pompous and labored! Mr. Khrennikov should revise it, for the rest of the symphony calls for a masterly rounding-out. Mr. Munch conducted it *con amore*.

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—R. S.

Kuryer Codzienny (m)
BOSTON, Mass.
Independent
Circ. 27,520

NOV 10 1959

KONCERTY SYMFONICZNE DLA DZIECI

047

Staraniem Komitetu Miłośników Muzyki Klasycznej odbywać się będą w najbliższej przyszłości koncerty Bostońskiej Orkiestry Symfonicznej dla dzieci. Bilety będą po cenach zniżonych.

Będą to koncerty specjalne i odbywać się będą w soboty; w tym miesiącu już najbliższej soboty, 14 listopada, w czasie od godz. 11 do 12 przedpołudniem. Następne dwa koncerty odbędą się w styczniu i marcu. Bilet wstępu na całą serię tych trzech koncertów wynosi tylko 3 dolary, czyli na jeden koncert wypada zaledwie jeden dolar.

Bilety można nabywać w Kasie Symphony Hall, przy Massachusetts Ave. w Bostonie, bo w Symphony Hall będą się te koncerty odbywać.

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NEW YORK, N.Y.
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Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,678

SEP 26 1959

Around The Clock

Concert, Theater Year Looms Big In Our Valley

By WAYNE A. SMITH

If you like dates, we have a baker's bushel.

The sign of the autumnal equinox has come to mean a lot more to most people than the end of summer, the begining of fall, and the possibility of hurricanes. It is the call to check up on what's in store for the new season of entertainment. And 1959-60 will be a whopper.

First of all, let us point out that the Northfield Schools again are in the fold with a gala program by the noted American bass-baritone, William Warfield. This artist of television, radio, movie, and concert success will sing in the East Northfield Auditorium on the evening of Oct. 10 at 8:30 p.m.

The Northfield entry this year, however, is a "one shot" affair. No other special programs are scheduled although there will be the usual run of school concerts and plays.

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PIONEER VALLEY SYMPHONY has begun rehearsals for its 21st consecutive season opening on Nov. 18. William Masselos, pianist, will be featured soloist with the orchestra.

This will be followed Jan. 27 with Irene Kahn and Moshe Paranov, duo - pianists, together with the orchestra; May 26, Mendelssohn's "Elijah" with full chorus and orchestra; April 2, children's concert, "Beauty and the Beast", by the Hartt School of Music opera group; and May 18, Leonard Rose, 'cellist, with orchestra.

The first two and final concerts will be on Wednesday evenings in the high school auditorium. The third and fourth will be on Saturdays. It also is possible that the children's program, to be given in the afternoon, will be repeated in the evening for adults.

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THE UNIVERSITY of Massachusetts in Amherst, however, is back with a seven-point series to be opened on Oct. 6 with the internationally - known sound of Christ Connor's voice, a favorite among record collectors who appreciate the talents of this dedicated jazz artist. The University, incidentally, introduced a jazz concert last year with considerable public interest.

October also will bring the opening of the Smith College concert series. On the 27th the Detroit Symphony will be directed by Paul Paray.

Of additional interest locally will be the resumption of activities by the Stockade Players in Deerfield where the celebrated contemporary play, "Separate Tables", will be offered in the town hall on Oct. 22, 23, and 24.

The Frontier Regional School players of Deerfield, directed again by Ken Walker, will present a play to the public on Nov. 6 and 7. It is the popular comedy, "Dear Ruth".

Other fare at the University this season will include the Juilliard String Quartet on Nov. 23; Yehudi Menuhin, violin virtuoso, Dec. 8; Roger Wagner Chorale, Feb. 10; Baltimore Symphony, March 7; Nieuw Amsterdam Trio, March 24; and Alex Templeton, noted blind pianist, April 5. University concerts this year, as last, will take place in the Curry Hicks Cage and Bowker Auditorium. Only the quartet and trio, however, are scheduled for the latter.

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SMITH COLLEGE has a five-concert series. Besides the Detroit Symphony on Oct. 27 there will be the Boston Symphony in its traditional appearance on Nov. 16 with Charles Munch directing. The Cleveland Orchestra, also a favorite with Smith audiences, will perform on Feb. 6 under direction of George Szell. John Browning, pianist, is due on March 3 and Erica Morini, violinist, who captivated an audience there a few seasons past will return on April 14.

The Smith ticket sale will run from Sept. 29 to Oct. 10. Renewals will be sold on Sept. 29, 30 and Oct. 1 and 2; changes of location made on Oct. 5; new faculty and staff, Oct. 6; new students, Oct. 7 and 8; and the public, Oct. 9 and 10. There is no change in the price range.

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FOR THOSE who like their movies with a foreign flavor there will be a wealth of celluloid unreeling before student and adult audiences this season.

Amherst College already has announced 16. Smith and Mount Holyoke each will disclose programs from time to time and the University is certain to throw in a few more for good measure. The Smith series will open tonight with the French - Italian movie, "The Law is the Law" and a documentary on the cellist, Pablo Casals, at 7:30 and 9:30 p.m. in Sage Hall.

The Amherst season will include "Nine Lives", already offered on Sept. 20, followed by "Premier May", Sept. 27; "Wild Strawberries", Oct. 4; "Mad Little Island", Oct. 11; "The Mistress", Oct. 18; "Boot Polish", Nov. 15; "The Man in the Raincoat", Nov. 22; "The Eighth Day of the Week", Jan. 10; "The Doctor's Dilemma", Jan. 17; "The Roof", Jan. 31; "The Devil Strikes at Night", Feb. 7; "Inspector Maigret", Feb. 14; "The Seventh Seal", April 10; and "Razzia", April 17.

In addition on Oct. 10 and 11 there will be showings of "Stratford Adventure", describing the founding and opening of the Stratford, Ont., Shakespeare Festival in 1953, and "Oedipus Rex", the Festival's production given during its third season in 1956.

The Montague Little Theater group has started rehearsals for its first major play, "Ten Little Indians", Nov. 13 and 14. And the Amherst Community Opera Company will offer Mozart's "Marriage of Figaro" also in November.

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 12,678

JAN 27 1960

Around The Clock

Outstanding Musical, Stage Treats For Area

By WAYNE A. SMITH

Pioneer Valley Symphony's concert tonight at the hgih school sets the pattern for the last half of the current winter entertainment schedule.

Northfield Schools soon will follow with programs of extraordinary musical interest. These surround the use of a new Estey pipe organ recently installed in the Auditorium in East Northfield and due to be introduced publicly at the annual glee club festival on March 5.

This festival, a union of several of the private schools for boys in Western Massachusetts and Vermont, has become a popular winter feature. Mount Hermon and Deerfield Academy are two of the regional participants.

The new organ will be used again for an Easter service on Sunday, April 17, by Mount Hermon and Northfield School for Girls; and on May 8 for the annual sacred concert.

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IN ADDITION to these the schools will present Rev. Hugh Giles, Sac. Mus. D., organist of the Central Presbyterian Church of New York, in a recital at Mount Hermon chapel on April 28 at 4:30 p. m. On Saturday, April 30, they will present the choir of St. Paul's College of Lawrenceville, Va., in the Auditorium for an evening concert.

The Cleveland Orchestra with George Szell wielding the baton will entertain as usual many Franklin county subscribers to the Smith series on Feb. 6 in John M. Greene Hall, Northampton. This will be their only appearance there this year. It is an occasion second only to that of the Boston Symphony which already has made its annual contribution to the music fare of the region. It also closes the symphonic group for this season. The Detroit Symphony opened the course on Oct. 27.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775

NOV 17 1959

Capacity Audience Cheers Boston Symphony Concert

The feeling was much like a home-coming, for the Boston Symphony Orchestra and its distinguished conductor, Charles Munch, last evening, at John M. Greene Hall. In the second concert of the current Smith College concert series, the capacity audience was unrestrained in the vigor of its applause, and accentuated their appreciation of a superbly wrought program with cheers and foot-stamping.

Fresh from a staggering program of all-Russian composers given in Boston last Friday, the orchestra and Dr. Munch seemed delighted to be performing Mozart, Copland and Beethoven. Their delight was matched by that of most of the audience.

Communicative rapport was well-established with the opening Mozart "Prague" Symphony, the harmonic color, inventive development of the first movement with its allusions to "Don Giovanni" and "Magic Flute" enthralling to hear. Lucid and direct was the the second movement, and Dr. Munch and his virtuoso orchestra brought out the exquisite wit and drollery of the captivating finale with finesse and surety.

Two parts of Aaron Copland's Orchestral Suite from the opera "The Tender Land." "Party Scene" and "Finale; The Promise of Living" concluded the first half of the program. Mr. Copland never sets out to overwhelm the listener, and his music reflects this gentleness of spirit, even at its most inventive; derivative it is, and stamped with national color, expansive and picturesque, all of which Dr. Munch drew with sensitive restraint. Mr. Copland's unique instrumental color was especially notable in his use of the trombone section.

For many years, Beethoven's Fifth Symphony has been overplayed through its popularity for the average listener. Nevertheless it remains one of the greatest of symphonies. This was never more clearly displayed than in its towering rendition by Dr. Munch and the orchestra as their finale of the evening's program. In his searching, creative interpretation, Dr. Munch compelled the audience to listen with fresh awareness to the dynamic contrasts, rhythmic punctuation and polyphonic clarity he set forth for their obvious pleasure. Their appreciation has already been mentioned. To many, this was a memorable evening.—M. deB. B.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

SEP 17 1959

Smith College Recitals

With the reopening of Smith College on Tuesday, Sept. 22, the department of music is preparing a season of varied concerts and recitals by members of the department and other artists. The regular series of Sunday evening recitals at Sage Hall, open to the public without charge, will begin Sept. 27 with additional recitals Oct. 4, 18, 25, and Nov. 1.

The first concert in the Sunday evening series will be given by John Duke, pianist, followed by Marion De Ronde, cellist, Oct. 4, Dorothy Stahl, soprano, Oct. 18, Solon Robinson, pianist, Oct. 25, and Raymond Putman, pianist, Nov. 1.

The Smith College Concert Course of five concerts will open on Tuesday, Oct. 27, with the first appearance in Northampton of Paul Paray conducting the Detroit Symphony Orchestra. The Boston Symphony under Charles Munch will follow on Monday, Nov. 16; the Cleveland Orchestra, Saturday, Feb. 6; the pianist John Browning, Thursday, March 3; and the violinist Erica Morini, Thursday, April 14.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

NOV 15 1959

Hub Symphony Plays Monday

NORTHAMPTON—Before and after the concert by the Boston Symphony Orchestra Monday in the Smith College concert course, the John M. Greene Hall box office will be open for the sale of tickets for the chamber series of two string quartet concerts. The first of these will be given Tuesday, Dec. 1, by the Budapest Quartet, which will play quartets by Schubert and Ravel and a new work by the Brazilian composer Villa Lobos. The second concert will be a return engagement of the Hollywood Quartet Thursday, March 17.

The Boston Symphony, under the direction of Charles Munch, will play the Mozart Prague Symphony, Beethoven's Fifth Symphony and excerpts from Aaron Copland's new opera, "The Tender Land." The concert course is sold out to subscribers and there will be no seat sale for Monday's program.

Arthur Locke, professor emeritus of music at Smith, will talk on the program at 5 p. m. Monday.

On Sunday, Nov. 22, at 8 p. m. Miss Marion DeRonde, cellist of the department of music, will present at Sage Hall a concert of duos for cello and other instruments. She will be assisted by her colleagues and a visiting artist, Bertram Turetzky of Hartt College of Music. Miss DeRonde will present duets for cello and viola, for two cellos, for cello and bass viol and for cello and bassoon. Louise Rood, viola; Emil Hebert, bassoon, and an advanced cello student of Miss DeRonde, Linda Magill '62, will play with her.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775

NOV 14 1959

Sell-Out House To Greet Boston Symphony Monday

Before and after the concert by the Boston Symphony Orchestra on Monday in the Smith College concert course, the John M. Greene box office will be open for the sale of tickets for the chamber series of two string quartet concerts. The first of these will be given Tuesday, Dec. 1, by the Budapest Quartet, which will play quartets by Schubert and Ravel and a new work by the Brazilian composer Villa Lobos. The second concert will be a return engagement of the Hollywood Quartet Thursday, March 17.

The Boston Symphony, under the direction of Charles Munch, will play the Mozart Prague Symphony, Beethoven Fifth Symphony, and excerpts from Aaron Copeland's new opera "The Tender Land." The concert course is sold out to subscribers and there will be no seat sale for Monday's program.

Arthur Locke, professor emeritus of music at Smith, will give a talk on the program at Sage Hall at 5 p.m. Monday.

On Sunday, Nov. 22, at 8 p.m., Miss Marion DeRonde, cellist of the department of music, will present at Sage Hall a concert of duos for cello and other instruments. She will be assisted by her colleagues and a visiting artist, Bertram Turetzky of the Hartt College of Music.

Miss DeRonde will present duets for cello and viola, for two cellos, for cello and bass viol, and for cello and bassoon. Louise Rood, viola, Emil Hebert, bassoon, and an advanced cello student of Miss De Ronde, Linda Magill '62, will play with her.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

NOV 15 1959

CHAMBER SERIES TICKETS ON SALE

NORTHAMPTON — Before and after the concert by Boston Symphony Orchestra on Monday in the Smith College concert course, the John M. Greene Hall box office will be open for the sale of tickets for the chamber stries of two string quartet concerts. The first of these, on Tuesday, Dec. 1, will be given by the Budapest Quartet, who will play quartets by Schubert and Ravel, and a new work by the Brazilian composer Villa Lobos. The second chamber concert will be a return engagement of the Hollywood Quartet March 17.

In the concert by the Boston Symphony Orchestra, Charles Munch will conduct the Mozart Prague Symphony, Beethoven Fifth Symphony, and excerpts from Aaron Copland's new opera "The Tender Land." As the concert course is sold out to subscribers, there will be no seat sale for this concert.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

NOV 17 1959

Music Review

Boston Symphony at Smith

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra, starting the circuit of its regular fall tour, played at Northampton last night in John M. Greene Hall of Smith College. The 2,200-seat auditorium was filled to the last chair, and the audience gave the orchestra instant and enthusiastic appreciation.

Charles Munch, their director, chose a program of modest curiosity, framing two excerpts from Copland's "The Tender Land" with a Mozart and a Beethoven symphony. Yet he gave each work his entire palette, indeed, often using vivid color when a little less might have sufficed.

* * *

THE MOZART D major symphony, (K504), called the "Prague," is a favorite of Munch. He played it at Tanglewood only last July, but it warrants unlimited repetition with its lovely, long, operatic-style introduction leading into the vigorous allegro. Munch appropriately reduced the size of the various string sections for his Mozart; even then, of course, exceeding the numbers for whom Mozart wrote at the time, so that it has a comparatively chamber-orchestra character. There is never any doubt about Munch's understanding of an indication "forte," but the ensuing less emphatic, contrasting subjects emerge more clearly and distinctively under his treatment.

This "Prague," which acquired its name from the locale of its first performance, was the last symphony Mozart wrote before the final great three, from which it differed mainly in the omission of a fourth movement, a scherzo. It doesn't call for clarinets and, in general, limits its contours to the requirements of a small, intimate salon.

* * *

TWO EPISODES from Aaron Copland's opera were chosen as the only contemporary exhibit of the evening, but they were received with great and hearty responses. The scene from the graduation party is a very happy conception of Copland's. Munch played it faster and louder and more tempestuous than would have fitted into the stage presentation. It is ballet music essentially, square dance material, somewhere in the West, maybe Kansas, spring harvest time, high school graduation time; and Copland has caught the mood and the spirit and made it contagiously uninhibited. Laurie, wearing, as I remember it, a long, full skirt and a blouse with a sailor collar, is swung by her classmates and the two drifter farmhands with the happiest abandon and gaiety. Munch did not let the music play itself. He worked overhard at it.

As for the second episode, this is a transcription for orchestra of the vocal quintet that concludes Act I of the opera, and is some of Copland's finest and most tender writing. The background for the opera was a book of the late James Agee and Walker Evans to which, according to Copland, one Horace Everett went for material for the libretto. Everett is either a nom de plume or is an enigmatic person. In any case, the love song, "The Promise of Living," is a fine poem, and Copland's music is deeply affectionate.

* * *

MUNCH'S "FIFTH" is a big one and enjoyable. Because of its familiarity, it is one of the most difficult of works to make satisfying. Early in the first movement, after the horns proclaim the stentorian symbolic idiom, we listened for a more searching appeal in the dolce answer of the violins, then the clarinet and, beyond, the flute, but the quality did not reach our expectations. In the little cadenza which falls to the oboe, Munch gave Ralph Gomberg the rein, and while he played with beautiful tone, he dragged it out interminably, even though "adagio" is indicated.

It was significant what magnificence Munch achieved as he led his brilliant orchestra from the scherzo into the exultant finale with a gesture, really a stance, of expansive grandeur as opposed to the muscular exertions in other instances which did not produce as effective responses.

Union (m)
SPRINGFIELD, Mass.
Circ. 80,581

NOV 17 1959

Hub Symphony Gives Pleasing Smith Concert

By WILLARD M. CLARK

NORTHAMPTON — Charles Munch and the Boston Symphony Orchestra paid their annual visit to Smith College Monday night, playing to the usual capacity audience in John M. Greene Hall.

Certain to Please

Mr. Munch had arranged a program certain to please a large segment of the audience. It opened with Mozart's delectable Symphony No. 38 in D Major known as the "Prague." Then came a bit of Americana, the party scene and finale of Aaron Copland's opera "The Tender Land." The program concluded with Beethoven's Fifth Symphony.

Mr. Munch has a way, with Mozart. Last summer at Tanglewood we witnessed a large audience completely enthralled as he conducted the last three Mozart symphonies. So it was Monday night as he gave us his reading of the "Prague." It was a beautiful performance, elegant, vital and, in the lovely middle section, restrained rapture was unveiled. The orchestra was in as fine form as its conductor, so the result was a series of finely integrated performances.

Mr. Copland's opera "The Tender Land" we find more interesting in orchestral form than when staged. The party scene is robust, loud, raucous and contains snatches of true American tunes. Mr. Munch provided a highly colored and vital reading of this portion and for the rich texture of the finale, he wraught wondrous colors. This finale contains some of Copland's most rewarding music.

Beethoven's Fifth Symphony is something one should hear at least once a year. It is played less seldom than it used to be and if this keeps up it is possible a generation of young folk will not become familiar with it. We listened to the opening movement and found the French conductor in his element as an interpreter. He labored mightily and got a magnificent response from his players.

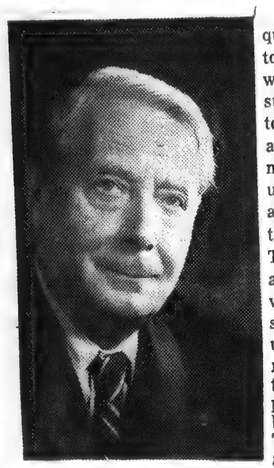
tent and stayed out in the rain and cold weather until he bagged his deer.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 106,090
SEP 1. 1959

23

Musicians Scheduled To Appear In 31st Woolsey Hall Series

The Boston Symphony Orchestra, with Charles Munch, director, will come to New Haven, the scene of many former appearances.



CHARLES MUNCH

No Woolsey series would be quite the same without the Boston Symphony and all of us will welcome the news that this superb orchestra is scheduled to give its two regular concerts as usual. Dr. Munch and his musicians invariably provide us with the "best of the old" and music representative of their "zest for the new." Thanks to them, we have heard a lot of contemporary music which, in the nature of things symphonic here, would still be unknown to us. And the same may be said for their introduction to audiences here of new performing talents drawn from both this country and abroad. The orchestra will be here to give the second event of the series on Nov. 17 and the sixth program on March 22.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 23,885
NOV 17 1959

Boston Symphony Set For Concert Tonight

The Boston Symphony Orchestra comes to Woolsey Hall tonight to give the second concert of the current Woolsey Hall Series under the auspices of the Yale School of Music. The performance will open with the "Prague" Symphony by Mozart, continue with the Party Scene and Finale from Copland's opera, "The Tender Land," and conclude with Beethoven's Symphony No. 5. Charles Munch, now starting his 11th year as music director of the famed orchestral body, will be on the podium.

The next concert of the Woolsey Hall Series will be on December 1 when the famous Lucerne Festival Strings ensemble from Switzerland will make its bow here. This will be followed after the first of the year by Arthur Rubenstein, pianist; the Robert Shaw Chorale in Bach's B Minor Mass, the second appearance of the Boston Symphony and the Lamoureux Orchestra from Paris.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 23,885
NOV 17 1959

WOODLSEY HALL CONCERT SERIES. Boston Symphony Orchestra, Charles Munch, conductor. Woolsey Hall, 8:30 p.m.

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 98,886
NOV 18 1959

Music

OLD, MODERN HIGHLIGHTS OF CONCERT HERE

The Boston Symphony was in fine form Tuesday evening and this fact was not lost on the audience at the second event of the Woolsey series. Charles Munch conducted a program consisting principally of familiar music through a suite from Aaron Copland's opera, "The Tender Land," received its first local hearing yesterday. No program by this orchestra would be quite the same without a contemporary piece.

Copland's opera was commissioned by Richard Rodgers and Oscar Hammerstein II for the 30th anniversary of the League of Composers. Horace Everett worked out the libretto, basing his text on ideas given to him by the composer who was inspired by a book, "Let Us Now Praise Famous Men," by James Agee and Walker Evans. The story concerns a Southern family and its plans for celebrating the graduation of the first descendants, a daughter ever to graduate from high school. There is the inevitable love interest, of course, with a general theme of the family cycle and its acceptance of unrequited love in this instance.

The orchestral suite from the opera, which was premiered in 1954 by the New York City Opera Company, is entitled "Party Scene and Finale." The music of the former is lively and boisterous as befitting a graduation party while the closing portion is more sedate and pleasantly lyrical by contrast. The harmonic idiom is most conservative and the expert orchestration provides a wide range of colorful effects and points up the powerful rhythmic surge of the first "movement."

Since the original order of the music has been reversed in the suite the Finale is from Act I and the Party Scene from Act II, it would seem that, from the standpoint of dramatic effect, the chronological sequence should have been preserved. One listener is at something of a loss as to why this was done, particularly in view of the nature of the music itself. Presently the suite would seem to be anti-climatic, with an emotional letdown that could have been avoided.

The familiar work in the program were Mozart's "Prague" Symphony and another musical masterpiece, Beethoven's Fifth. The latter was set forth in exciting fashion, even for this superb orchestra, which is to say that it was the "most powerful utterance" of the evening. The Boston Orchestra surely has never given a more dynamic performance of this music. However, the Mozart work was the highlight of the program in a very real sense since here the essence of the orchestra's greatness—the perfection of its several choirs was revealed in a masterful reading by a truly great conductor. Here he blended the various choir sonorities into lovely contours and stuctural balances that charmed the ear and represented Mozartean style, as we know it, at its best!

G. E. A.

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 67,301
SEP 27 1959

YEHUDI MENUHIN, accompanied by his brilliant pianist sister, Hephzibah, will open the Woolsey Hall series in New Haven with a recital Oct. 20, to be followed by the Boston Symphony orchestra directed by Dr. Charles Munch on Nov. 17. (The orchestra also will appear again on March 22). The third program Dec. 1 will be given by the Lucerne Festival Strings, a chamber ensemble making its first American tour this season. Artur Rubinstein will perform Jan. 12, playing some of his brilliant Chopin compositions; the Robert Shaw Chorale and Orchestra is scheduled for Feb. 1 and the concluding concert of the Woolsey series on April 8 will be given by the Lamoureux Orchestra of Paris.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 23,885
SEP 19 1959

Seven Concerts Carded In Woolsey Hall Series

That music lovers of this vicinity are to have fine musical fare during the coming season is assured through the announcement of Yale's Woolsey Hall Concert Series for 1959-60. Long recognized as one of this country's distinguished concert series, the list for the forthcoming season is one of the most ambitious ever arranged. Seven concerts will comprise the schedule, given one each month from October to April under the auspices of the Yale School of Music.

The opening concert will be on Tuesday, Oct. 20, when Yehudi and Hephzibah Menuhin will give a joint recital for violin and piano. Then in order comes the Boston Symphony Orchestra, Tuesday, Nov. 17; the Lucerne Festival Strings, famed Swiss ensemble, Tuesday, Dec. 1; Artur Rubinstein, pianist, Tuesday, Jan. 12; Robert Shaw Chorale and Orchestra in a performance of the Mass in B Minor by Johann Sebastian Bach, Monday, Feb. 1; Boston Symphony Orchestra, Tuesday, March 22, and the great Lamoureux Orchestra of Paris, Friday, April 8. The Lucerne and Lamoureux groups will be visiting America for the first time this season.

Charles Munch will conduct both performances by the Bostonians, and Igor Markevitch will be on the podium when the French Orchestra appears. The Lucerne group of 13 virtuoso musicians plays without a conductor, although the soloist will be the noted violinist, Wolfgang Schneiderhan.

Although each event of the series is of special musical significance, the performance of the great Bach work by the Shaw Chorale is of particular interest. Performed many times by amateur groups, the Mass In B Minor has never been done professionally. To this end Shaw will increase his famed organization to 40 singers and 35 musicians, which is just double the usual personnel. The number of performances is of necessity limited, thus the tour will be of only six weeks' duration during which time 25 leading universities and a dozen other important musical center will be visited.

Of Identical Size

The Lamoureux Orchestra is of the same size as the Boston Symphony, and was founded in Paris in 1881 by Charles Lamoureux, the famous conductor. Many world-famous works have been premiered by Lamoureux, among them Ravel's "Bolero," Dukas' "Sorcerer's Apprentice" and Debussy's "LaMer." Such artists as Pablo Casals and Yehudi Menuhin had their Paris debuts with the orchestra. American music lovers who have not been to Paris are already familiar with the Lamoureux and Markevitch from the extensive series of prize-winning recordings they have made.

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 98,886
NOV 17 1959

WOOLSEY SERIES OPENS SECOND EVENT TONIGHT

The Boston Symphony Orchestra will make the first of its two annual appearances here tonight as the second event of the 1959-60 Woolsey Hall Series under the auspices of the Yale School of Music.

The program will consist of Mozart's Symphony No. 38 in D major, "Prague," K 504; the Party Scene and Finale from the opera, "The Tender Land," by Copland and the Symphony No. 5 in C minor, Op. 67, by Beethoven.

Charles Munch, who is starting his eleventh year as music director of the 110-piece orchestra, will be on the podium.

Tonight's concert will be the 59th appearance of the Boston Symphony here since the Woolsey Hall Series was founded in 1929, and this is the 15th consecutive year that New Haven's famous concert series has been sold out by subscription before the season's opening concert.

The balance of the series consists of the Lucerne Festival Strings on Dec. 1; Artur Rubinstein, pianist, Jan. 12; the Robert Shaw Chorale in Bach's B Minor Mass, Feb. 1; Boston Symphony Orchestra, March 22, and Lamoureux Orchestra from Paris, April 8.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 106,090

NOV 15 1959

230

MUSIC

Boston Symphony Appears Tuesday In Woolsey Hall

By GORDON E. ARMSTRONG

The Boston Symphony makes the first of its two annual appearances here in the second event of the Woolsey series on Tuesday evening. Charles Munch will be on the podium in Woolsey Hall for a program typical of those given previously by this great orchestra for patrons of the series. That is to say that Tuesday's program is to have its invariable new music interest as well as the usual representations from the standard repertory.

However, this latest program is somewhat "tame" compared to others given here in recent years. The orchestra has presented many of the most controversial contemporary works in its two Woolsey concerts each season—music by such moderns as Honegger, Stravinsky, Milhaud, Smit, Foss, and others. The modern offering on Tuesday is to be two excerpts from Copland's opera, "The Tender Land" (Party Scene and Finale). Mozart's "Prague" Symphony and Beethoven's Symphony No. 5 are the program's other listings.

CHARLES MUNCH

This is the Boston Symphony's 79th season and Dr. Munch's 11th season as its conductor. As usual, he will conduct the great majority of the orchestra's concerts this season though concertmaster Richard Burgin is scheduled to conduct several programs. Dr. Munch has also invited William Steinberg, music director of the Pittsburgh Symphony, to make his first guest appearance with the Boston Orchestra this year. Other guest conductors are to be Ferenc Fricsay and Thomas Schippers, the brilliant young American baton waver. Once again, Munch and Eugene Normandy, conductor of the Philadelphia Orchestra, will exchange podiums for two concerts.

Three soloists will be heard with the orchestra for the first time during the current season. They are Magrit Weber and Claude Frank, pianists, and violinist Ruggiero Ricci. (Older patrons of the New Haven Symphony will remember Ricci, who had a guest role with the orchestra about a decade ago). Artists who will make return appearances with the Bostonians this season include Gregor Piatigorsky, Isaac Stern, Gary Graffman, Anita Dorfman, and Jorge Bolet.

It is perhaps superfluous to say that the Boston Symphony is one of the country's most active orchestras. The orchestra, in addition to its busy home schedule, will make six short tours this season. (Tuesday's concert is included in the second tour). New York audiences will hear the orchestra in 10 Carnegie Hall concerts and five programs are scheduled for Brooklyn audiences at the Academy of Music. Other cities to be visited this season include Utica, Syracuse, Rochester, Toledo, Detroit, Ann Arbor, and Washington, D. C. Incidentally, other Connecticut concerts include those to be given at the University of Connecticut and Connecticut College for Women in February.

At the end of the orchestra's 30-week season comes the Pops season of nine weeks followed by three weeks of free open-air concerts on the Charles River Esplanade in Boston. The Berkshire Music Festival sort of rounds out a rather full annual schedule for musicians who never get "out of practice." Undoubtedly that helps considerably to keep a great orchestra "great!"

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 97,000
SEP 13 1959

GOSSIP of the RIALTO

By FRED H. RUSSELL

Announcement is made today for the first time of plans of the noted Woolsey Hall Concert series for the 1959-60 season under the auspices of the School of Music, Yale University. As usual, the series will consist of seven outstanding concert events, one to be presented each month from October until April in the spacious Yale auditorium. A large number of subscribers to the series are from this area. The dates and schedules are as follows: Tuesday, Oct. 20, Yehudi and Hephzibah Menuhin in joint recital for violin and piano; Tuesday, Nov. 17 and again Tuesday, March 22, Boston Symphony orchestra with Charles Munch conducting; Tuesday, Dec.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 23,885

NOV 18 1959

Munch Thrills Audience In Woolsey Hall

Charles Munch, entering his 11th season as director of the Boston Symphony Orchestra, thrilled a sell - out audience in Woolsey Hall last night with a concert that pleased all musical tastes.

The major work was Beethoven's Fifth Symphony in C minor, a concert favorite and especially so when presented by this veteran musical organization which is now in its 79th season. Munch's superb conducting made this glorious symphony depicting struggle and victory, a thrill for the listener. Always to be relied on for drama and color in his readings, Munch led his artists through the forceful work with an exhilaration that was as exciting to hear as it was musically perfect.

Aaron Coplan's modern work "The Tender Land" was represented in the party scene and finale with Munch fairly dancing on the podium as he conducted the colorful work so filled with rhythmic vitality.

As the opening number Mozart's delightful Symphony 38, in D Major, held the rapt attention of the listeners, the exquisite slow movement was given a most skillful interpretation by Munch and his musicians and the final gay movement was a fitting preparation for the spritely Copland music which followed. As is the custom here, the Boston Symphony will make its return visit to New Haven in the spring when Mr. Munch will conduct a program on March 22. New Haven is one of very few cities having two concerts by this orchestra each season.

—F. R. J.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
SEP 6 1959

LAST BUT NOT LEAST

Carnegie's Final Season Highlights Events Here

By ROSS PARMENTER

VERY soon now the old pattern of New York concert-going will be shattered forever. One hears the knocking of the future in each thud of the wrecking hammers at Lincoln Square. So perhaps the music season that is coming up will have a particular poignance for being the last, or perhaps the next to last, of the type of season that has been familiar to New Yorkers for more than a quarter of a century.

Carnegie Hall is booking no events later than next May 15, the closing day of the New York Philharmonic's 1959-60 season. The 68-year-old hall has had reprieves before, so there might be another. But it will not be central much longer, for the glass-walled Philharmonic Hall at the Lincoln Center for the Performing Arts will be ready for the 1961-62 season.

Because this may be Carnegie's last season, perhaps the events to take place there deserve first place in a survey of what is coming. Certainly it is likely to be one of the hall's most brilliant seasons. Looming largest in the schedule will be the concerts of the now flourishing New York Philharmonic, which is about to enter its second season under the musical direction of Leonard Bernstein, who has done so much to stir fresh interest in the old orchestra that tickets for it are now hard to get.

Visiting Orchestras

There also will be the annual ten visits of the Philadelphia Orchestra and the annual five of the Boston Symphony (with two concerts each visit). For a third year the Cleveland Orchestra will make three visits.

Khrennikov dirigiert eigenes Werk:

Die Sowjet-Komponisten nehmen an Konzert der Bostoner teil

Wenn am kommenden Mittwoch das Bostoner Symphonie-Orchester unter Leitung von Charles Munch sein erstes Carnegie-Hall-Konzert dieser Saison gibt, werden sich — wie immer — eine große Zahl prominenter Gäste in dem Haus befinden, u. a. auch die Delegation der Sowjet-Komponisten, die im Rahmen des amerikanisch-russischen Kulturaustauschprogramms gegenwärtig eine ausgedehnte Informationsreise durch die Vereinigten Staaten unternimmt.

Daß die Sowjet-Delegation, die unter Führung Dimitri Shostakovichs steht, ihre Reise durch die US unterbricht, um dem New Yorker Eröffnungs-Konzert der Bostoner Symphoniker beizuwohnen, hat zwei wichtige und stichhaltige Gründe. Einmal wollen die Gäste Charles Munch und sein Orchester ehren, das im Jahre 1956 das erste der großen amerikanischen Orchester war, das die Sowjetunion besuchte, in fünf phänomenal erfolgreichen Konzerten in Moskau und Leningrad die Werke Walter Pistons, Paul Crestons, Aaron Coplands und Howard Hansons für das russische Musikpublikum interpretierte, und den Kulturaustausch zwischen den Vereinigten Staaten und der USSR den dringend benötigten Anstoß gab. Der zweite Grund liegt in der Programmgestaltung. Wie seinerzeit die Musik amrikanischer Komponisten auf den Programmen der Konzerte der Bostoner Symphoniker in Moskau und Leningrad standen, hat Munch nun die Gelegenheit des Besuchs der Sowjet-Komponisten wahrgenommen, eine Reihe von hier bisher unbekannten oder wenig gespielten Werken aus ihrer Feder in sein erstes Carnegie-Hall-Konzert aufzunehmen.

So wird er u. a. eine wichtige Komposition Tikhon Khrennikovs, die Suite aus der Zwischenaktsmusik für Shakespeares "Viel Lärm um Nichts" in ihrer ersten amerikanischen Aufführung und Fikret Amirovs kurze symphonische Arbeit "Mugams" dirigieren. Beide Komponisten sind Mitglieder der Sowjet-Delegation und werden — mit Shostakovich, Konstantin Donkewich und dem Moskauer Musikkritiker Boris Yarustovsky — am Mittwoch in der Carnegie Hall anwesend sein.

Außer diesen Werken hat Munch das "Konzert für Cello und Orchester" (op. 49) von Dmitri Kabelevsky angesetzt und den Komponisten, der der Gruppe der Gäste ebenfalls angeschlossen ist, gebeten, die Leitung dieses Werks zu übernehmen. Solist in dieser Komposition wird der gleiche Künstler sein, der es in der amerikanischen Erstaufführung — im Jahre 1953 — interpretierte: der erste Cellist der Bostoner, Samuel Mayes.

*

Den größten Teil des verbleibenden Programms hat Charles Munch einem seiner Freunde gewidmet: dem Komponisten Martinu, der 68jährig im August in der Schweiz verstorben ist. Seine Komposition "Parabeln", die er Charles Munch widmete, wird den zweiten Teil des Programms einleiten, das dann mit Ravels "Daphnis et Chloe" beendet werden wird. est.

Staats-Zeitung 11/15/59

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
NOV 15 1959

24

CONCERT AND OPERA PROGRAMS OF THE WEEK

OPERA

METROPOLITAN

MONDAY, 8 P. M., Cavalleria Rusticana and Pagliacci. The former with Simionato, Elias, [illegible] Sterling, Cassel. The latter with [illegible] Uzunov, MacNeil, Anthony, Scott, Palmer, Sterling. Conductor, Verchi.

TUESDAY, 8 P. M., Madama Butterfly. Stella, Ruggero, Valdi; Morell, Harvuot, Kullman, Cehanovsky, Hawkins, Marsh, De Paolis. Conductor, Mitropoulos.

WEDNESDAY, 8 P. M., Carmen. Stevens, Krall, Stratas, Roggero; Baum, Zanasi, Scott, Harvuot, Cehanovsky, De Paolis. Conductor, Morel.

THURSDAY, 8 P. M., La Traviata, Benefit for Bagby Foundation. De los Angeles, Vanni, Stratas; Valletti, Merrill, Carelli, Marsh, Cehanovsky, Sgarro, Marcella, Trehy. Conductor, Verchi.

FRIDAY, 8 P. M., Il Trovatore. Stella, Simionato, Vanni; Bergonzi, Warren, Wildermann, Anthony, Reitan, Nagy. Conductor, Cleva.

SATURDAY, 2 P. M., Tosca. Curtis-Verna; Bjoerling, MacNeil, Scott, Davidson, Franke, Hawkins, Reitan, Burke. Conductor, Mitropoulos.

SATURDAY, 8 P. M., Manon. Albanese, Allen, Vanni, Roggero, Savage; Valletti, Herbert, Tozzi, De Paolis, Cehanovsky, Marsh, Kuestner, Tomanelli, Mollica. Conductor, Morel.

NEXT SUNDAY, 8 P. M., Aida. Benefit for Yeshiva. Amara, Rankin, Krall; Uzunov, Warren, Wildermann, Sgarro, Nagy. Conductor, Cleva.

CONCERTS, RECITALS

TODAY

AMERICAN SYMPHONY OF NEW YORK, Brooklyn Museum, 2 P. M. Conductor, Enrico Leide; Margie Joiner, soprano. Admission free.
Symphony No. 4 .....Tchaikovsky
Micaela's aria from Carmen.....Bizet
Psalm No. 150 (first performance).Leide
Excerpts from Eugene Onegin and Romeo and Juliet

NEW YORK PHILHARMONIC, Carnegie Hall, 3 P. M. Conductor, Schippers; Leontyne Price, soprano.
Concerto No. 1 in F minor for string orchestra.....Durante
Don Juan, Op. 20.....Strauss
Knoxville: Summer of 1915....Barber
Symphony No. 5.....Beethoven

CAROLINE MORRIS, contralto, Carnegie Recital Hall, 3 P. M.

ETHEL ELFENBEIN, pianist, Museum of the City of New York, 3 P. M. Admission free.
Three Sonatas.....Scarlatti
Faschingsschwank aus Wien.Schumann
Ballade, Op. 10, No. 1; Capriccio in B minor, Op. 76, No. 2.....Brahms
Barcarolle .....Chopin
La Soiree dans Grenade.....Debussy
Excursions, Op. 20, Nos. 3 and 4..Barber
Poems of the Sea.....Bloch

GLORIA DAVY, soprano, Brooklyn Academy, 3 P. M.

HUGO BORNN, organist, and **COLETTA WARREN**, soprano, Metropolitan Community Methodist Church, 4 P. M.

PAUL GAVERT, baritone, Town Hall, 5:30 P. M.
Komm, suesser Tod.....J. S. Bach
O Sleep! Why Dost Thou Leave Me? from Semele .....Handel
Vier ernste Gesaenge.....Brahms
Don Quichotte a Dulcinee.....Ravel
Three songs to poems of Goethe .....Schumann
Three songs .....Hahn
Four songs (first New York performance) .....Gunnar de Frumerie
Three Songs of Travel.....Vaughan Williams

SUNDAY CONCERT SOCIETY, Carnegie Recital Hall, 5:30 P. M. New Art Wind Quintet; Harriet Wingreen, pianist.
Quintette en forme de chorus .....Villa-Lobos
Wind Quintet, Op. 88, No. 2...Reicha
Quintet for piano and winds in E flat (K. 452).....Mozart
Sextet for piano and winds...Poulenc

VIVIENNE FRANKLIN, contralto, Carnegie Recital Hall, 8:30 P. M.
Excerpts from Theodosius, Timon of Athens, An Ode on St. Cecilia's Day .....Purcell
Sento nel core; All' acquisto di gloria, from Tigrane.....Scarlatti
Three songs.....Hugo Wolf
Der Soldat .....Grieg
Excerpts from La Cenerentola and The Consul
Three songs .....Faure
The Valley; The Negro Speaks of Rivers; Death Song.....Swanson

DORIS OKERSON, mezzo-soprano, Ninety-second Street "Y," 8:30 P. M.
Si fulgida per te; Vieni, vieni, a mio diletto .....Vivaldi
Turn Thine Eyes.....Purcell-Britten
Two songs .....Mozart
Le Paon; Le Grillon; Le Cygne..Ravel
Mon Amour; Je te l'ait dit.....Auric
Songs by Richard Strauss and Richard Trunk.
The Snow Man; On the Surface of Things; Sonatina to Hans Christian .....Persichetti
Sonnet; Until and I Heard..Dougherty
Song of Joys.....Creston

MONDAY

PITTSBURGH SYMPHONY ORCHESTRA, Carnegie Hall, 8:30 P. M. Conductor, William Steinberg.
Due espressioni per orchestra (first N. Y. performance).....Luigi Nono
Pittsburgh Symphony (first N. Y. performance) .....Paul Hindemith
Symphony No. 4.....Bruckner

MARY BOTHWELL, soprano, Town Hall, 8:30 P. M. Benefit for Scholarship Fund of Canadian Women's Clubs of New York. Brahms program.

CONCERT OF VOCAL MUSIC BY NED ROREM AND WILLIAM FLANAGAN, Carnegie Recital Hall, 8:30 P. M. Participants: Phyllis Curtin, soprano; Regina Sarfaty, mezzo-soprano; Virgil Thomson, Noel Lee, guest composer-pianists.

RONALD ARNATT, organist, Saint Thomas Church, 8:30 P. M.

TUESDAY

RAYMOND PETRILLO, pianist, Little Recital Hall, Brooklyn College, 2 P. M. Admission free.

RALPH VOTAPEK, pianist, Town Hall, 3 P. M. Winner of Naumburg Foundation Award.
Sonata, Op. 2, No. 3.....Beethoven
Six Etudes .....Chopin
Pagodes; La Soiree dans Grenade; Jardins sous la pluie.....Debussy
Seven Anniversaries .....Bernstein
Sonata Breve .....Lees

VILLAGE CIVIC SYMPHONY, Public School 41, 8:30 P. M. Conductor, Norman Masonson. Admission free.

JEAN-PIERRE RAMPAL, flutist, and **ROBERT VEYRON-LACROIX**, pianist and harpsichordist, Ninety-second Street "Y," 8:30 P. M.
Sonata in F.....Telemann
Sonata in E flat.....Bach
Sonata in G.....Haydn
Three Romances .....Schumann
Sonata in D.....Prokofieff

THURSDAY

CONCERT OF CHAMBER MUSIC, Aronow Concert Hall, City College, 12:30 P. M. Participants: Constantine Cassolas, tenor; Jack Shapiro, violist; Fritz Jahoda, pianist. Admission free.

VIENNA PHILHARMONIC ORCHESTRA, Carnegie Hall, 3 P. M. Conductor, Von Karajan.
Symphony in G minor (K. 550) Mozart
Symphony No. 8 .....Schubert
Overture to Die Fledermaus; Emperor Waltz; Annen Polka .....Johann Strauss Jr.
Delirium Waltz .....Joseph Strauss
Radetzky March..Johann Strauss Sr.

NEW YORK PHILHARMONIC, Carnegie Hall, 8:30 P. M. Conductor, Schippers; Tossy Spivakovsky, violinist. Preview concert.
Symphony No. 102 in B flat ..Haydn
Violin Concerto No. 2 in G minor, Op. 63 .....Prokofieff
Siegfried's Rhine Journey and Siegfried's Death and Funeral Music from Goetterdaemmerung; Prelude to Die Meistersinger .....Wagner

DOROTHY MAYNOR, soprano, Town Hall, 8:30 P. M.
Die Trommel geruehret; Freudvoll und Leidvoll; Wonne der Wehmuth; Der Kuss .....Beethoven
Christ is Risen; The Little Island; The Answer .....Rachmaninoff
Cradle Song; Why? .....Tchaikovsky
Wie nahte mir der Schlummer, from Der Freischuetz .....Weber
Asie, from Scheherazade .....Ravel
The Traveler .....Heiner
I Love the Jocund Dance ..Morawetz
Sweet Music; As I Ride, As I Ride .....Rathaus
Group of spirituals

ANAHID AJEMIAN, violinist, assisted by a chamber ensemble conducted by Gregory Millar; the Paul Price Percussion Ensemble and Helene Kaprielian, pianist, Carnegie Recital Hall, 8:30 P. M.
Sonata in G .....Herbert Fromm
Chamber Fantasy, Op. 51 (first performance) .....Ben Weber
Fantasy for violin, Op. 47 Schoenberg
Concerto for violin with percussion orchestra (first performance) .....Lou Harrison

MUSIC FORGOTTEN AND REMEMBERED, Rogers Auditorium, Metropolitan Museum of Art, 8:30 P. M. Conductor, Frederic Waldman; Lillian Fuchs, violist.
Petite Sinfonie .....Gounod
Viola Concerto .....Telemann
Flos Campi, for viola, chorus and orchestra.....Vaughan Williams
Symphony No. 31 in D (K. 297) Mozart

FRIDAY

NEW YORK PHILHARMONIC, Carnegie Hall, 2:15 P. M. Repeating Thursday's program.

JAZZ FOR MODERNS, Carnegie Hall, 8:30 P. M. and midnight. Participants: Dave Brubeck Quartet and Paul Desmond, saxophonist; Chris Connor, vocalist; Lambert, Hendricks and Ross, vocal trio; Chico Hamilton Quintet; Maynard Ferguson and his Orchestra.

AMOR MUSICAE, Town Hall, 8:30 P. M. Participants: Claudia Lyon, LaNome Davenport, recorder players; Russell Oberlin, counter tenor; Reba Paeff Mirsky, harpsichordist; Claude Monteux, flutist; Joseph Iadone, lutanist; Kohon String Quartet.
Sonata in G .....Fasch
Concerto in D .....Quantz
Two groups of songs to the lute
Concerto in E minor.....Telemann
Harpsichord Concerto No. 6 ....Bach

DAVID GARNEY, one-man show of music and mime, Carnegie Recital Hall, 8:30 P. M.

JULIAN BREAM, lute and guitar player, Rogers Auditorium, Metropolitan Museum of Art, 8:30 P. M.
English and French lute music of the 16th century. Works for guitar by Bach, Cimarosa, Falla, Ravel, Rodrigo.

DOROTHY BERGQUIST, soprano, and **THE COLUMBIA WOODWIND QUINTET**, Turtle Bay Music School, 244 East Fifty-second Street, 8:30 P. M.

HARRIS DANZIGER, violinist, and **GENIA ROBINOR**, pianist, sonata recital, Third Street Music School Settlement, 55 East Third Street, 8:30 P. M.

SAIDENBERG LITTLE SYMPHONY, New York University, Vanderbilt Hall, 40 Washington Square South, 8:30 P. M. Conductor, Daniel Saidenberg.

BOSTON SYMPHONY ORCHESTRA, [illegible] Conductor, Charles Munch.
Symphony No. 38 in D (K. 504). Mozart
Orchestral Suite from The Tender Land (conducted by composer). Aaron Copland
Symphony No. 5 .....Beethoven

SATURDAY

NEW YORK PHILHARMONIC, young people's concert, Carnegie Hall, noon. Conductor, Howard Shanet.

BOSTON SYMPHONY ORCHESTRA, Carnegie Hall, 2:30 P. M. Conductor, Charles Munch. Repeating program at Brooklyn Academy Friday evening.

NATIONAL ASSOCIATION FOR AMERICAN COMPOSERS AND CONDUCTORS, Carnegie Recital Hall, 2:30 P. M. Participants: Jan DeGaetani, soprano; Carmen Carrozza, accordionist; Silvermine String Quartet. Admission free.
Group of works for accordion by Cowell, Riegger, Bennett, Surinach.
Group of songs for soprano by Kalish, Bloch, Koch. Works for string quartet by Calabro and Trimble.

GERTRUDE JANSSEN, soprano, Carnegie Recital Hall, 5:30 P. M.
Four songs .....Schubert
Four songs .....Brahms
Aria from Tannhaeuser; Four songs .....Wagner
Four songs .....Strauss

NEW YORK PHILHARMONIC, Carnegie Hall, 8:30 P. M. Repeating Thursday's program.

MATILDA ANGELIQUE CEVIL, contralto, Town Hall, 8:15 P. M.
Excerpts from The Marriage of Figaro, Semele, Tannhaeuser, Cavalleria Rusticana, Tosca, Alceste, Faust, Carmen and songs by Sarti-Huhn, Schumann, Schubert, Strauss, Mendelssohn, Wooler, Beethoven, Horsman, Lee, Edwards, Youmans and others.

KUM REE MAH, soprano, Carnegie Recital Hall, 8:30 P. M.
Vieni, Vieni O mio diletto; La Pastorella sul primo albore....Vivaldi
Air de Venus .....Lully
Caesar .....Handel
Three songs .....Brahms
Du meines Herzens Kroenelein; Staendchen .....Strauss
Four Korean folk songs
Four songs .....Debussy
Orpheus with His Lute .....Vaughan Williams
Sure on This Shining Night...Barber
The K'e .....Dougherty
Serenade .....Nordoff

GINA BACHAUER, pianist, Hunter College Assembly Hall, 8:30 P. M.
Toccata, Adagio and Fugue in C .....Bach-Busoni
Sonata in E minor ..... Haydn
Sonata in C, Op. 53 .....Beethoven
Scenes from Childhood, Op. 15 .....Schumann
Three movements from Petruchka .....Stravinsky

RICHARD DYER-BENNET, folk songs, Ninety-second Street "Y," 8:30 P. M.

NEW YORK PRO MUSICA, Washington Irving High School, 8:30 P. M. Conductor, Noah Greenberg. Monteverdi and The Italian baroque.

NEXT SUNDAY

NEW YORK PHILHARMONIC, Carnegie Hall, 3 P. M. Repeating Thursday's program.

FESTIVAL OF MUSIC, Town Hall, 2:30 P. M. Members of the Boston Symphony Orchestra. Conductor [illegible] Simson; [illegible] pianist.

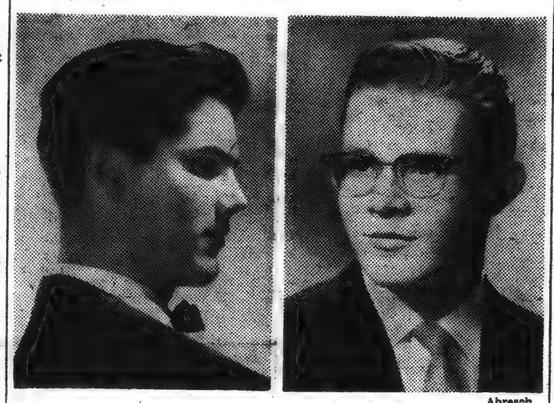
DORIOT ANTHONY DWYER, flutist, and **JESUS MARIA SANROMA**, pianist, Town Hall, 5:30 P. M.

LUISA LINKO, soprano, Carnegie Recital Hall, 5:30 P.M.

AN EVENING WITH ITALIAN STARS, Carnegie Hall, 8:30 P. M.

JOAN BRANNED, soprano, Town Hall, 8:30 P. M.

MUSIC MASTERS CHORUS, Carnegie Recital Hall, 8:30 P. M.



Abresch

WINNING PIANISTS—Augustin Anievas, left, who won the Concert Artists Guild Award, and Ralph Votapek, Naumburg Award winner, appear at Town Hall: the former Wednesday; the latter Tuesday.

POLLIKOFF READING, program of new works, Casa Italiana, Columbia University, 5:30 P. M. Admission free. New works by Madeleine Tatton, Elsor von Illosovay, Margaret Buechner, David R. Sprung, Robert DiDomenica.

VIENNA PHILHARMONIC ORCHESTRA, Carnegie Hall, 8:30 P. M. Conductor, Herbert Von Karajan.
Eine kleine Nachtmusik.....Mozart
Symphony No. 8 .....Bruckner

COMPOSERS GROUP OF NEW YORK CITY, Carnegie Recital Hall, 8:30 P. M.
Trio for flute, cello and piano (first performance) ..Charles Haubiel
Preludes for piano (first performance) .....Walter Mourant
Quintet for clarinet and string quartet (first performance)..Walter Cohrssen
Five songs .....Perez
String Quartet (first performance) .....Allan Blank

JOSEPH SZIGETI, violinist, Brooklyn Academy, 8:30 P. M.
Bach program: Partita in D minor, Sonata in A minor and Partita in E.

WEDNESDAY

DORIS ALLEN, violinist, and **PAULINE SEIM**, soprano, presented by Lado, Inc., Hotel Biltmore, 1:30 P. M.

WHEELER BECKETT ORCHESTRA, youth concert, Carnegie Hall, 2:15 P. M. Conductor, Mr. Beckett.
Water Music (first movement)..Handel
Two movements from the New World Symphony.....Dvorak
Espana .....Chabrier
Suite from the Sleeping Beauty, Tchaikovsky

BOSTON SYMPHONY ORCHESTRA, Carnegie Hall, [illegible] Conductor, Charles Munch: Samuel Mayes, [illegible] cellist.
Mugams.....Fikret Amirov
'Cello Concerto, Op. 49 (conducted by composer) ....Dmitri Kabalevsky
Symphony No. 1....Tikhon Khrennikov

AUGUSTIN ANIEVAS, pianist, Town Hall, 8:30 P. M.
Sonata in C minor, Op. 111..Beethoven
Two Etudes; Nocturne in D flat..Chopin
Toccata .....Schumann
Alborada del Gracioso; Oiseaux tristes .....Ravel
Sonata in B minor.....Liszt

NEW YORK, N.Y.
DAILY NEWS
D. 2,056,521 S. 3,455,033
SEP 20 1959

Set Boston Ork. N.Y. Schedule

The 74th season of New York concerts by the Boston Symphony Orchestra will start Nov. 18 at Carnegie Hall. The orchestra, conducted by Charles Munch, will split 10 performances between Wednesday evenings and Saturday afternoons at Carnegie. Five Friday evening concerts will be played at the Brooklyn Academy of Music. Among the season's guest conductors will be William Steinberg, music director of the Pittsburgh Symphony Orchestra.

NEW YORK, N.Y.
POST
D. 343,734 S. 264,442
NOV 18 1959

Music and Dance Tonight

Boston Symphony Orchestra, Charles Munch music director, opening 74th local season. Cello Concerto, Op. 49 by Dimitri Kabalevsky with the composer conducting. Munch will conduct Amirov's "Mugams," Martinu's "The Parables," Krennikov's "Symphony No. 1, Op. 4." Carnegie Hall, 8:30.

NEW YORK, N.Y.
POST
D. 343,734 S. 264,442
SEP 29 1959

Boston Symphony Opens Here Nov. 18

The Boston Symphony Orchestra will open its 74th New York season Nov. 18 at Carnegie Hall. A series of 10 concerts will be given on five Wednesday evenings and five Saturday afternoons. Five Friday evening performances will also be given at the Brooklyn Academy of Music.

Dates for the other Carnegie Hall events are Nov. 21, Dec. 16 19, Jan. 20, 23, Feb. 17, 20, March 23 and 26. The evening programs will begin at 8:30, 15 minutes earlier than in previous seasons; matinees at 2:30.

Among the soloists are pianist Ania Dorfmann and violinist Ruggiero Ricci for the Wednesday series and cellist Gregor Piatigorsky and pianist Gary Graffman for the Saturday matinees. Charles Munch will be on the podium for his 11th season.

Sunday Herald Tribune
NEW YORK, N. Y.
Independent Republican
Circ. 529,715

24a

NOV 15 1959

CONDUCTORS OF THE WEEK—Aaron Copland, left, will direct the Boston Symphony on Saturday afternoon in an orchestral suite derived from his opera "The Tender Land," and on Thursday evening Thomas Schippers, center, will begin his second week as guest maestro of the Philharmonic. Tomorrow, William Steinberg will lead the Pittsburgh Symphony in its annual visit to New York. All three concerts will be given in Carnegie Hall.

Young Singers to Compete at Met

By FRANCIS D. PERKINS

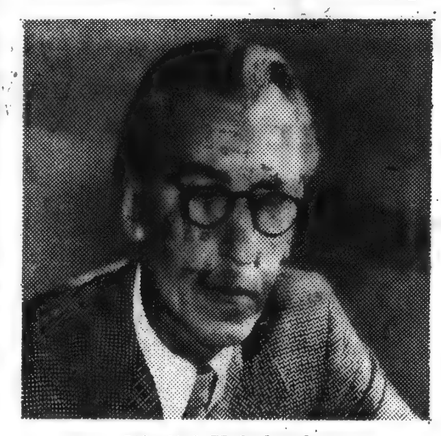
With the Orchestras

Four major orchestras will give eleven concerts here this week. This array includes five performances by the New York Philharmonic, three by the Boston Symphony, two by the Vienna Philharmonic and one by the Pittsburgh Symphony. . . . The three new members of the Boston Symphony who will be heard here for the first time on Wednesday are Ayrton Delino Teixera Pinto, Brazilian violinist; Michel Sasson, Egyptian-born violinist, and John Saint Ambrogio, cellist, who was born in Glen Ridge, N. J. . . . After the Bostonians go home, their first flutist, Doriot Anthony Dwyer, will stay here to give her first New York recital at 5:30 p. m. next Sunday at Town Hall.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337

NOV 15 1959

ON SEASON'S FIRST VISIT BOSTON SYMPHONY HONORS SOVIET COMPOSERS



Dimitri Kabalevsky

Fikret Amirov

Tikhon Khrennikov

BOSTON AND RUSSIA MEET IN NEW YORK—Directed by Charles Munch, in conductor's chair at left, the orchestra rehearses for its appearances here this wek. The opening concert at Carnegie Hall on Wednesday will include works by the Soviet composers seen in insets.

Camera Press-Pix, BMI Archives: Sovfoto

Montgomery, Ala.
Alabama Journal
11/19
page 4C

Symphony Plays Red Compositions

By W. G. ROGERS

NEW YORK (AP)—Three Soviet compositions were played Wednesday night by the Boston Symphony on its first fall visit to this city, and the three composers were present to acknowledge the warm and friendly applause.

Though the Soviet visitors, in the party of six now touring this country, have been in and out of New York intermittently, this was the first chance a Carnegie Hall audience has had to welcome them in person and hear a program largely consisting of their imported works.

ENGAGING PIECE

Dmitri Kabalevsky conducted his own concerto for cello and orchestra, with the orchestra's first cellist, Samuel Mayes, as soloist. The delicate treatment in strings and then solo of the very opening figure started the listener off happily, and it proved to be an engaging piece.

Kabalevsky and Mayes got repeated curtain calls.

The other two were popular—as they were supposedly written to be in their native land—but they were minor stuff musically. They were Fikret Amirov's "Kyurdi-Ovshari Mugami," or dance forms from Azerbaidzhan, and Tikhon Khrennikov's Symphony No. 1, in three movements.

They specialized in a catchy fast beat, and brief sad passages intended to touch the heartstrings. They were episodic. They seemed to be as empty of any Socialist Soviet republican meaning as of any musical content.

For the fourth number on his program Conductor Charles Munch gave Martinu's "The Parables."

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,753

NOV 19 1959

Boston Symphony Plays Works Of Visiting Soviet Composers

NEW YORK (AP)—Three Russian compositions were played last night by the Boston Symphony on its first Fall visit to this city, and the three composers were present to acknowledge the warm and friendly applause.

Though the Soviet visitors, in the party of six now touring this country, have been in and out of New York intermittently, this was the first chance a Carnegie Hall audience has had to welcome them in person and hear a program largely consisting of their imported works.

Dmitri Kabalevsky conducted his own concerto for cello and orchestra, with the orchestra's first cellist, Samuel Mayes, as soloist. The delicate treatment in strings and then solo of the very opening figure started the listener off happily, and it proved to be an engaging piece.

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They specialized in a catchy fast beat, and brief sad passages intended to touch the heartstrings. They were episodic. They seemed to be as empty of any Socialist Soviet Republican meaning as of any musical content.

They could not have been shown off to a better advantage, however, for Charles Munch conducted.

For the fourth number on his program he gave Martinu's "The Parables." Not perhaps the best composition by this friend of Munch, who died last Summer, it hails clearly from a world which at least two of the Russians have repudiated. The colors are richer and more brilliant, and there is a spirit of daring and adventure missing in the Soviet works.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,899
NOV 19 1959

Music

Russians Honored By Munch

By LOUIS BIANCOLLI

A cordial and practical tribute to the visiting Soviet composers was paid by Charles Munch and the Boston Symphony Orchestra in Carnegie Hall last night.

Three Soviet compositions were performed by the distinguished conductor and orchestra. All three of the composers —Fikret Amirov, Dmitri Kabalevsky, and Tikhon Khrennivok—were on hand for a rousing ovation.

Most of the time the Russian composers sat in a first-tier box on the left side of the house. In the party were the two other composers who have been making the city's rounds — Dmitri Shostakovich and Kanstantin Dankevich.

As a further gesture of friendship and cultural cooperation Mr. Munch surrendered the baton to Mr. Kabalevsky for the performance of the latter's lyrical and agreeable cello concerto.

In some ways the Kabalevsky reading was the highlight of the evening. Both the composers and the soloist—Samuel Mayes, the orchestra's first celist—took repeated bows together. They made an excellent team.

This is congenial music, never heavy, never challenging, but bright, flowing, and free of eccentricity. Perhaps its best movement is the Largo. Certainly Mr. Mayes made of it a warm, spacious reverie.

The brilliant ensemble took the music in stride, as it did the brisk first symphony of Khrennikov, written when the composer was in his early twenties, and already certain of which way he was headed.

Like the concerto, the symphony isn't especially original in style or idiom. Yet, what it locks in weight and depth, it makes up for in swift continuity and buoyant vitality.

Mr. Khrennikov obviously had a good time writing his First Symphony. He has moved far since then, and one would have liked to hear an example of his later and maturer style.

The attraction of the opening Soviet number—Amirov's "Mugami"—was its use of Kurdish folk motives in a succession of brief dance episodes, rather loosely bound together, and probably best heard as ballet accompaniment.

Based on three French prose passages, "The Parables" is dedicated to Mr. Munch, who conducted them with almost religious dedication.

Like much of Martinu's other music, the "Parables" are the work of a master symphonist who knew how to maneuver tone and rhythm all over the orchestral terrain. But they lacked sustained poetic line and true tension.

For the Russians seated in the first-tier box, the concert must have been still another instance of the brilliant tone and cosmopolitan range of American orchestras.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,792 S. 795,133
NOV 19 1959

AT CARNEGIE HALL

Soviet Artists Honored

By MILES KASTENDIECK

IN HONOR OF THE FIVE SOVIET composers and the Soviet critic on an exchange visit to this country, the Boston Symphony highlighted its first program of the season with works by Amirov, Kabalevsky, and Krennikov in Carnegie Hall last night.

Though Shostakovich was among them along with Konstantin Dankevich and the writer Boris Yarustovsky, no attention was directed toward them.

Charles Munch did not plan an all-Russian concert because he wished to pay tribute to the memory of Bohuslav Martinu whose death last August closed the career of a sensitive personality among contemporary composers. Mr. Munch found some affinity in his music that prompted a rehearing of his "Parables," introduced here last season.

The repetition clarified a work characteristic of Martinu in its harmonic texture and orchestral fabric. As a modern tone painter, Martinu reveals a sensitivity to beauty not readily appreciated.

This third performance by Mr. Munch underlined his expressive power, his craftmanship, and his individuality, even though the work does not reveal Martinu at his finest.

A flashy opening number showed off the stunning virtuosity of the orchestra and its conductor and showed up the composer.

In writing a series of dances called "Kyurdi-Ovshari Mugami," in 1948 Amirov adhered closely to traditional Russian writing of Caucasian Sketches. Rimsky-Korsakov and Borodin must have guided his creative impulse, for the music sounds strongly reminiscent

A touch of syncopation promises more than actually develops. This is bright, brilliant-sounding peoples' music conventionally set forth.

Both Kabalevsky's cello concerto and Krennikov's first symphony attract the listener. They fall on the ear because both men express themselves fluently in melody. Though the former is a decade old, the latter almost a quarter-century, they gave little insight into contemporary idiom.

Kabalevsky conducted his piece, giving prominence to Samuel Mayes' distinctive playing of the solo part.

He kept the orchestra so much in the background that at times it sounded like a stage whisper. Mayes profited, while the composer covered up some of his nicer moments especially those among the woodwinds.

Since that was his intention, the work emerged more a cello solo with orchestral accompaniment.

As the work of a young man of 22, Krennikov's symphony revealed plenty of promise. It does not compare with the genius inherent in the first of Shostakovich to which composer it is dedicated. The music makes pleasant, rather than salient, listening. Indeed, that was the impression gained from hearing all three works.

• • •

THE RUSSIAN VISITORS had been guests of the N. Y. Music Critics Circle at luncheon in the Harvard Club. Some of their remarks revealed kindred feelings about a music critic's lot either here or abroad. Others left unanswered questions of simply natural curiosity about the state of music and of composers in the Soviet Union. More of this anon.

Journal (e)
MERIDEN, Conn.
Independent
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NOV 19 1959

NYC Audience Applauds Music Of 3 Russians

BY W. G. ROGERS
Associated Press Arts Editor

New York, Nov. 19 (AP) — Three Russian compositions were played last night by the Boston Symphony on its first fall visit to this city, and the three composers were present to acknowledge the warm and friendly applause.

Though the Soviet visitors, in the party of six now touring this country, have been in and out of New York intermittently, this was the first chance a Carnegie Hall audience has had to welcome them in person and hear a program largely consisting of their imported works.

Dmitri Kabalevsky conducted his own concerto for cello and orchestra, with the orchestra's first cellist, Samuel Mayes, as soloist. The delicate treatment in strings and then solo of the very opening figure started the listener off happily, and it proved to be an engaging piece.

Kabalevsky and Mayes got repeated curtain calls.

The other two were popular — as they were supposedly written to be in their native land — bt they were minor stuff musically. They were Fikret Amirov's "Kyurdi - Ovshari Mugami," or dance forms from Azerbaidzhan, and Tikhon Khrennikov's Symphony No. 1, in three movements.

They specialized in a catchy fast beat, and brief sad passages intended to touch the heartstrings. They were episodic. They seemed to be as empty of any Socialist Soviet republican meaning as of any musical content.

They could not have been shown off to better advantage, however, for Charles Munch conducted.

For the fourth number of his program he gave Martinu's "The Parables." Not perhaps the best composition by this friend of Munch, who died last summer, it hails clearly from a world which at least two of the Russians have repudiated. The colors are richer and more brilliant, and there is a spirit of daring and adventure missing in the Soviet works.

NEW BRUNSWICK, N.J.
HOME NEWS
D. 38,554 S. 38,858
NOV 19 1959

Three Soviet Numbers Played

By W. G. ROGERS
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NEW YORK, N.Y.
POST
D. 343,734 S. 264,442
NOV 19 1959

25a

WORDS and MUSIC

By Harriett Johnson

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Dimitri Kabalevsky authoritatively conducted his Concerto for Cello and Orchestra, Op. 49, with the Bostonians' first cellist Samuel Mayes as the excellent soloist. Fikret Amirov's "Kyurdi-Ovshari Mugami," (Caucasian Dances based on exotic melodic patterns) opened the program.

Tikhon Khrennikov's First Symphony No. 1, Op. 4, completed in 1935, when he was only 22 years old, concluded the list. Amirov and Khrennikov were also present to acknowledge the prolonged applause. The Khrennikov Symphony drew "bravos" at its conclusion.

Music director Charles Munch conducted both the Amirov and Khrennikov works, plus the late Bohuslav Martinu's "The Parables," performed in his memory. Martinu died Aug. 29, at the age of 68. He was a friend of Munch's and "The Parables" is dedicated to the conductor.

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It was significant to hear the three compositions after the conversations which took place during the luncheon.

These composers are all musically disciplined and skilled. They can orchestrate imaginatively, even brilliantly, and they express themselves soulfully through an inspiration derived primarily from their native folk idioms.

As there are 17 separate Soviet Socialist Republics, encompassing both Europe and Asia, it is natural that these idioms should vary. The Oriental flavor of Amirov's "Caucasian Dances" was dramatically different from the mournful Slavic tunes of, for instance, the Kabalevsky "Largo" of his Concerto.

The Khrennikov Symphony is an admirable work for a young man of 22, but after 24 years it would be expected, given such promise, that his style would become bolder, more original. But this, so far as I know, never happened.

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Concerto a Colossus

Judged by its vitality and creativity, the Concerto, which I heard in Philadelphia, is a colossus as compared with the three pleasant, entertaining and superficially exciting pieces offered last evening.

But even Shostakovich is restraining himself from writing music that might be iconoclastic in sound, that might upset the listening habits of those in power. His First Symphony, completed in 1925 when he was only 19, is relatively more original than his new 'cello concerto.

When queried on matters to do with freedom of creative expression at the luncheon, Shostakovich begged off on the basis that he was tired.

Those who defended the Soviet position argued that while individuals could disagree "passionately and vehemently" on details, that all must be in agreement along basic lines, i.e., "that art cannot be separated from life, that it must serve the people, that it must promote the humanistic development of the individual."

At the end of the discussion, one of my colleagues gave his idea of the difference between the life of Soviet and American composers: "In your country the composer dutifully revises his opera after an avalanche of criticism, in our country the composer doesn't give a damn."

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
NOV 19 1959

NEW YORK, N.Y.
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NOV 20 1959

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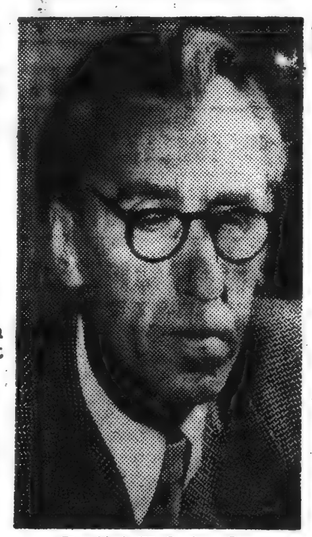
By HOWARD TAUBMAN

THE Soviet composers have reason to be satisfied with their American tour. Though they have had to deal with some touchy questions, they have been received everywhere with cordiality. Their music has been played by our best orchestras, and the public has greeted it with warmth. And, as if we could arrange the weather to overcome nostalgia, we have had in the last two days a Muscovite fall for our guests.

Wednesday night the Boston Symphony Orchestra, in its first Carnegie Hall appearance of the season, turned over most of its concert to the visitors. Dmitri Kabalevsky, Tikhon Khrennikov and Fikret Amirov were represented on the program by extensive pieces, and Mr. Kabalevsky was his own conductor. Dmitri Shostakovich, who had a première in Philadelphia less than a fortnight ago, sat in a box and listened to his colleagues' music.



Dmitri Kabalevsky

Like Mr. Shostakovich in Philadelphia, Mr. Kabalevsky offered a 'cello concerto. His was written in 1948, and with Samuel Mayes as the soloist it was performed by the Hartford and Boston Symphonies in 1953. The "cold war" had not yet moderated, but Soviet music was played. Indeed, Soviet music made its way into American programs through the years of tensest feeling. How much contemporary American music was performed in the Soviet Union during this period?

Mr. Mayes, who is the Boston Orchestra's first 'cellist, was the soloist once again. Mr. Kabalevsky conducted with clarity and directness. Presumably he was pleased by the performance he received. Soloist and orchestra played with precision, airiness and glowing colors.

The concerto speaks for Mr. Kabalevsky's workmanlike standards and sensitivity. He is a well-schooled composer; he does not violate good taste. He accepts the Soviet requirement of ready accessibility. His work is dedicated to Soviet youth; the second of a cycle of three on this subject, it is the central, meditative one. It is not deep, not even the melancholy middle movement, but it is smooth, fluent and thoroughly old-fashioned.

Mr. Amirov, who at 37 is the youngest of the visiting Soviet musicians, comes from Azerbaijan. His "Kyurdi-Ovshari Mugami" invokes the spirit of Kurdish folk music. It is primitive not only in basic material but also in design and structure. The handling of the themes is uninspired, and the instrumentation is as obvious as a travel poster.

As for Mr. Khrennikov's Symphony No. 1, it is having quite a run in the United States. It was presented by the Philadelphia Orchestra some days ago, and the Bostonians, who played it at home last week, wound up the concert with it. Written when the composer was in his early twenties, it leans heavily on a variety of models but reveals a flair for composition. One wonders what kind of music Mr. Khrennikov, now 46, has written in recent years.

Charles Munch conducted the Amirov and Khrennikov pieces with temperament and gusto. He also brought sincerity and affection to "The Parables" by Bohuslav Martinu, the former Czechoslovak who died in Switzerland last August. This score, which is dedicated to Mr. Munch, shimmers with colors and moods in the French style. It is not markedly individual but has an unaffected honesty that is touching and disarming.

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting, Samuel Mayes, 'cellist. At Carnegie Hall.

Kyurdi-Ovshari Mugami ..... Fikret Amirov
The Parables ..... Martinu
'Cello Concerto ..... Dmitri Kabalevsky
Symphony No. 1 ..... Tikhon Khrennikov

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
NOV 20 1959

MUSIC

PAUL HENRY LANG

Boston Symphony Orchestra

CARNEGIE HALL

Conductor, Charles Munch; soloist, Samuel Mayes, cellist. The program:

Kyurdi-Ovshari Mugami ..... Amirov
"The Parables" ..... Martinu
Concerto for Cello and Orchestra, Op. 49, (conducted by the composer) ..... Kabalevsky
Symphony No. 1, Op. 4 ..... Khrennikov

The season's opening concert by the Boston Symphony played Wednesday night under the direction of Charles Munch, devoted the greater part of the program to music by some of the five Russian composers on a visit to this country. We heard a dance suite by Fikret Dzhamil Amirov, a concerto for cello and orchestra by Dmitri Kabalevsky, and a symphony by Tikhon Khrennikov. Now all this goes under the generic term "Russian music," but a closer look at the composers' pedigree discloses ethnographic information that seems to contradict the term.

Mr. Amirov is of Kurdish descent (Azerbaijan), hence of non-Slavic, Islamic, stock. His music utilizes folkloristic elements of his region described in great detail in the program notes. It is pretty deep stuff and I would not dare to quote one sentence, but upon hearing the music everything became crystal clear.

Messrs. Kabalevsky and Khrennikov are authentic Russians; the Slavic pathos of the slow movements of their works shows this convincingly. Nevertheless, all three come rightfully under the heading of Russian music because their schooling, idiosyncrasies and technique is Russian, vintage of circa 1888.

Rimsky-Korsakov owed some of his fame to the gratitude of the following generation of Russian composers on whom he bestowed a style singularly open to collective cultivation and well adapted to invest little ideas with large bodies. All composers of the Russian school now licensed to operate are indebted to this patron saint of their music, and, like the famous Paddy O'Brien, who after having for the first time suffered total immersion in a hospital bath, never felt the same again, cannot shake off the experience.

Mr. Amirov's Dance Suite is a travelogue in which all little things seen are related impartially, without selection, emphasis, or development, and where everything is of equal importance. The complicated oriental tunes turned out to be harmless ditties immersed in Paddy-Korsakov's tub. They reminded me of Sheherezade in her youth, long before she met Rimsky. She has quite a repertory, from belly dance to garter snake charming with a piccolo. The piece is a big power plant, but run from a flashlight battery. At the end one wonders whether the use of oriental folksong is to be regarded as an incentive or a deterrent.

Mr. Kabalevsky's concerto is quite another story. His music is astonishingly old fashioned—there were some chordal progressions that Tchaikovsky would have rejected as vieux jeu. It is a conventional piece, not unattractively discursive, but however discursive he may be, Mr. Kabalevsky at least can compose and knows what he wants to say and how to say it—a sufficiently rare gift. Still, the whimsical handling hardly redeems the work of triviality.

Samuel Mayes, solo cellist of the Boston Symphony, played it very beautifully and the composer officiated on the conductor's stand. Judging by his work, he is no stranger to the podium.

Mr. Khrennikov's symphony, his first, was written at the age of twenty-one. It shows facility and a good command of the standard manual of orchestration, but he suffers badly from the temptation of irrelevance and has no idea of symphonic development. The symphony offers an apt illustration of the dictum that while every composer can write something, few, very few can write a real symphony. Mr. Khrennikov delights in his meager theme so much that he is apt to overdo it, to lead up to it with too deliberate a relish and virtually announce what is to come.

None of these composers can rise above the mist and tangled growth of his own theories into the clear light of poetic creation, and dominate his own stubbornly schooled temperament with the bridle of fine taste and the whip of wit.

The Russians received a very warm welcome and must have enjoyed the evening, for the orchestra sounded magnificent. Mr. Munch deserves at least a People's Artist medal (honorary) for his excellent conducting.

ON Wednesday night, the Boston Symphony, under Charles Munch, came to Carnegie Hall with a program largely designed to honor the delegation of Soviet composers who were in town last week, and they were present in one of the boxes. The Russian compositions performed were all unassuming, honest, and gentlemanly. I thought Fikret Dzhamil Amirov's excursion into Azerbaidzhan folklore, called "Kyurdi-Ovshari Mugami," a little naïve; apparently it was intended to do for the music of his Caucasian countryside what Albéniz and de Falla have done for the music of Spain. But Dmitri Kabalevsky's Concerto for Cello and Orchestra, conducted by the composer and ably played by Samuel Mayes, turned out to be a thoroughly enjoyable work, and Tikhon Khrennikov's First Symphony, which I had heard before, rounded out the evening with a neat, compact, and likable essay in technical virtuosity. The only non-Russian work on the program was the late Bohuslav Martinů's suite "The Parables." It confirmed an abiding impression I have had of his music; namely, that while it is never wholly unpleasant, it is rather aimlessly rhapsodic in character, and never really seems to get anywhere.

—WINTHROP SARGEANT

New Yorker 11/28/59

JAMAICA, N.Y.
LONG ISLAND PRESS
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Bostonians Play Works Of Soviet

By DELOS SMITH
(UPI Writer)

In its first New York concert of the season the Boston Symphony pointedly reminded the local audience that it, after all, was the first American orchestra to concertize in Russia and so had prior claims on Soviet musical hearts.

Musical New York has been glowing in the cultural achievements of its own New York Philharmonic behind the Iron Curtain only this fall. But the Bostonians gave five concerts in Leningrad and Moscow in 1956, playing the works of four American composers.

So for its first Carnegie Hall appearance this year, it went its American rivals one better in being musically pally with four leading Russian composers who are in the U.S. on a cultural tour. Its announced program was revised to make it almost entirely a program of those composers' music.

Dmitri Kabalevsky conducted his own "Cello Concerto," with Samuel Mayes, the orchestra's top cellist as soloist. Charles Munch, the orchestra's music director and conductor, presided over playing of Fikret Amirov's "Mugams" and of Tikhon Khrennikov's First Symphony. Those composers were in the box of honor.

There was only one other piece on the program, "The Parables" of Bohuslav Martinu who died in Switzerland on Aug. 29 and who was a long-term intimate of Munch. Indeed, "The Parables" was dedicated to him.

The first appearance of the Soviet composers at an American concert was in Philadelphia a few weeks ago when the Philadelphia Orchestra gave the first American performance of a new cello concerto of Dmitri Shostakovich.

As the living Russian composer best known to Americans, he is the member of the delegation of the most interest to audiences. He and his compatriots later were honored guests at concerts of the New York Philharmonic and of the of the Bostonians in their home hall in Boston.

NEW YORK, N.Y.
POST
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NOV 19 1959

25a

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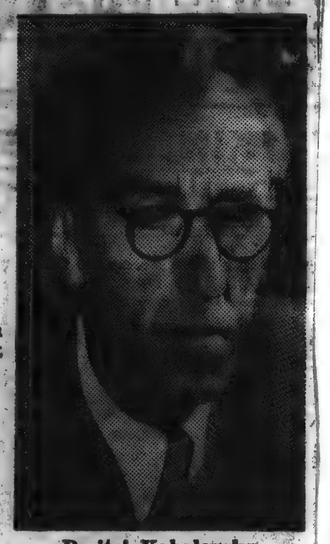

Dmitri Kabalevsky

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,486 S. 527,002
NOV 20 1959

MUSIC

PAUL HENRY LANG

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CARNEGIE HALL

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None of these composers can rise above the mist and tangled growth of his own theories into the clear light of poetic creation, and dominate his own stubbornly schooled temperament with the bridle of fine taste and the whip of wit.

The Russians received a very warm welcome and must have enjoyed the evening, for the orchestra sounded magnificent. Mr. Munch deserves at least a People's Artist medal (honorary) for his excellent conducting.

ON Wednesday night, the Boston Symphony, under Charles Munch, came to Carnegie Hall with a program largely designed to honor the delegation of Soviet composers who were in town last week, and they were present in one of the boxes. The Russian compositions performed were all unassuming, honest, and gentlemanly. I thought Fikret Dzhamil Amirov's excursion into Azerbaidzhan folklore, called "Kyurdi-Ovshari Mugami," a little naïve; apparently it was intended to do for the music of his Caucasian countryside what Albéniz and de Falla have done for the music of Spain. But Dmitri Kabalevsky's Concerto for Cello and Orchestra, conducted by the composer and ably played by Samuel Mayes, turned out to be a thoroughly enjoyable work, and Tikhon Khrennikov's First Symphony, which I had heard before, rounded out the evening with a neat, compact, and likable essay in technical virtuosity. The only non-Russian work on the program was the late Bohuslav Martinů's suite "The Parables." It confirmed an abiding impression I have had of his music; namely, that while it is never wholly unpalatable, it is rather aimlessly rhapsodic in character, and never really settles down anywhere.

—WINTHROP SARGEANT

New Yorker 11/28/59

JAMAICA, N.Y.
LONG ISLAND PRESS
D. 275,382 S. 355,295
NOV 22 1959

Bostonians Play Works Of Soviet

By DELOS SMITH
(UPI Writer)

In its first New York concert of the season the Boston Symphony pointedly reminded the local audience that it, after all, was the first American orchestra to concertize in Russia and so had prior claims on Soviet musical hearts.

Musical New York has been glowing in the cultural achievements of its own New York Philharmonic behind the Iron Curtain only this fall. But the Bostonians gave five concerts in Leningrad and Moscow in 1956, playing the works of four American composers.

So for its first Carnegie Hall appearance this year, it went its American rivals one better in being musically pally with four leading Russian composers who are in the U.S. on a cultural tour. Its announced program was revised to make it almost entirely a program of those composers' music.

Dmitri Kabalevsky conducted his own "Cello Concerto," with Samuel Mayes, the orchestra's top cellist as soloist. Charles Munch, the orchestra's music director and conductor, presided over playing of Fikret Amirov's "Mugams" and of Tikhon Khrennikov's First Symphony. Those composers were in the box of honor.

There was only one other piece on the program, "The Parables" of Bohuslav Martinu who died in Switzerland on Aug. 29 and who was a long-term intimate of Munch. Indeed, "The Parables" was dedicated to him.

The first appearance of the Soviet composers at an American concert was in Philadelphia a few weeks ago when the Philadelphia Orchestra gave the first American performance of a new cello concerto of Dmitri Shostakovich.

As the living Russian composer best known to Americans, he is the member of the delegation of the most interest to audiences. He and his compatriots later were honored guests at concerts of the New York Philharmonic and of the of the Bostonians in their home hall in Boston.

VARIETY
NEW YORK, N.Y.
WEEKLY
DEC 2 1959

Concert Reviews

Boston Symphony
Carnegie Hall, N. Y.

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
NOV 28 1959

20

Three Orchestras in New York Visit

By Miles Kastendieck
New York

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Where the Bruckner was outstanding, the Mozart sounded less so. The brasses brought distinction to the former, the homogeneous quality of the strings contributed a pleasing quality to the latter. The matinee concert was thoroughly Viennese in quality. It accomplished its purpose of re-creating that touch of nostalgia usually associated with the musical Vienna of a bygone day.

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France-Amérique
12/6/59

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Charles Munch a présenté Amirov, Khrennikov, Kabalevsky, Martinu

par Edgard FEDER

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217
DEC 1959

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France-Amérique
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C. E. R.

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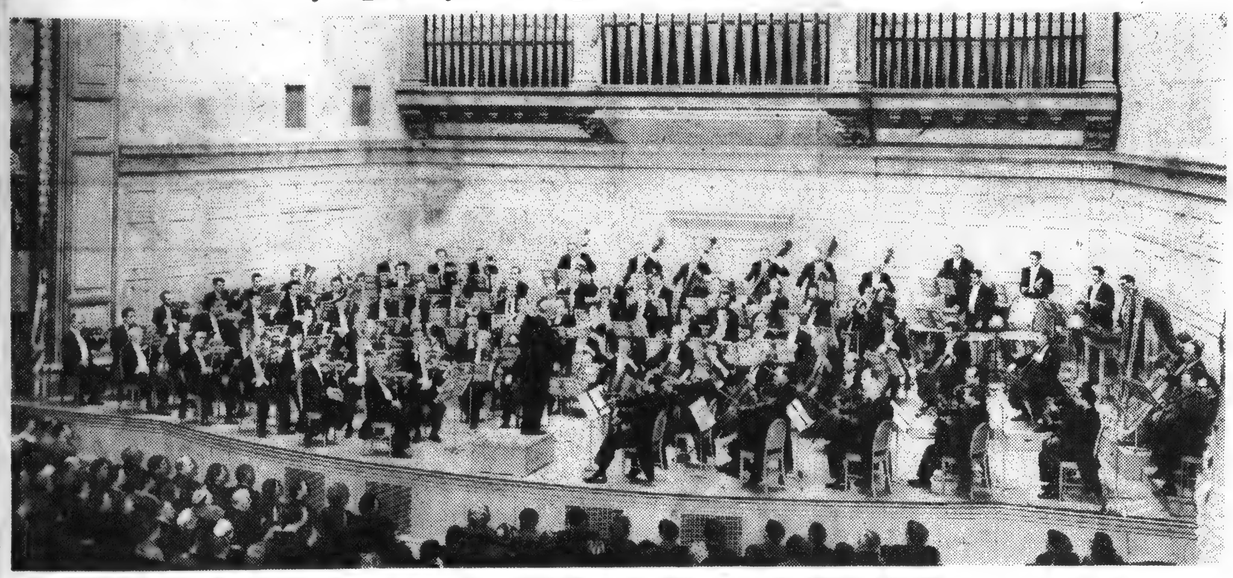
260

ENGLEWOOD, N.J.
PRESS-JOURNAL
W. 8,890
AUG 13 1959

Boston Symphony to Englewood For Centennial Concert



CHARLES MUNCH TO CONDUCT ORCHESTRA HERE ON NOV. 19

ENGLEWOOD — The Boston Symphony Orchestra, with Charles Munch conducting, will make its first appearance in Bergen County on Thursday, Nov. 19 at the Dwight Morrow High School in Englewood, as part of the city's Centennial celebration, it was announced this week by John Harms, director of the sponsoring John Harms Chorus.

This concert will be the second event of the Englewood Great Artist series, sponsored by the Chorus, which is now in its twelfth season in Englewood. Mr. Harms has announced that only 150 community associate memberships are left for the series for the coming series.

In addition to the Boston Symphony, Keidi Krall, young American Metropolitan Opera soprano will appear with the John Harms Chorus and other soloists in the Verdi "Requiem" on Sunday evening, Oct. 25; Nathan Milstein, violinist will play here on Saturday, Feb. 20; and Leopold Simoneau, outstanding Canadian tenor, on Tuesday, April 5.

Anyone wishing to do so may subscribe to the series which has sold out for the past nine years. Reservation for the series of four concerts may be obtained from Mr. Harms at 121 East Hamilton avenue, Englewood, LO 9-0212.

Rudolf Serkin, eminent pianist, will be heard here in a special concert on Saturday evening, Dec. 5. The concert will be a benefit for the North Jersey Music Center, organized for the building of a 3,000 seat auditorium in this area. Tickets are five dollars, and the concert is already half sold out.

The John Harm Chorus will commence rehearsals on Tuesday evenings at 121 East Hamilton avenue, Englewood. Anyone interested in joining the chorus, which performs here and at St. Michael's Church in New York Ciyt, may contact Mr. Harms. The Chorus will give its 12th annual community presentation of Handel's "The Messiah," on Sunday, Dec. 6, and the Bach "St. Matthew Passion," on Sunday, March 27. Late in May, the Faure "Requiem," Brahms "Alto Rhapsody," Debussy, "Blessed Damozel," and a portion of Handel's "Judas Maccabeus" will be presented.

The fifth season of the Young Peoples Concert series will comprise four talent programs on Sunday afternoons during the year.

ENGLEWOOD, N.J.
PRESS-JOURNAL
W. 8,890
SEP 17 1959

Boston Symphony Attracts Support For John Harms

ENGLEWOOD — Less than 100 subscriptions are still open for the season of the John Harms Chorus, it was announced this week by Mr. Harms, who has announced plans for a gala concert program on Thursday evening, Nov. 19, at the Dwight Morrow High School in honor of Englewood's Centennial Year.

Coming to Englewood for this Centennial Concert feature will be the Boston Symphony Orchestra, with Charles Munch as its musical director.

The Boston Symphony was founded in 1881 by Henry L. Higinson, and was developed through the years by him, engaging the best musicians he could obtain in Europe as conductors and personnel. Under the leadership of such men as Wilhelm Gericke, Arthur Nikisch and Karl Muck, the Boston Symphony became world famous. Following World War I, Mr. Higinson left the orchestra as a public charge in the hands of a board of trustees, and it opened new vistas of musical outlook under the baton of Pierre Monteux (1919-1924; Serge Koussevitzky (1924-1949) and Charles Munch since 1949.

One of the busiest orchestras in the world, the Boston Symphony season of 30 weeks at Symphony Hall in Boston closes in April, and then under Arthur Fiedler opens a nine weeks Pops season. Three weeks of free open air concerts follow on the Charles River Esplanade, and then six weeks at the Berkshire Festival at Tanglewood. In 1952 the Orchestra Toured Europe; in 1953 traveled as far west as San Francisco; and in 1956 as far eastward as Moscow, making it the first American orchestra to play in the U.S.S.R.

HACKENSACK, N.J.
BERGEN RECORD
D. 81,574
OCT 3 1959

Boston Symphony To Play In Englewood Artist Series

Already more than 1,600 of the 1,800 subscriptions have been sold for the 1959-60 Englewood Great Artist Series, the twelfth season of the John Harms Chorus.

This year there will be four concerts in the series, plus a special concert by pianist Rudolf Serkin for the benefit of the North Jersey Music Center.

One of the highlights of the current series will be a concert by the Boston Symphony Orchestra under the direction of Charles Munch November 19 at 8:40 P. M. in Dwight Morrow High School. According to Harms, this concert has been scheduled in honor of Englewood's centennial year.

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 2,250
NOV 12 1959

Copland to Conduct Boston Symphony

Aaron Copland, Brooklyn-born composer, will share the podium with Charles Munch, music director of the Boston Symphony Orchestra, when the Bostonians open their annual season of concerts at the Brooklyn Academy of Music Friday evening, November 20.

Dr. Munch will conduct two of the most popular symphonies in the repertoire, the "Prague" (No. 38 in D major, K.504) and Beethoven's Fifth, in C minor. He has invited Mr. Copland to conduct the suite from his opera, "The Tender Land."

ENGLEWOOD, N.J.
PRESS-JOURNAL
W. 8,890
NOV 12 1959

Boston Symphony Plays In DMHS Thursday Night

ENGLEWOOD — Sold-out for several weeks, the second concert of the John Harms Chorus Great Artist Series will feature the renown Boston Symphony Orchestra conducted by Charles Munch. Coinciding with Englewood's Centennial Year, this spectacular concert will be played in Dwight Morrow High School next Thursday evenng at 8.30 in the gymnasium and will have Aaron Copland as guest conductor of his own composition.

Charles Munch, a native of Strasbourg, conducted four orchestras in Paris before coming to the 1949. He was known as one of the foremost musicians of France and through the years as conductor of the Boston Symphony has endeared himself to the American public by his dedication to his art. His ability to penetrate and comthe meaning of music is world known.

The program of the Booston Symphony Orchestra will be the Prague Symphony by Mozart, Suite and conducted by Aaron Copland, and Beethoven's Symphony No. 5.

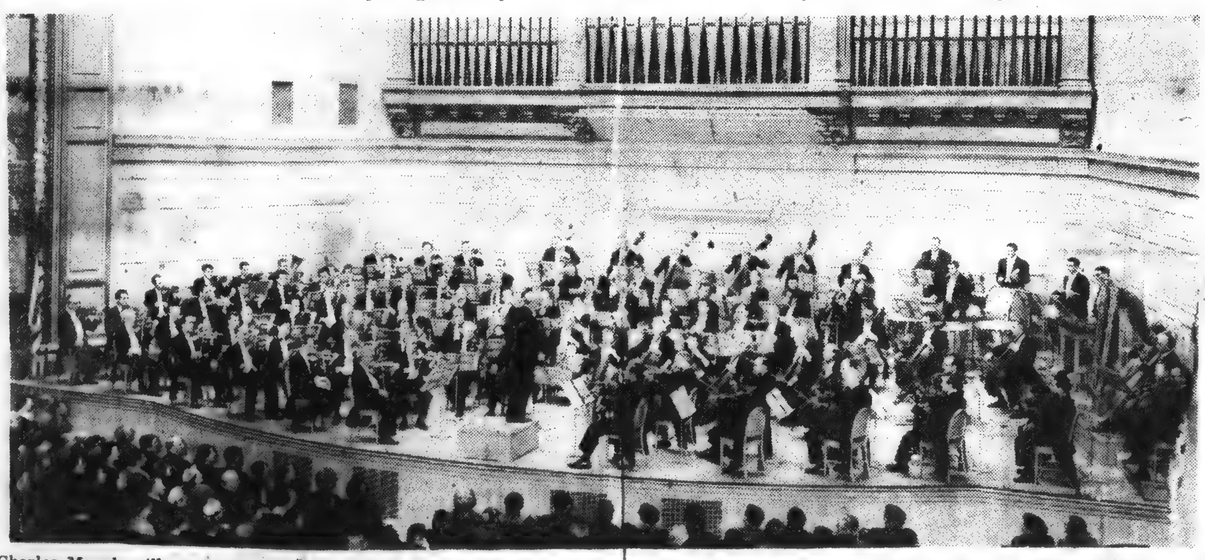
Aaron Copland is considered the dean of American composers. The Tender Land Suite was performed in Englewood by the Boston Symphony Orchestra this summer with a great deal of success

The Boston Symphony Orchesfrom "The Tender Land" composed tra was founded by a young Bostonian, Henry L. Higginson, who engaged the best musicians he could obtain in Europe for its conductors and personnel. After the first World War, Mr. Higginson placed the orchestra in the hands of a board of trustees as a public charge. Pierre Monteux was conductor from 1919 to 1924 and Serge Koussevtzky from 1924 to 1949, during which time the orchestra rose to greatness and new vistas in artistic outlook.

Symphony Hall, Boston, is the orchestra's home for 30 winter weeks. Then begins, under Arthur Fiedler, the Pops season of nine weeks, followed by three weeks of free open-air concerts on the Charles River Esplanade, and six weeks at the Berkshire Festival in Englewood. This, in addition to touring, makes the Boston Symphony the busiest orchestra in the world.

ENGLEWOOD, N.J.
PRESS-JOURNAL
W. 8,890
NOV 19 1959

Famous Boston Symphony Orchestra To Play Here Tonight



Charles Munch will conduct the Boston Symphony Orchestra at 8:30 this evening in the gymnasium of Dwight Morrow High School in Englewood. The concert is the second in the current John Harms Chorus Great Artist Series. It honors Englewood's centennial year. Aaron Copland, dean of American composers, will conduct his own suite from "The Tender Land" on the program

HACKENSACK, N.J.
BERGEN RECORD
D. 81,574
NOV 20 1959

27a

BOSTON SYMPHONY GIVES CONCERT IN COUNTY

Discussing a point concerning last night's concert given by the Boston Symphony Orchestra at Dwight Morrow High School in Englewood are, from left, the concert's sponsor, John Harms; Boston Symphony conductor Charles Muench; and American composer Aaron Copland, who conducted one of his own works at the program. (Bergen Evening Record photograph.)

Boston Symphony Plays At Concert In Englewood

Composer Copland, Conductor Muench Conduct Orchestra At Dwight Morrow High

Englewood — The presence of American composer Aaron Copland conducting one of his own new works highlighted a concert given by the Boston Symphony Orchestra at Dwight Morrow High School last night.

SECOND IN SERIES

An estimated 2,000 persons heard Copland lead the orchestra in the fresh and vigorous music of his suite from "The Tender Land". The orchestra's regular conductor, Charles Muench, conducted Mozart's Symphony No. 38 in D Major, "Prague", and Beethoven's Symphony No. 5 in C minor.

The concert was the second of the Englewood Great Artist Series sponsored by the local John Harms Chorus.

The 59-year-old Copland arranged his suite earlier this year from the opera "The Tender Land" which he composed between 1952 and 1954. The opera was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the thirtieth anniversary of the League of Composers.

The orchestral suite of the Brooklyn-born composer consisted of the introduction and love music, the party scene, and the finale: the promise of living.

The trappings of the gymnasium added a touch of humor to the event: as the orchestra was situated at the far end of the room where the basketball backboard hangs on the wall, the basket hoop floated over the composers' heads like a halo, some concertgoers commented.

Harms was commented for his work toward establishing a North Jersey Music Center in this area, a project launched at the Van Cliburn concert 1 year ago. Edward D. Stone, designer of the American Pavilion at the Brussels World's Fair, will be the architect.

A special concert for the center's benefit will take place December 9, at which Rudolf Serkin will play the Haydn Sonata in E-flat Major, the Beethoven Sonata in C Minor, and the 24 preludes of Chopin. Harms said tickets are still available for this concert.

The Boston Symphony is the third great American orchestra that Harms has brought to this city. The New York Philharmonic and the Philadelphia Orchestra played here last year. The Philadelphia Orchestra, with Eugene Ormandy conducting, will return for the 1960-61 concert series, according to Harms. Famed dramatic soprano Eileen Farrell will also appear next year.

Remaining to be heard in this twelfth season of the John Harms Chorus are violinist Nathan Milstein February 20 and tenor Leopold Simoneau April 5.

NEW YORK, N.Y.
TIMES
D. 800,319 S. 1,221,337
NOV 20 1959

CONCERT IN ENGLEWOOD

Boston Symphony Performs—Copland Guest Conductor

Special to The New York Times.

ENGLEWOOD, N. J., Nov. 19 —Aaron Copland was guest conductor in one of his own works at a concert by the Boston Symphony Orchestra tonight in Dwight Morrow High School.

Mr. Copland conducted "The Tender Land Suite." The John Harms Chorus of Englewood sponsored the concert in its "Great Artists Series" dedicated to the erection of the North Jersey Music Center here.

Also on the program, conducted by Charles Munch, were the "Prague" Symphony of Mozart and the Beethoven Fifth Symphony. The orchestra received standing ovations from the 2,100 in the audience.

Rudolf Serkin, pianist, will appear in the next John Harms presentation on Saturday night, Dec. 5, at the school.

ENGLEWOOD, N.J.
PRESS-JOURNAL
W. 8,890
NOV 26 1959

LEONIA, N.J.
LIFE
NORTH JERSEY LIFE
W. NOV 26 1959

Boston Symphony Offers Outstanding Music Event

ENGLEWOOD — John Harms made musical history in Englewood again Thursday night when he brought the Boston Symphony Orchestra of 110 pieces to Dwight Morrow High School in a majestic performance.

Under the baton of Charles Munch, for whom the players give their best, an audience of 2,100 was held spellbound, particularly through the final work, Beethoven's Fifth Symphony. At its conclusion the applause was almost as thunderous as the orchestra had been in its interpretation of this masterpiece.

The concert, one of the John Harms Chorus "Great Artists Series," embraced three works, opening with Mozart's Prague Symphony No. 33 in D Major. The second work brought to the fore Aaron Copland, American composer, who as guest conductor directed his own composition, "The Tender Land Suite." This invigorating, modern American work was received with acclaim.

It was the Beethoven Fifth, however, that set the rafters ringing and the audience to a fever pitch as the orchestra responded to every beckoning of its popular conductor.

The Harms series has been attracting wide attention. Another big moment will occur on Saturday night, Dec. 5, when Rudolf Serkin, the pianist, will play at Dwight Morrow High School in a benefit for the North Jersey Music Center which Mr. Harms is promoting.

TEANECK, N.J.
SUNDAY SUN
SUN. 5,210
APR 3 1960

Noted Tenor To Conclude Artist Series

LEOPOLD SIMONEAU

Leopold Simoneau, tenor who has been hailed as one of the most versatile artists of the day, will be the artist for the last concert this season of the Englewood Great Artist Series to be presented by the John Harms Chorus at 8:30 p.m. Tuesday in Dwight Morrow High School.

Concerts this season have included the Boston Symphony Orchestra with Charles Munch directing, Aaron Copland, Rudolf Serkin, Nathan Milstein and the John Harms Chorus in Verdi's "Requiem."

Subscriptions for the series are now being taken for next season's concerts. This season 1820 subscriptions were sold and 200 requests turned down before the concert by the Boston Symphony, Mr. Harms reports.

Over half of the subscriptions for next season's concerts have been taken. Those wishing to subscribe may notify Mr. Harms, 121 E. Hamilton Ave., Englewood.

The following concerts have been scheduled: Eileen Farrell, dramatic soprano, Oct. 2; John Harms Chorus with Florence Kopleff and other soloists, Nov. 6; Budapest String Quartet with Arthur Balsam, pianist, Jan. 10. 1961 and the Philadelphia Orchestra with Eugene Ormandy conducting, April 24, 1961.

A special concert will be given Feb. 14 by Jussi Bjoerling, Swedish tenor. Proceeds will go toward the North Jersey Music Center. The Chorus will sing Bach's "St. Matthew Passion" this evening at St. Michael's Church in New York.

Third Young People's Concert of the season will be presented at 4 p.m. next Sunday when 25 youthful artists will perform.

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217
FEB 1960

280

CARNEGIE HALL

Boston Symphony Orchestra, Charles Munch, conductor; Dmitri Kabalevsky and Aaron Copland, guest conductors; **Samuel Mayes, 'cellist, Nov.** 21, A—The **Bostonians' first matinee** concert of the **season had** been **planned** to feature a pair of 'ascertained masterpieces (Mozart's "Prague" Symphony and the Beethoven "Fifth") plus Copland's suite from his opera "The Tender Land." But, like Barkis, the Bostonians were willing to change their program in respect to the visiting contingent of Russian musicians (returning last year's visit of a group of American composers to the Soviet Union). Works by three of the five guest composers were performed: Amirov's "Kyurdi-Ovshari Mugami," Khrennikov's Symphony No. 1, and Kabalevsky's Concerto for Cello and Orchestra, in addition to the Copland.

But the report is not very exciting. These Russian works make sense, but in a metaphorical way. It has all been said many times before, and much better. The Amirov is a frank piece of paprika-pop music and totally undistinguished, folk-sourced though it may be. Khrennikov's opus was heard by this reviewer when it was first performed by Stokowski in Philadelphia; it remains a work of promise but still of standard, student stock. Best of all was the Kabalevsky Concerto, which the composer conducted. Here is a frank neo-Tchaikovskian personality, who knows how to put music together, even though it is not of shattering revelation. The solo part was played with expressiveness and magnificent tone by Mayes, one of our foremost cellists. Kabalevsky is a better composer than a conductor; his over-painstaking way of subduing the orchestra did not aid his opus. The Copland piece is one of that composer's minor efforts, though in comparison to the Russian works it stood above all of them. A. C.

NEW YORK, N.Y.
TIMES
D. 600.319 S. 1,221,337
NOV 14 1959

RUSSIANS EXTEND STAY

Composers Add Day to Visit to Attend Concert Here

The visiting Russian composers will postpone their departure from the United States by one day to participate in a Boston Symphony concert in Carnegie Hall next Saturday afternoon.

The program will repeat the works by Fikret Amirov, Dmitri Kabalevsky and Tikhon Khrennikov that will be performed in the same hall on Wednesday evening. Aaron Copland's Orchestral Suite from "The Tender Land," conducted by the composer, originally scheduled for the Saturday afternoon program, will be retained as the fourth work on the concert.

The Soviet group, which also includes Dmitri Shostakovich and Konstantin Dankevich, composers, and Boris Yarustovsky, music critic, was originally scheduled to fly back to Russia next Saturday. They will remain the extra day as guests of the Boston Symphony.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
NOV 16 1959

Red Composers Extend Visit

The delegation of five Soviet composers who will attend the Boston Symphony Orchestra's first concert of the season at Carnegie Hall on Wednesday night have postponed their departure from the United States to attend this orchestra's second concert here on Saturday afternoon.

In their honor, Charles Munch has revised the Saturday program to include the works by members of the delegation which are also scheduled for Wednesday. These are Fikret Amirov's "Mugams," Dmitri Kabalevsky's Cello Concerto, to be conducted by the composer with Samuel Mayes as soloist, and Tikhon Khrennikov's Symphony No. 1. An American composer, Aaron Copland, also will take part in the afternoon concert, conducting the suite from his opera "The Tender Land."

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
NOV 22 1959

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
NOV 23 1959

Bostonians Play Copland Suite, He Conducts

An orchestral suite derived from Aaron Copland's opera "The Tender Land" was given its first New York performance yesterday afternoon at Carnegie Hall by the Boston Symphony with the composer conducting.

The remainder of the program, a repetition of Wednesday's event, listed works by three of the Russians currently visiting here—Amirov's "Kyurdi-Ovshari Mugami," Khrennikov's Symphony No. 1 and Kabalevsky's Concerto for cello with Samuel Mayes as soloist and Mr. Kabalevsky directing. The entire Soviet contingent was on hand to hear the concert which, apart from the Copland and Kabalevsky, was conducted by Charles Munch.

Mr. Copland's "Tender Land" suite represents the type of musical Americana that he invented and which remains our most attractive native style. It is thoroughly evocative of our Western landscape and it is as hearty and homespun as the folk who inhabit it. Moreover, the mid-section of the work, entitled "Party Scene," has a kind of square-dance, hoe-down flavor that is every ounce as zestful as a Saturday night hootenanny. As opposed to the opera itself, which goes garrulous and rambles, the suite is warm-blooded, affecting and grandly communicative. Its utilization of the best moments in the theater score insures its viability and suggests that it is destined to snag itself a firm place in the contemporary repertoire. Certainly, it deserves to, for it is full of life and everywhere vital.

The work was given an expert performance, Mr. Copland revealing himself as a first-rate conductor who, finding it unnecessary to show off his stick technique, allowed the audience to concentrate on the music rather than directing its attention to his way with a baton.

J. S. H.

NEW YORK, N.Y.
TIMES
D. 600.319 S. 1,221,337
NOV 22 1959

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Several works of the visiting delegation of Russian composers were played, and the visitors listened intently from a box. They also heard a novelty—the first concert performance in New York of the orchestral suite from Aaron Copland's "Tender Land," conducted by the composer.

Mr. Copland's synthesis from his opera runs about fifteen minutes and has three sections —Introduction and Love Music, Party Scene and the Promise of Living. The score is, as those who remember the opera will know, relatively without dissonance, lyric and skillful. Perhaps the musical material is not Copland at his best, but it is the product of a fine technician, and many sections have the authentic Copland touch.

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HAROLD C. SCHONBERG.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217
FEB 1960

28a

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D. 335,466 S. 527,002
NOV 16 1959

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D. 335,466 S. 527,002
NOV 22 1959

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TIMES
D. 600,319 S. 1,221,337
NOV 22 1959

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HAROLD C. SCHONBERG.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,792 S. 795,133
SEP 13 1959

325 Attractions Billed At Academy of Music

Brooklyn's Academy of Music, entering its second century of community service, will offer 325 programs and events on the membership schedule for its 101st season.

The Boston Symphony Orchestra will perform five Friday evening concerts.

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 2,250
SEP 24 1959

Charles Munch

Boston Symphony to Play

The Boston Symphony Orchestra, which has been performing at the Brooklyn Academy of Music since the 1880's, will present a subscription series of five concerts during the coming season. Opening concert will be on November 20.

Charles Munch, music director of the Bostonians, will direct four of the five programs, and for the January 22 concert, when he is on vacation, Dr. Munch has invited William Steinberg to occupy the podium in his absence. Dr. Steinberg is widely-known for his conducting of the Pittsburgh Symphony Orchestra and the London Philharmonic.

Note: Just as this issue was going to press, word was received that Gregor Piatigorsky, the Russion-born virtuoso of the 'cello, will be soloist with Dr. Munch at the February 19th concert. Piatigorsky will play the Dvorak concerto, universally regarded as the greatest work over composed for solo 'cello and symphony orchestra.

William Steinberg

BROOKLYN, N.Y.
KINGS COURIER
W. 4,436
OCT 10 1959

BROOKLYN, N.Y.
BAY NEWS
W. 1,365
OCT 10 1959

Boston Symphony To Appear Locally

The Boston Symphony Orchestra will present a series of five concerts at the Brooklyn Academy of Music from November 20, 1959 to March 25, 1960. The Friday night programs will mark the orchestra's 79th season. Charles Munch is music director. The orchestra will perform more than 100 engagements in 20 cities during the coming season.

NEW YORK, N.Y.
DAILY NEWS
D. 2,058,521 S. 3,455,033
NOV 1 1959

Copeland To Lead Ork

Aaron Copeland, Brooklyn-born composer, will be guest conductor of his own work, "The Tender Island," when the Boston Symphony Orchestra opens its 1959-60 series in the Brooklyn Academy of Music Nov. 20. The Bostonians have been performing an annual series in Brooklyn since 1888.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 32,450
OCT 6 1959

Academy Of Music Opens New Season To Capacity Audience

Brooklyn's century-old Academy of Music officially opened its 101 season last night with an invitational "Opening Night" program.

An audience of near-capacity size in the newly-decorated Opera House heard Everett J. Livesey, Chairman of the Academy's Governing Committee, deliver welcoming remarks, which were followed by a full-scale stage production of Gilbert and Sullivan's operetta hit, "The Mikado," performed by the Charles Pope Choristers.

Academy members for the 1959-60 season, their guests and special guests of the Academy attended. For the vast majority this was their first viewing of the recently-completed decoration, which has transformed the Opera House into a resplendent color symphony of oyster white and Roman gold, with sparse tasteful accents of Italian red. The redecorating is the first major improvement accomplished through the use of funds raised at the Academy's centennial banquet of last spring.

Although Academy members have had the opportunity to participate in three sessions of square dancing and two operas have been presented by the Brooklyn Opera Company, last nights invitational "Opening Night" was the event that actually premiered the 320-event membership program.

Scheduled to follow in rapid order are the opening of the Sunday afternoon chamber music concerts, the start of the philosophy lectures and the first Monday night travelogues in the Academy's 30-event travel and adventure series. Operas by Verdi and Puccini will continue into November. The first concert of the Boston Symphony Orchestra is on Friday evening, November 20th.

Academy membership is higher than a year ago at the same date, according to Wm. McKelvy Martin, Director. More than 800 new members have joined for the 1959-60 season and scores more are joining every week. An illustrated brochure detailing the season's program will be sent free to anyone writing The Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn 17, New York.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 32,450
OCT 28 1959

Bklyn Academy Of Music Hails Boston Symphony; Will Open Series Nov. 20

The Boston Symphony Orchestra, which has been performing an annual series of concerts in Brooklyn since 1888, will open its 1959-60 series at the Brooklyn Academy of Music on Friday evening, Nov. 20.

Five programs will be presented, four of them under the leadership of Charles Munch, music director of the Bostonians since 1949.

The first concert, scheduled for Nov. 20, will introduce Aaron Copland, Brooklyn-born composer and educator, as the guest-conductor of his own work, Suite from "The Tender Land." Dr. Munch will conduct two of the most popular symphonies in the repertoire, Mozart's "Prague" (K. 504, D major) and Beethoven's Fifth (Op. 67, C minor).

At the concert of Jan. 22, when Dr. Munch will be on his mid-season vacation, the podium will be occupied by William Steinberg. Dr. Steinberg divides most of his time between the Pittsburgh Symphony Orchestra and the London Symphony, in addition to making guest appearances with other major musical organizations.

Two world-famous soloists will appear with the Boston Symphony Orchestra at the Academy. On Feb. 19, Gregor Piatigorsky, 'cellist will be soloist, and on March 25, the guest artist will be Gary Graffman, pianist.

Subscriptions for the 1959-60 series of five concerts now are available at the Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn 17.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,899
NOV 11 1959

29a

Brooklyn by Night

Boston Symphony to Open Academy Series on Nov. 20

By HUGH O. MUIR,
World-Telegram Staff Writer.

The Boston Symphony Orchestra opens its 1959-60 series at the Brooklyn Academy of Music on Friday, Nov. 20.

Aaron Copland will return to his native borough as guest conductor of his own work, Suite from "The Tender Land." Also, Charles Munch—director of the Boston Symphony since 1949—will conduct Mozart's "Prague" symphony and Beethoven's Fifth.

The Boston Symphony has been giving an annual concert series in Brooklyn since 1888. This season five programs will be presented, four under the direction of Dr. Munch and one with William Steinberg as conductor. The dates for the four succeeding programs are Dec. 18, Jan. 22, Feb. 19 and March 25.

Curtain for the opening performance on Nov. 20 is 8:30 p.m. Tickets are $3.50 to $4.50 in the orchestra, $3 and $3.50 in the balcony and $3 to $5 for boxes. Subscription rates for the series are available.

* * *

The Children's Theater of the Theater Art Production Service will present its first production of the season Friday at 7 p.m. in Siloam Presbyterian Church concert hall, 260 Jefferson Ave. The play will be Charlotte Chorpenning's "The Emperor's New Clothes."

Two other performances will be given Saturday and Sunday at 3 p.m. Tickets are $1 and may be purchased at the church or TAPS headquarters, 2007 Fulton St. In the cast are Philip Morgan, Daryl Roach, Maxine Roach, Ronald Burroughs, Billy Morgan, Michael Stevenson, Tony Baucom, Ray Baucom, Anthony Laverpoll, George Adams, Lennie Johnson, Hilda Laverpoll, Barbara Libardi and Roger Green. The director is Joseph J. Purviance.

* * *

The second of two fall student recitals at the Brooklyn Conservatory of Music, 58 Seventh Ave., will be presented tomorrow at 8:15 p.m. Featured in the advanced students' program will be Jennie Kallas and Konstantina Kottaras, sopranos, and Paulette Hios, pianist. Admission is free.

* * *

"A Hole in the Head," starring Frank Sinatra, Edward G. Robinson and Thelma Ritter, is the current feature at most Loew's neighborhood theaters. It is also on view at Century's Kingsway and Sheepshead and at Randforce's Embassy, Rainbow, Clinton, Commodore, Meserole and Duffield.

AARON COPELAND will conduct his own work, suite from "The Tender Land," on Nov. 20 in the first appearance of the season of the Boston Symphony Orchestra at the Academy of Music.

Jack Webb in his newspaper drama, "—30—", is now showing at RKO neighborhood houses. Randforce's Marboro, Walker, Kinema, Savoy, Republic, Stadium and Ambassador also are offering this feature.

The St. George Playhouse is offering "The Blue Angel." Springer's Midwood has Mario Lanza in "For the First Time" and Century's Elm, Tuxedo and Albemarle are presenting "North by Northwest."

* * *

Pilgrim Productions, theater for children, will present "Pinocchio" Saturday at 3 p.m. in the Music Hall of the Academy of Music. This will be the first Academy booking of the troupe of professional adult actors known for their performances of children's plays. Public admission is $1, and 60 cents each for groups of 12 or more. A repeat performance of the play about a wooden puppet who comes to life will be given on Saturday, Nov. 21.

NEW YORK, N.Y.
JOURNAL - AMERICAN
D. 563,792 S. 795,133
NOV 16 1959

Boston Symphony Gets 'Sharp' Sets

The world-famous Boston Symphony Orchestra, which has been presenting annual subscription concerts in Brooklyn since the 1880's, will perform its 1959-60 series in a brand-new concert stage set at the Academy of Music.

It was designed by Donald Oenslager, creator of prize-winning sets in theatres and opera houses throughout the world.

The Bostonians, now in their tenth consecutive season under Charles Munch, will perform in the new set for the first time next Friday evening.

The set, in subtle, rich beige, consists of a series of panels, scientifically arranged to provide a reflecting surface that will add brilliance and tonal splendor to the acoustical properties of the Opera House, reputed to be one of the nation's finest concert halls.

Mr. Oenslager, a member of the board of trustees of the Brooklyn Institute of Arts and Sciences, contributed his design as a public service to the Academy.

Funds for the construction were provided from the proceeds of the centennial banquet of last April.

Subscription tickets, entitling the holder to the entire series of five concerts at a special subscription rate, still are available before the first concert.

NEW YORK, N.Y.
POST
D. 343,734 S. 264,442
NOV 15 1959

Boston Symphony to Open Friday in Brooklyn

The Boston Symphony Orchestra will open its annual series of concerts at the Brooklyn Academy of Music Friday night with Charles Munch conducting. Munch will lead two popular symphonies, Mozart's "Prague," K. 504, in D Major, and Beethoven's Fifth.

Brooklyn-born composer Aaron Copland will be guest conductor at the same event, directing his own work, the Suite from his opera, "The Tender Land."

William Steinberg, music director of the Pittsburgh Symphony, will be guest conductor Jan. 22. Cellist Gregor Piatigorsky will be soloist Feb. 19. Pianist Gary Graffman on March 25.

NEW YORK, N.Y.
JOURNAL - AMERICAN
D. 563,792 S. 795,133
NOV 17 1959

Boston Symphony Set For Academy Series

The Boston Symphony Orchestra, which has been performing an annual series of concerts in Brooklyn since 1888, will open its 1959-60 series at the Brooklyn Academy of Music on Friday evening. Five programs will be presented four of them under the leadership of Charles Munch, music director of the Bostonians since 1949.

The first concert, scheduled Friday night, will introduce Aaron Copland, Brooklyn-born composer and educator, as the guest-conductor of his own work, Suite from "The Tender Land." Dr. Munch will conduct two of the most popular symphonies in the repertoire, Mozart's "Prague" and Beethoven's Fifth.

At the concert of Jan. 22, when Dr. Munch will be on his mid-season vacation, the podium will be occupied by William Steinberg. Dr. Steinberg divides most of his time between the Pittsburgh Symphony Orchestra and the London Symphony, in addition to making guest appearances with other major musical organizations.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,899
NOV 18 1959

Brooklyn

SOCIETY

By RUTH G. DAVIS.

MRS. H. HAUGHTON BELL of 38 Grace Court will entertain Friday at a reception honoring Aaron Copland, noted American composer and educator. The party will follow Mr. Copland's appearance as guest conductor of the suite from his opera, "The Tender Land," at the season's first concert of the Boston Symphony Orchestra at Brooklyn Academy of Music, 30 Lafayette Ave.

Attending will be Charles Munch, musical director of the orchestra. He will conduct Mozart's "Prague Symphony" and Beethoven's Fifth Symphony.

Ruth G. Davis

Other special guests at the reception will be Thomas D. Perry Jr., manager of the orchestra, and Leonard Burkat, musical administrator.

Mrs. Albert C. Magee, chairman of the Women's Committee for the Boston Symphony Orchestra concerts in Brooklyn, will be cohostess at the reception. Invitations have been issued to officers of the Women's Committee, the executive committee of the Women's League for the Academy of Music and the governing committee of the Academy of Music.

The concert Friday opens a series of five by the Boston Symphony Orchestra.

* * *

The Park Slope Garden Club is celebrating its 10th anniversary this month. To observe the occasion, a dessert and coffee meeting will be held tomorrow at the home of Miss Erna Kraemer, 35 Prospect Park W. Mrs. Robert A. Booke's topic as speaker is "Let's Celebrate."

* * *

The Rev. Charles F. Gus, chaplain of St. John's Episcopal Hospital, will be the speaker tomorrow at an 11 a.m. chapel service before the annual Church Charity Foundation Woman's Board festival. Luncheon will follow in the Home for the Aged, 452 Herkimer St. Mrs. Paul D. Kauffman is general chairman of the festival and Mrs. Benjamin T. Young is president.

* * *

Miss Lucie A. Petri, chairman of the card party to be given by the Barnard College Club of Brooklyn tomorrow at First Unitarian Church, 50 Monroe Pl., entertained for her committee at her home, 1339 Brooklyn Ave.

The guests included the Misses Denise Andreu, Edith Hardwick, Elsie Hinkson, Eleanor Johnson, Rita Rasmussen, Nora Robell, Elizabeth Simpson and Lucy Thompson. Also, Mrs. Bessie Greenwald, Mrs. Edward Hamilton, Mrs. Ralph I. Lloyd, Mrs. Charles Reichner and Mrs. Eugene Stern.

* * *

The ballroom and the Raleigh Room of the Towers Hotel were filled Saturday with more than 800 members and friends of Anthonian Hall, residence for blind women. In the ballroom were the card players, some intent on the game, others looking over the pretty hats worn by the guests. In the Raleigh Room were the prizes, laid out on tables adorned with huge bouquets of white chrysanthemums. Miss Madeline R. Pierce, chairman of arrangements, was responsible for the display.

Miss Elizabeth A. Goodman, chairman of the card party, welcomed the guests. She wore a black lace and crepe frock and hat of ranch mink. Miss Virginia Mead, in black lace and a blue-feathered hat, invited the guests to join in the work of the organization. The co-chairmen were Miss Gladys R. Smith, Miss Mary A. McCromlisk, Miss Helen L. F. Kennedy and Miss Pierce.

Among those who received awards were Miss Marion Bartola, $500; Miss Florence M. Guion, liquor cart; Miss Florence M. Fosburgh, table with complete table setting; Mrs. Frank Howard, mahogany chest with linen; Mrs. John Dowling, silver service for eight; Miss Pierce, red mahogany snack table; Miss Ruth Heaney, two pieces of luggage, and Mrs. Florence Martin, silver tea service.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 32,450
NOV 19 1959

Boston Symphony, Violinist Kantarjian At Academy Of Music

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the opening concert Friday, Nov. 20, at the Brooklyn Academy of Music, 30 Lafayette Ave.

In all, there will be five subscription concerts by the Bostonians, of which Dr. Munch will conduct four. William Steinberg, music director of the Pittsburgh Symphony Orchestra and the London Philharmonic, will be guest-conductor on Jan. 22.

Friday night, Dr. Munch will conduct Mozart's "Prague" Symphony and Beethoven's Fifth. As an added feature, Aaron Copland, Brooklyn-born composer and educator, will direct the Suite from his opera, "The Tender Land".

The February and March concerts of the Boston Symphony Orchestra will have Gregor Piatigorsky and Gary Graffman, respectively, as soloists. Subscription tickets still are available at the Academy box-office.

Gerard Kantarjian, the Armenian Egyptian-born violinist, will give a violin recital Sunday afternoon, Nov. 22, at the Brooklyn Academy.

Mr. Kantarjian is the second performer to be heard in the competition sponsored by the Edgar M. Leventritt Foundation, donor of the Leventritt Award, America's most important and highly-prized honor for musical artists.

In Sunday's recital at the Brooklyn Academy of Music, which begins at 3 p.m., Mr. Kantarjian will be assisted at the piano by Harriet Wingreen. The program includes Beethoven, Block, Ravel and Paganini.

Charles Munch
Conductor, Boston Symphony

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9.000
NOV 27 1959

BOSTON SYMPHONY ORCHESTRA at the Brooklyn Academy Music did it gain — complete sell-out on Friday night. Under the direction of Charles Munch. Mozart, Copland and Beethoven works were presented.

Of course, it was anadded treat for us folks for the local boy who made the grade in the musical world, Brooklyn's Aaron Copland, directed orchestral suite from his work "The Tender Land."

It was most pleasing to see the Academy stage looking something other than a vaudeville platform. Gone is the eyesore backdrop and in its place is a proper fabricated saw-toother semicircular wall in a solid off-white color which favorably accentuates the dark formal wear of the orchestra.

There are greater days ahead at the Brooklyn Academy of Music with Bill Martin as the director.

NEW YORK, N.Y.
POST
D. 343,734 S. 284,442
NOV 20 1959

Music and Dance Tonight

Amor Musicae presents Russell Oberlin, countertenor, and instrumentalists in works by Bach, Telemann, Quantz, Fasch. Town Hall, 8:30.

Metropolitan Opera: "Il Trovatore" with Antonietta Stella, Giuletta Simionato, Carlo Bergonzi, Leonard Warren, Fausto Cleva conducting, 8.

Boston Symphony Orchestra, Charles Munch conducting, Aaron Copland, guest conductor in his own orchestral suite from "The Tender Land." Beethoven's Fifth Symphony. Brooklyn Academy of Music, 8:30.

Polish State Folk Ballet. City Center, 8:30.

TOMORROW

Metropolitan Opera: At 2, "Tosca" with Mary Curtis-Verna in title role, Jussi Bjoerling as Cavaradossi, Cornell MacNeil as Scarpia, Dimitri Mitropoulos conducting . . . At 8, "Manon" with Licia Albanese in title role, Jean Morel conducting.

N. Y. Philharmonic, Thomas Schippers conducting, Tossy Spivakovsky soloist in Prokofiev Violin Concerto No. 2 in G Minor. Carnegie Hall, 8:30.

Polish State Folk Ballet. City Center, 2:30, 8:30.

Boston Symphony Orchestra, Charles Munch, music director, Aaron Copland guest conductor in his suite from "The Tender Land." Carnegie Hall, 2:30.

Richard Dyer-Bennet, folk singer, 92d St. YM-YWHA, 8:30.

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 2,250
NOV 19 1959

Charles Munch

Munch Conducts At Academy

Dr. Charles Munch, music director of the Boston Symphony Orchestra, will conduct two popular symphonies, Mozart's No. 38 ("Prague") and Beethoven's Fifth at Friday night's opening concert of the Bostonians' series at the Brooklyn Academy of Music. In addition, Aaron Copland, Brooklyn-born composer and educator, will make one of his rare appearances as a conductor, directing the Suite from his opera, 'The Tender Land."

Following Friday night's concert, Munch and Copland will be guests at a reception given by Mrs. Haughton Bell at her home, 38 Grace Court.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9.000
NOV 20 1959

30

Boston Simphony Opens Concert Series Here Tonight At Academy

The world-famous Boston Symphony Orchestra, which has been presenting annual subscription concerts in Brooklyn since the 1880's, will perform its 1959-60 series in a brand-new concert stage set, designed by Donald Oenslager, creator of prize-winning designs in theatres and opera houses throughout the world.

The Bostonians, now in their tenth consecutive season under the musical leadership of Charles Munch, will perform in the new set for the first time tonight at the Brooklyn Academy of Music.

The set, in subtle, rich beige, consists of a series of panels, scientifically arranged so as to provide a reflecting surface that will add brilliance and tonal splendor to the acoustical properties of the Opera House, reputed to be one of the nation's finest concert halls. Mr. Oenslager, a member of the board of trustees of the Brooklyn Institute of Arts and Sciences, contributed his design as a public service to the Academy, and funds for the construction were provided from the proceeds of the centennial banquet of last April.

Subscription tickets, entitling the holder to the entire series of five concerts at a special subscription rate, still are available before the first concert. This season, Dr. Munch will conduct four of the five concerts, with the fifth under the direction of William Steinberg, January 22nd, while Dr. Munch is on his mid-season vacation. Dr. Steinberg, Music Director of the Pittsburgh Symphony Orchestra and the London Philharmonic, will be making his first appearance as guest-conductor of the Boston Symphony Orchestra. On February 19th, Gregor Piatigorsky, world-renowned 'cellist, will be soloist with the orchestra, and on March 25, the guest artist will be the brilliant young American pianist, Gary Graffman.

There will be two conductors at the opening concert on November 20th. Dr. Munch will direct his orchestra in the Mozart Symphony No. 38 in D minor, K. 594 ("Prague") and Beethoven's fifth symphony, Op. 67 in C minor. In addition, Aaron Copland, Brooklyn-born composer and educator, will conduct his own work, Suite from the opera, 'The Tender Land." This will be one of the few occasions on which Mr. Copland appears as a conductor, though he is one of America's leading composers.

The Women's Committee for the Boston Symphony Concerts in Brooklyn, under the chairmanship of Mrs. Albert C. Magee, has undertaken an active sales campaign to stimulate attendance at all five events of the subscription series. In charge of subscription sales is Mrs. Robert F. Warren. Persons desiring new subscriptions for the series are asked to telephone the Academy box office at STerling 3-6700.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 32,450
NOV 17 1959

Later in the week, the world-famous Boston Symphony Orchestra, which has been presenting annual subscription concerts in Brooklyn since the 1880's, will perform its 1959-60 series in a brand-new concert stage set, designed by Donald Onslager, creator of prize-winning designs in theatres and opera houses throughout the world.

The Bostonians, now in their tenth consecutive season under the musical leadership of Charles Munch, will perform in the new set for the first time Friday evening Nov. 20.

The set, in subtle, rich beige, consists of a series of panels, scientifically arranged so as to provide a reflecting surface that will add brilliance and tonal splendor to the acoustical properties of the Opera House, one of the nation's finest concert halls.

This season, Dr. Munch will conduct four of the five concerts, with the fifth under the direction of William Steinberg, Jan. 22, while Dr. Munch is on his mid-season vacation.

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BROOKLYN, N.Y.
CANARSIE COURIER
W. 6,050
NOV 19 1959

Boston Symphony To Perform at Academy Of Music Nov. 20th

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Subscription tickets, entitling the holder to the entire series of five concerts at a special subscription rate, still are available before the first concert of Nov. 20th.

There will be two conductors at the opening concert on Nov. 20th. Dr. Munch will direct his orchestra in the Mozart Symphony No. 38 in D minor, K. 504 ("Prague") and Beethoven's fifth symphony, Op. 67 in C minor. In addition, Aaron Copland, Brooklyn-born composer and educator, will conduct his own work, Suite from the opera, "The Tender Land." This will be one of the few occasions on which Mr. Copland appears as a conductor, though he is one of America's leading composers.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 32,450
DEC 8 1959

30a

Boston Symphony At Academy Of Music

At the Friday, Dec. 18, concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music, Dr. Charles Munch will conduct two of the most popular works in the symphonic repertoire and also will introduce a rising young American plainst, Claude Frank, as soloist.

Dr. Munch will open the concert with Mendelssohn's Symphony No. 3 in A minor (Scottish") and close it with Ravel's Daphnis et Chloe Suite No 2 The engagement of Mr. Frank is the direct result of a recent triumph the young artist had in a Cambridge (Mass.) concert of the Boston Symphony Orchestra. He performed the Mozart concerto No. 24 in C minor (K. 491), with such superb style and beauty that Dr. Munch altered his program plans in order to bring Mr. Frank to the Brooklyn Academy of Music, performing the same work in which he had such an outstanding success.

Mr. Frank was a pupil of the late Artur Schnabel and has been an assistant to Rudolf Serkin at the Marlboro Festival School He has played with the NBC Symphony, the Royal Philharmonic of London, the Hague Philharmonic, the Belgian National Orchestra, the Baltimore Symphony and others. Later in the season, he will be soloist with the Pittsburgh Symphony under Steinberg.

MUS. AMER. 12/15/59

Copland Is Guest With Boston Symphony

Boston Symphony, Charles Munch, conductor; Aaron Copland, guest conductor. Brooklyn Academy of Music, Nov. 20:

Symphony No. 38, in D major ("Prague") . . . . . Mozart
Suite from "The Tender Land" . . . . . Copland
Symphony No. 5, in C minor. Beethoven

The opening concert by the Bostonians in the Brooklyn Academy of Music brought what was believed to be a record-breaking crowd into the handsomely redecorated Opera House.

A typical Brooklyn program by the visitors was scheduled—two popular symphonies with a modern work in between. This middle piece was Aaron Copland's suite from his opera, "The Tender Land", a work commissioned by Rodgers and Hammerstein on the occasion of the 30th anniversary of the League of Composers, and first performed at the New York City Center April 1, 1954.

It was appropriate that Mr. Munch should invite Mr. Copland to conduct the three-movement suite on this occasion. Copland was born in Brooklyn (he celebrated his 59th birthday just the week before) and two journalism students from his alma mater, Brooklyn Boys High, eagerly sought out their most celebrated alumnus for an interview. The audience-reception of his music should have pleased Mr. Copland, too, for he was recalled to the stage four times.

At times the Boston Symphony plays at less than top form in Brooklyn. But for this opener everyone was alert, and although the Beethoven and Mozart symphonies are staple items, Mr. Munch and his musicians attacked them with such vigor and intensity that the evening was exciting.

—W. L.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 32,450
DEC 8 1959

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Boston Symphony, Charles Munch, conductor; Aaron Copland, guest conductor. Brooklyn Academy of Music, Nov. 20:

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Suite from "The Tender Land" ..... Copland
Symphony No. 5, in C minor. Beethoven

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Times
BARRINGTON, R. I.
Weekly Independent
Circ. 3,600
NOV 19 1959

Charles Munch will direct the 352nd concert of the Boston Symphony in Providence next Tuesday evening in an all-French program. The Franch Consul-General at Boston, Baron Charles de Pampelonne and his wife will be in the audience. The program, which beings at 8:15 in Veteran's Memorial Auditirium, includes Berlioz' Symphonie Fantastique; Le Mer, by Debussy; and the second suite from the ballet Daphnis et Chaloe, by Ravel.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,699
NOV 22 1959

Boston Symphony To Play Tuesday

THE Boston Symphony Orchestra, under the direction of Charles Munch, will play its second concert here this season on Tuesday at 8:15 p.m., at the Veterans Memorial Auditorium.

The Baron Charles de Pampelonne, French consul general at Boston, and the Baroness de Pampelonne will attend the all-French program.

The program:

Fantastic Symphony, Opus 14 A..Berlioz
I. Reveries, Passions
Largo: Allegro agitato e appassionato assai
II. A Ball
Waltz: Allegro non troppo
III. Scene in the Meadows
Adagio
IV. March to the Scaffold
Allegretto non troppo
V. Dream of a Witches' Sabbath
Larghetto: Allegro

"La Mer" Three Orchestral Sketches
I. De l'aube a midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer
Daphnis et Chloe" Ballet (Second Suite)
Lever du Iour—Pantomime—
Danse generale

The next performance of the orchestra in Providence will be on December 29.

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,041
NOV 24 1959

Vets Auditorium Schedule Given

PROVIDENCE — Edward J. Murray, executive director of the Veterans Memorial Auditorium, announced the following events for December:

Dec. 4 and 5, 8 p. m., "Dunninger, Mind Reader," presented by Providence Central Lions; Dec. 8, 8:30 p. m., Gerard Kanfarjian, guest violinist, R. I. Philharmonic Orchestra, guest conductor to be announced; Dec. 13, 8 p. m., R. I. Civic Chorale Concert; Dec. 15, 8:30 p. m., Richard Tucker; Metropolitan Opera tenor, Providence Community Concerts; Dec. 29, 8:15 p. m. Boston Symphony Orchestra.

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,041
NOV 19 1959

Symphony To Give French Concert

An all-French concert program comprising three colorful symphonic masterpieces will be played by the Boston Symphony Orchestra Nov. 24 at 8:15 p. m. in Veterans Memorial Auditorium, Providence. Charles Munch will conduct.

The works are Berlioz' "Fantastic Symphony," Debussy's "La Mer," (three orchestral sketches) and Ravel's "Daphnis and Chloe" second ballet suite. It was announced today by the orchestra's press office that the French consul-general, Baron Charles de Pampalonne, and Baroness de Pampaloqne, will attend the concert.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240
NOV 22 1959

Two all-breed dog shows will take place in January; at Providence—January 10th and Pawtucket, January 17th. There's lots of music throughout the state with the Boston Symphony Orchestra and the Rhode Island Philharmonic Orchestra giving three concerts each during the season at the Veterans Auditorium, Providence. Other musical, dance and art presentations in Providence include the Jose Greco Dance Company, college glee club concerts, the Pembroke College Modern Dance Group, string quartets, chamber music, jazz concerts and exhibits of modern sculpture and the childhood drawings of Toulouse-Lautrec.

L'Action
MANCHESTER, N. H.
Weekly Independent
Circ. 3,675
NOV 18 1959

Musique française à Providence, le 24

BOSTON (Communiqué) — Un concert, consacré exclusivement à des oeuvres de grands compositeurs français, sera donné le 24 novembre à 8h.15, au Veterans' Memorial Auditorium de Providence, R. I., par l'Orchestre Symphonique de Boston sous la direction de M. Charles Munch, Chef d'Orchester.

Le programme comprendra les oeuvres suivantes:

Berlioz: Symphonie Fantastique
Debussy: La Mer
Ravel: 2ème Suite du Ballet "Daphnis et Chloé".

Le Consul Général de France et la Baronne Charles de Pampelonne assisteront à cette soirée où la musique française sera à l'honneur.

Times
BARRINGTON, R. I.
Weekly Independent
Circ. 3,600
NOV 25 1959

Boston Symphony Present All-French Concert Before Enthusiastic Audience

The Boston Symphony Orchestra with conductor Dr. Charles Munch came to Providence last evening to present the second of their five program 1959-60 series.

Dr. Munch, who is now beginning a second decade as the BSC conductor, had chose an all-French program. To commemorate the occasion, the French Consul-General at Boston, Baron Charles de Pampelonne, and his wife were invited to attend the concert.

The program opened with an exciting performance of Berlioz' "Fantastic Symphony", and concluded, following the intermission, with Debussy's "La Mer" and Ravel's "Daphnis et Chloe" Ballet (Second Suite). An enthusiastic audience recalled Dr. Munch five times following the Berlioz, and warmly applauded Mrs. Doriot Anthony Dwyer and Louis Speyer for their solo work in the Debussy and the Berlioz.

Poor weather and bumber-to bumper traffic conditions near Veterans Memorial Auditorium caused a ten minute delay in the program's beginning.

The orchestra returns to Providence next month for its third appearance on Tuesday, December 29th. Boston Symphony fans might also wish to note that both the "Fantastic Symphony" and "La Mer" have been recorded by the orchestra under Dr. Munch's direction.

SHB

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 57,908
NOV 25 1959

MUSIC LAST NIGHT

Hub Symphony In Program of French Music

By RUTH TRIPP

The Boston Symphony Orchestra played last evening at Veterans Memorial Auditorium. Their program of French music provided an exciting event. Charles Munch conducted with consummate artistry and what we heard was something which happens few times in a lifetime of concert-going. The audience cheered at the close of the Berlioz Fantastic Symphony and called the conductor back five times.

The beauty of the Debussy music, "La Mer" was a brilliant display of another kind and Ravel's ballet suite, "Daphnis and Chloe" which closed the program, left nothing to be desired.

The five movements of the Berlioz Symphony were contrasts in mood and manner of expression at every turn. Dr. Munch enjoys an enviable reputation in the interpretation of Berlioz' music. The dramatic passages of the first movement were vividly descriptive. The Waltz was captivating and the Scene in the Meadows was idyllic. Berlioz says what he means in sensational phrases. The March to the Scaffold and the Witches Sabbath were almost too realistic.

The tympanists and percussionists were simply magnificent and without them, the Berlioz score would have lost half its value. But when you think of the singing tones of the cello section or the plaintive English horn solo, this might be thought to be an overemphasis. Perhaps the most remarkable feature of the Munch interpretation is the speed with which he changed the moods to bring every possible meaning from the music. Mr. Speyer was singled out for special applause for his English horn solo.

Debussy's "La Mer" was a picture in sound. It is one of the virtuoso offerings of this orchestra and the performance last evening was superb. Here again, the soloist was brought forward for special appreciation and rightly so, for the beauty of tone in Doriot Anthony Dwyer's playing is truly exceptional.

The Ravel score was a complete ballet in sound and it took very little imagination to visualize the dancers. This is the score which uses the alto flute and I always wait eagerly for the few phrases where it is audible. They were there in a rich quality of tone.

Enthusiasm prevailed throughout the evening when the audience had its turn to participate in the gaiety. Sober thoughts are bound to follow such a thrilling experience and they might well lead to a choice of composer. We heard Berlioz, Debussy and Ravel and it might well be said that the greatest of these is Berlioz.

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,041

NOV 25 1959

Music In Review

Boston Symphony Acclaimed At Vets Memorial Concert

The Boston Symphony Orchestra, and its conductor, Charles Munch, received cheers of acclaim and a full five minutes of sustained applause after the playing of Berlioz' "Fantastic Symphony" last night in the Veterans Memorial Auditorium. Never in Providence has Dr. Munch and his superb musicians seemed so inspired as last night and the tribute was repeated after both post-intermission works, Debussy's "La Mer" sketches and Ravel's "Daphnis and Chloe" ballet suite.

✦-✦-✦

THE FANTASTIC began with a reverie that suddenly changed to a dashing rhythm that promised passion and became a crowded, violent outpouring of sound with a drum beat that startled. Yet it was never turgid in its passionate outbursts. Then the waltz in allergro non troppo ranged through all the speeds of the mazurka, chaconne and waltz and made the spirits dance. The adagio third movement, a scene in a meadow, began with the woodwinds playing the language of Nature with the oboe predominant, and in the hands of Dr. Munch, it was a tone painting of divine coloring. The audience seemed to gasp at the beauty of it.

✦-✦-✦

THEN THE TWO following movements, "March to the Scaffold" and "Dream of a Witches' Sabbath," built up an emotional pressure that burst into explosive applause at the close. After several minutes of unbroken applause, Dr. Munch called the first oboeist to the front to share the acclaim.

✦-✦-✦

AFTER INTERMISSION, the first of Debussy's three orchestral sketches seemed trite after the magnificent Fantastic Symphony. But again the grace and perfection of the musicians held the listeners in breathless silence through the two following ones. After Ravel's three dances —"lever du jour," "Pantomime" and "Danse Generale," the applause exploded and was almost pandemonium in volume. Doriot Anthony Dwyer, first fluitist, was called to the podium for the tribute from the exhilarated audience, she meritted for her exquisite flute solos. **C.H.L.**

PHILADELPHIA, PA.
NEWS
D. 207 083 SAT. 152 857

SEP 21 1959

Orchestra's 60th Year to Be Busiest

The Philadelphia Orchestra will begin its 60th season in 13 days at the Academy of Music, marking the beginning concert of this world-famous musical organization's most active seven-month period.

Scheduled are 28 pairs of Friday afternoon and Saturday evening concerts and 10 Monday evening programs at the Academy of Music, beginning Oct. 2. Ten concerts have also been scheduled at Carnegie Hall in New York City, beginning Oct. 6.

THE APPROACHING season also will mark the 24th season as permanent conductor and music director for Eugene Ormandy, who returned to the United States Saturday with Mrs. Ormandy after a summer of guest conducting more than 22 concerts throughout Europe and in Israel.

Other marks to be attained during the season are: the Orchestra will mark its 60th year in November and maestro Ormandy will reach his 60th birthday the same month. In fact, the two anniversaries are two days apart: Nov. 16 for the orchestra and Nov. 18 for Ormandy.

During the month of November, the Philadelphia Orchestra will play its 6,500th concert since it was founded in 1900. Maestro Ormandy will attain during the same month the 3,600 concert he has conducted since he came to this country.

DURING THE COMING season, Leopold Stokowski will return to the Academy of Music for the first time in 20 years to conduct the Philadelphia Orchestra on Feb. 12, 13 and 15.

Making their first appearance in Philadelphia are conductors Eugen Jochum and Georg Solti. Other guest conductors will be Pierre Monteux and assistant conductor William Smith. On Nov. 27 and 28 Ormandy and Charles Munch, of the Boston Symphony Orchestra, will exchange podiums.

THE 60TH SEASON will also bring to the Academy some of the world's greatest musicians as soloists, including the return of violinist Yehudi Menuhin for the first time in eight years. Another new name will be Russian cellist Mstislav Rostropovich. Other instrumental soloists will be violinist Anshel Brusilow, the Orchestra's new concertmaster; Lorne Munroe, solo cellist with the Orchestra; William Kincaid, solo flutist; pianists John Browning, Byron Janis, Glenn Gould, Guiomar Novaes, Gyorgy Sandor and Rudolf Serkin; and violinist Isaac Stern.

AMONG THE distinguished vocalists who will appear with the Philadelphia Orchestra during the coming season are bass - baritone Donald Bell, soprano Phyllis Curtin, mezzo-soprano Rosalind Elias, contralto Maureen Forrester, soprano Janice Harsanyi, bass Jerome Hines, baritone Morley Meredith, tenor Rudolf Petrak, and tenor Brian Sullivan.

In the field of music for youth, the Orchestra this season will introduce for the first time two new Junior Student Concerts, designed especially for boys and girls of junior high school age. These will be in addition to the traditional four Senior Student Concerts for those of high school and college ages. The usual five Children's Concerts are expected to be sold out far in advance again this year.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702

NOV 19 1959

ORMANDY LEADS BSO

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

NOV 15 1959

Boston Symphony

The Boston Symphony Orchestra, Charles Munch, music director, will be away on tour this week. In the week following, Dr. Munch and Eugene Ormandy again will exchange their places in Boston and Philadelphia.

Mr. Ormandy will conduct at Symphony Hall, Nov. 27 and 28, Strauss' "Don Juan"; Messaien's "L'Ascension" (new here); Roy Harris' Third Symphony, and Brahms' First Symphony.

Dr. Munch has announced for Dec. 4 and 5, the Incidental Music for Mendelssohn's "A Midsummer Night's Dream"; "A Pagan Poem" by Loeffler (soloists: Bernard Zighera, piano, and Louis Speyer, English horn), and the adagio from Mahler's posthumous and unfinished Tenth Symphony.

Philadelphia Orchestra

Three special Pension Fund concerts have been scheduled for the coming season, two of which will be conducted by **Eugene Ormandy** and one by **Leopold Stokowski. Van Cliburn** has volunteered to play at the first of these concerts on Dec. 17, and **Victor Borge** at the third, on April 12, both under Ormandy. Stokowski, returning to the Academy of Music in Philadelphia for the first time in 20 years, will conduct the concert on **Feb. 23. These three concerts** are in addition to the 5 annual Children's Concerts sponsored by the Philadelphia Orchestra Pension Foundation, which marks its 16th anniversary this season.

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In addition to the special Pension Fund Concert mentioned above, Stokowski will also conduct 3 concerts of the regular season, Feb. 12, 13, and 15 . . . Conductors **Eugen Jochum** and **Georg Solti** will make their first Philadelphia appearances this season. Other guest conductors will be **Pierre Monteux** and assistant conductor **William Smith** . . . On Nov. 27 and 28, Ormandy and **Charles Munch,** of the Boston Symphony, will exchange podiums.

A concert version of Bela Bartok's one-act opera, **"Duke Bluebeard's Castle,"** will be featured at the Philadelphians' first concert in a series of ten at New York's Carnegie Hall, Oct. 6. Soloists will be **Jerome Hines,** basso, and **Rosalind Elias,** mezzo-soprano . . . **David Grunschlag,** a former concertmaster of the Israel Philharmonic, joins the Philadelphia Orchestra's first violin section this season.

(Continued on page 22)

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

NOV 22 1959

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Ormandy's program here Friday at 2:30 p.m. and Saturday at 8:30 p.m. will consist of "Don Juan," by Richard Strauss; Messaiens' "L'Ascension," Four Symphonic Meditations (new to Boston); Roy Harris' Third Symphony, and Brahms' Symphony No. 1, in C minor.

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American (e)
BOSTON, Mass.
Independent
Circ. 179,169

OCT 28 1959

My Boston

By Alan Frazer

SOME pray to marry the man they love,
My prayer will somewhat vary:
I humbly pray to Heaven above
That I love the man I marry.

—Rose Pastor Stokes, My Prayer

EUGENE ORMANDY, who will conduct the Philadelphia Orchestra tonight at Symphony Hall, will be 60 years old on Nov. 18. The orchestra will be 59 years old Nov. 16. Ormandy is starting his 24th season with this orchestra and next month will conduct his 3600th concert since coming from Budapest in 1921. The orchestra will play its 6500th concert in November. Ormandy will conduct the Boston Symphony Orchestra at a concert here later this season.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242

NOV 21 1959

Music

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Eugene Ormandy

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PHILADELPHIA, PA.
NEWS
D. 207,083 SAT. 152,857
SEP 21 1959

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702
NOV 19 1959

32

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American (e)
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Independent
Circ. 398,886
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Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242
NOV 21 1959

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Sunday Globe
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Independent
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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
NOV 24 1959

32a

BEL TIMES

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
NOV 22 1959

Music Events

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Record (m)
BOSTON, Mass.
Independent
Circ. 369,809
NOV 23 1959

Munch and Ormandy Swap

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Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242
NOV 28 1959

Music

Armandy's Conducting Puts Life Into Music

By Alfred Burke

LOWELL—Eugene Ormandy appeared as guest conductor in yesterday's concert by the Boston Symphony orchestra. This marked the first appearance by Mr. Ormandy at Symphony Hall since 1957. For those hearing the conductor for the first time, the occasion was truly a musical event to be both enjoyed and remembered.

From his first moments, those embracing a spirit and cadence that led him to the conductor's stand, until the final measures of the Brahms "Symphony No. 1", he held his listeners. His work is precise in detail, but much of this can go unnoticed in the enthusiasm and ease in which he handled a list that included such imposing works as the Strauss "Don Juan" and the Four Symphonic Meditations, "L'Ascension" by Messiaen, the "Symphony No. 3" (in one movement) by Harris and the Brahms "First Symphony."

Wesley Boynton

The Don Juan opened the program and though the orchestra can achieve the pinnacle in expressing melodic and rhythmical excellence of the piece, it remained for the conductor to make the music both sing and live.

He capitalized on the technical know-how of the instrumentalists, making the quieter moods and familiar theme of the score unite into a pattern of loveliness. His way of providing expression with both arms, and an instant later slow his action to a whisper was an occasion in the intepretive sense.

The Messiaen heard for the first time in these concerts moved through a series of themes.

This work is rather difficult to bring into interpretive focus. There is an orchestral structure to it that finds the listener concerned with instrumental motion rather than the music itself. The four parts concerned with first, the majesty of Christ; two, the serene hallelujahs of a soul; three, hallelujah on the trumpet, and finally, the prayer of the ascending Christ, were superbly resolved by the orchestra.

The Symphony No. 3 by Harris is an interesting piece of writing. It is pleasant in style, definite in its explanation and unlike many American compositions does not leave the listener in wonder as to the finality of speech or theme that the music attempts. The conductor treated it lightly, but made certain that his musicians stayed within the limitations, resulting in a performance that remained clear and not tonally overdressed.

Needless to say, the Brahms held the main interest of every one. The magnificence of this music, so superbly cadenced and balanced by the conductor, left nothing to be desired. This work was a fitting climax to a program that coupled the talents of a foremost orchestral group and a conductor of the first rank.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
NOV 27 1959

Eugene Ormandy is guest conductor of the Boston Symphony Orchestra at the concerts this weekend.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
NOV 28 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Eugene Ormandy conducting, presented the seventh program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30:

"Don Juan," Tone Poem after Nikolaus Lenau, Op 20 — Strauss
'L'Ascension," Four Symphonic Meditations — Messiaen
Sympony No. 3 — Harrlis
Symphony No. 1, in C minor, Op. 68 — Brahms

By ROBERT TAYLOR

Eugene Ormandy returned here yesterday to conduct the Boston Symphony Orchestra in an uneven program with spirit, understanding and finesse. Transposing the 'cellos and the viola section, Mr. Ormandy summoned greater weight and color than we have been accustomed to get from the Bostonians of recent vintage; and his treatment of the scores was everywhere admirable.

The most unusual aspect of the program was Oliver Messiaen's "L'Ascension" Meditations, four symphonic statements inspired by the greatest of Christian art themes, the divinity of Jesus. Originally composed, in 1932, as four organ pieces, the work was later expanded for orchestra. It has never been played at these concerts, although Serge Koussevitzky offered the music 10 years ago when Messiaen was in residence at Tanglewood.

Limits Self

"L'Ascension," perhaps because of its origins in the organ, contrasts with the composer's output as a whole. Whereas Messiaen's ideas are usually extremely complex, ranging from 10-movement symphonies to a piano piece of 175 pages, he has limited himself here to the simplest means possible. The meditations gain from Messiaen's understatement.

The devotion of the writing is unmistakable. One's reaction, however, is determined by one's point of view toward mysticism. I found the intention of the music clear-cut. (The text describing the four movements is drawn from Catholic liturgy and Scripture and deals with Christ's prayers and the responses of His disciples.) On the other hand, the score suffers from its lack of rational progression, particularly in melodic impulse.

Now it may be that the exalted nature of theme demands a treatment in which mood and attitude determine everything. We encounter moments of grave beauty in the work—the Gabrieli brass of the opening movement, for example, and later the birdsong trills of the flute—yet they fail to evolve. I'm afraid I wished the composer had shown a more distinct sense of form; I enjoy music that sets out for and builds to a precise destination; but, as I've said, the metaphysical theme probably demands a feeling of concealment or mystery. There are radiant harmonies in "L'Ascension," Messiaen's sincerity is powerful. The misty impressionistic method, though, is pushed to an extremely rarified point; and I kept hoping for a melodic line of noble and concrete character to emerge from the delicate musings.

Third Symphony

In contrast, Roy Harris's Third Symphony is a most terrestrial expression, a continuous work in one movement in which the composer explores a handful of themes completely. It's one of Harris's finer compositions, lacking the mannerisms of some of his more experimental scores. The Harris Third will never storm the heights of the repertory, being a modest and rather formal design. The symphony, however, is bright and vigorous and attractive and makes its way without self-conscious cleverness, modern but not bizarre.

The familiar portion of the program, Strauss's "Don Juan," and Brahms's Symphony No. 1, received resplendent readings from Mr. Ormandy. The Strauss was full-bodied and animated, paced with a beguiling theatrical flourish; the Ormandy version of the Brahms emphasized the romantic rather than the classic side of the master. Mr. Ormandy found less tension in the First than we ordinarily associate with it, preferring to bring out the dreaming and lyrical, the songful Brahms. I can't recall when I've heard the symphony achieve more tenderness. The playing here was generally up to the Boston Symphony standard, but the men were feeling the effects of a week-long tour and their responses were less meticulous than usual throughout the concert.

Next week Charles Munch will conduct Loeffler's "A Pagan Poem," Op. 14; the Adagio from Mahler's posthumous 10th Symphony and Schubert's "Unfinished" Symphony. Bernard Zighera, piano, and Louis Speyer, English horn, are the soloists in the Loeffler.

Back Bay Ledger & Beacon Hill Times
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Weekly Independent
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NOV 24 1959

32a

BEL TIMES

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Sunday Herald
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Independent Republican
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Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242
NOV 28 1959

Music

Armandy's Conducting Puts Life Into Music

By Alfred Burke

LOWELL—Eugene Ormandy appeared as guest conductor in yesterday's concert by the Boston Symphony orchestra. This marked the first appearance by Mr. Ormandy at Symphony Hall since 1957. For those hearing the conductor for the first time, the occasion was truly a musical event to be both enjoyed and remembered.

From his first moments, those embracing a spirit and cadence that led him to the conductor's stand, until the final measures of the Brahms "Symphony No. 1", he held his listeners. His work is precise in detail, but much of this can go unnoticed in the enthusiasm and ease in which he handled a list that included such imposing works as the Strauss "Don Juan" and the Four Symphonic Meditations, "L'Ascension" by Messiaen, the "Symphony No. 3" (in one movement) by Harris and the Brahms "First Symphony."

Wesley Boynton

The Don Juan opened the program and though the orchestra can achieve the pinnacle in expressing melodic and rhythmical excellence of the piece, it remained for the conductor to make the music both sing and live.

He capitalized on the technical know-how of the instrumentalists, making the quieter moods and familiar theme of the score unite into a pattern of loveliness. His way of providing expression with both arms, and an instant later slow his action to a whisper was an occasion in the intepretive sense.

The Messiaen heard for the first time in these concerts moved through a series of themes.

This work is rather difficult to bring into interpretive focus. There is an orchestral structure to it that finds the listener concerned with instrumental motion rather than the music itself. The four parts concerned with first, the majesty of Christ; two, the serene hallelujahs of a soul; three, hallelujah on the trumpet, and finally, the prayer of the ascending Christ, were superbly resolved by the orchestra.

The Symphony No. 3 by Harris is an interesting piece of writing. It is pleasant in style, definite in its explanation and unlike many American compositions does not leave the listener in wonder as to the finality of speech or theme that the music attempts. The conductor treated it lightly, but made certain that his musicians stayed within the limitations, resulting in a performance that remained clear and not tonally overdressed.

Needless to say, the Brahms held the main interest of every one. The magnificence of this music, so superbly cadenced and balanced by the conductor, left nothing to be desired. This work was a fitting climax to a program that coupled the talents of a foremost orchestral group and a conductor of the first rank.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
NOV 27 1959

Eugene Ormandy is guest conductor of the Boston Symphony Orchestra at the concerts this weekend.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
NOV 28 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Eugene Ormandy conducting, presented the seventh program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30:

"Don Juan," Tone Poem after Nikolaus Lenau, Op 20 — Strauss
'L'Ascension," Four Symphonic Meditations — Messiaen
Sympony No. 3 — Harrlis
Symphony No. 1, in C minor, Op. 68 — Brahms

By ROBERT TAYLOR

Eugene Ormandy returned here yesterday to conduct the Boston Symphony Orchestra in an uneven program with spirit, understanding and finesse. Transposing the 'cellos and the viola section, Mr. Ormandy summoned greater weight and color than we have been accustomed to get from the Bostonians of recent vintage; and his treatment of the scores was everywhere admirable.

The most unusual aspect of the program was Oliver Messiaen's "L'Ascension" Meditations, four symphonic statements inspired by the greatest of Christian art themes, the divinity of Jesus. Originally composed, in 1932, as four organ pieces, the work was later expanded for orchestra. It has never been played at these concerts, although Serge Koussevitzky offered the music 10 years ago when Messiaen was in residence at Tanglewood.

Limits Self

"L'Ascension," perhaps because of its origins in the organ, contrasts with the composer's output as a whole. Whereas Messiaen's ideas are usually extremely complex, ranging from 10-movement symphonies to a piano piece of 175 pages, he has limited himself here to the simplest means possible. The meditations gain from Messiaen's understatement.

The devotion of the writing is unmistakable. One's reaction, however, is determined by one's point of view toward mysticism. I found the intention of the music clear-cut. (The text describing the four movements is drawn from Catholic liturgy and Scripture and deals with Christ's prayers and the responses of His disciples.) On the other hand, the score suffers from its lack of rational progression, particularly in melodic impulse.

Now it may be that the exalted nature of theme demands a treatment in which mood and attitude determine everything. We encounter moments of grave beauty in the work—the Gabrieli brass of the opening movement, for example, and later the birdsong trills of the flute—yet they fail to evolve. I'm afraid I wished the composer had shown a more distinct sense of form; I enjoy music that sets out for and builds to a precise destination; but, as I've said, the metaphysical theme probably demands a feeling of concealment or mystery. There are radiant harmonies in "L'Ascension," Messiaen's sincerity is powerful. The misty impressionistic method, though, is pushed to an extremely rarified point; and I kept hoping for a melodic line of noble and concrete character to emerge from the delicate musings.

Third Symphony

In contrast, Roy Harris's Third Symphony is a most terrestrial expression, a continuous work in one movement in which the composer explores a handful of themes completely. It's one of Harris's finer compositions, lacking the mannerisms of some of his more experimental scores. The Harris Third will never storm the heights of the repertory, being a modest and rather formal design. The symphony, however, is bright and vigorous and attractive and makes its way without self-conscious cleverness, modern but not bizarre.

The familiar portion of the program, Strauss's "Don Juan," and Brahms's Symphony No. 1, received resplendent readings from Mr. Ormandy. The Strauss was full-bodied and animated, paced with a beguiling theatrical flourish; the Ormandy version of the Brahms emphasized the romantic rather than the classic side of the master. Mr. Ormandy found less tension in the First than we ordinarily associate with it, preferring to bring out the dreaming and lyrical, the songful Brahms. I can't recall when I've heard the symphony achieve more tenderness. The playing here was generally up to the Boston Symphony standard, but the men were feeling the effects of a week-long tour and their responses were less meticulous than usual throughout the concert.

Next week Charles Munch will conduct Loeffler's "A Pagan Poem," Op. 14; the Adagio from Mahler's posthumous 10th Symphony and Schubert's "Unfinished" Symphony. Bernard Zighera, piano, and Louis Speyer, English horn, are the soloists in the Loeffler.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
NOV 28 1959

BOSTON, SATUR

Eugene Ormandy Guest at Symphony

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702
DEC 3 - 1959

Eugene Ormandy Conducts Boston Symphony

By ALLAN SLY

Last Saturday's BSO concert was most un-Bostonian. The orchestra was mustered at full strength throughout the evening, none of the four works played reflected reticence or restraint o any kind, notes poured forth in profusion, and the audience visibly thawed toward its guest conductor, Eugene Ormandy. One awaits news of how Mr. Munch was received in the City of Brotherly Love. These cultural exchanges put us all on our mettle.

Mr. Ormandy (who conducted without score and without baton) runs a taut ship. Everything is focused by him, though the orchestra showed no signs of frustration and the soloists sounded like themselves. The whole evening had a sense of fulfillment about it, an assertive, positive quality. Yet it is not an impression of Mr. Ormandy's personality that one retains, but rather of the four composers represented—Strauss (Don Juan), Messiaen (L'Ascension), Roy Harris (Symphony III) and Brahms (Symphony I).

It was an evening for Ralph Gomberg's oboe playing and for the horns. In fact a lot of solid brass playing was heard. The delicate inner relationships of the BSO were not in evidence. Did the Philadelphians hear the insides of their orchestra under Dr. Munch's guidance, one wonders.

I suppose the Messiaen remains problematical, if not debatable. Its utter subjectivity sets it apart from the world of today and its particular subject matter raises a further barrier for many listeners. One agrees with Virgil Thomson that it vibrates, but one marvels at it and trys to explain it to oneself. If it is to be assimilated as other music is, one must get beyond this task of justification.

Personally I forgot these perplexities in the Harris, long one of my favorite works. For twenty years its virile strength and honest message have enobbled one's thoughts in these trying times and it sound d better than ever last Saturday.

The Brahms had very little new to tell us, except for some unfamiliar dark, glowing colors; the final measures were worth waiting for, even inhibiting the usual rush for the exits. If only the Saturday night audience could exhibit more awareness toward its priceless inheritance! From where I sit there are constant intrusions of unrestrained speaking voices, from all directions, and when the opening measures of the Brahms had run their course the unlooked - for silence seemed like a rebuke from the stage for the babel of conversation that was thus exposed. Is this provincialism something that cannot be outgrown? At least the Symphony Hall house has been well managed, latecomers being admitted only in the proper places. And Mr. Burk's concert bulletin remains unsurpassed after its kind.

Now about it, Boston? Couldn't the subscribers—all of them—learn to suspend their separate social selves in favor of corporate listening—all of the time?

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
NOV 28 1959

Tonal Richness: Ormandy Guest-Conducts Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, yesterday afternoon, and will repeat tonight at 8:30, the seventh program of the Friday-Saturday series. Eugene Ormandy was guest conductor. The program: "Don Juan," Richard Strauss; Olivier Messaien: "L'Ascension," Four Symphonic Meditations (first time in Boston); Roy Harris: Third Symphony; Brahms: Symphony No. 1, in C minor.

BY CYRUS DURGIN

Once again Dr. Charles Munch and Eugene Ormandy have exchanged orchestras for a week. As upon the first such occasion, nearly three years ago, Ormandy is at the helm of the Boston Symphony while our music director is in Philadelphia.

The nature of the conducting art always has something super-human about it, something akin to the working of miracles. But when a man in but four rehearsals can almost completely change the tonal quality of an orchestra, as Ormandy did this week, the effect is magical.

This, of course, was especially true of the string sections, which under his baton-less hands, sounded yesterday much like the jewels-upon-purple-velvet of Ormandy's Philadelphians. He knows, further, how a musical texture can be richened by bringing out the inner voices a little. He asks the basses to speak out louder than we are accustomed to hear, and that results in the aural illusion of a bigger tone. In short, the Boston Symphony this week is all glow and tonal richness.

These qualities, plus the guest conductor's own ardent interpretation, made for a rousing account of Brahms' wonderful old C minor Symphony. The audience could hardly wait to applaud at the final chord. Everything had "sung" most beautifully, the rhythm was supple, if here and there, more touched with rubato than is usual with the piece. The young man in O-29 thought the first movement too slow; that, however, is a matter of taste.

Roy Harris' Third Symphony, rather shockingly as I believe, had not been played here in a decade. Ours is the loss, for this is one of the finest among contemporary American symphonic works, a score individual, structurally firm and very tight of texture, passionate in rhythmic drive, with emotion and musical intellect admirably balanced, and not a cliche in all the permutations of melody and counterpoint.

Harris' Third Symphony deserves a place in the current repertory. We are in Ormandy's debt for having performed it, and having performed it so well with so much power and conviction.

Messaien's Finest

Messaien's "L'Ascension," new here though once heard at Tanglewood 10 years ago under Koussevitzky, represents some of the finest music from that French composer we have heard. The four sections—"Majesty of Christ Beseeching the Glory of His Father," "Serene Hallelujahs of a Soul That Longs for Heaven," "Hallelujah on the Trumpet, Hallelujah on the Cymbal," and "Prayer of Christ Ascending to His Father"—are all well differentiated, though a typically light, bright French sound is heard in them all. They are superbly orchestrated.

Each listener may ascertain for himself the extent and quality of religio-metaphysical meditation which Messaien endeavored to put in the expressive medium of music. This as a matter of recognition, is personal, and therefore variable. To one, the pieces may have the concrete pictorial authority of stained glass in a church, to another they may seem more generalized, of mood and feeling rather than precise communication.

In a way, they are not unlike the orchestral excerpts from Hindemith's opera, "Matthias the Painter," though the manner, of course, is altogether different. We should hear this music again, for it will not yield all that it has upon first acquaintance.

"Don Juan," which began the afternoon, was a tour de force of brilliance, and signalled the first of several enthusiastic ovations for Ormandy.

Next week Dr. Munch will return, and will present Schubert's "Unfinished" Symphony; the adagio from Mahler's uncompleted and posthumous Tenth Symphony, and Loeffler's "A Pagan Poem."

Strauss, Messiaen, Harris, And Brahms on Program

By Harold Rogers

Eugene Ormandy, conductor of the Philadelphia Orchestra, is making his second appearance in Symphony Hall this season. He brought his own ensemble here for a concert on Oct. 28, and this weekend he returns as guest conductor of the Boston Symphony. He and Charles Munch have traded orchestras for the concerts yesterday afternoon and tonight.

Mr. Ormandy likes the big, integrated, and orotund sound—an effect he made often and easily yesterday by means of a program of big works and by his free-wheeling guidance. At the height of these climaxes the orchestra was not always heard at its best for want of a balanced control; at other times it behaved as beautifully as do the Philadelphians under their maestro. Never, however, did the Boston Symphony sound as it does under Dr. Munch; but this was to be expected. An orchestra is like a piano; it mirrors the man who sets it in motion.

* * *

Mr. Ormandy opened with Richard Strauss's "Don Juan," with its blazing pages of golden brasses and throbbing strings. Apart from the Sturm und Drang the love scenes sang with a tender, idealized loveliness. Let there be a bravo for Ralph Gomberg's elegant oboe solo.

The program continued with the first performance at these concerts of Olivier Messiaen's "L'Ascension," Four Symphonic Meditations. The Boston Symphony first played these pieces under Koussevitzky's direction at Tanglewood ten years ago when the composer was on the faculty of the Berkshire Music Center.

M. Messiaen is a mystical romantic, and the mood of these meditations is imbued with the visionary mysticism of Romar Catholicism. Not all listeners may be sympathetic with a musical viewpoint that represents highly personal, dreamlike approach to familiar Bible passages; but the musical results considered on their own merits are original and intriguing. The impinging harmonies, especially when found in the brasses or woodwinds, expand into a cold radiance—a sense of heatless light. In form, too, there is much originality, and M. Messiaen's preoccupation with Oriental scales is again evident.

* * *

In contrast to this came Roy Harris's Symphony No. 3, his only symphonic masterpiece. We were drawn back from the austere clouds of M. Messiaen to Mr. Harris's spacious plains beneath starry western skies, to a warm music radiating with the pulse of American growth, vigor, and strength.

Here, as in the Strauss and the Messiaen, Mr. Ormandy let the musicians burgeon with resounding chords and climaxes and after the intermission he continued in the same vein with a reading of the Brahms Symphony No. 1.

France-Amérique
12/13/59
BOSTON

Passage de M. Georges-Picot

AU cours d'une récente tournée d'affaires, M. Guillaume Georges-Picot, ancien délégué permanent de la France à l'ONU, est passé dernièrement par Boston. Reçu par M. Charles de Pampelonne, Consul général de France, l'Ambassadeur Georges-Picot a rencontré notamment le général Georges Doriot, président de l'*American Research & Development Corporation*, et le professeur Bruce Hopper, d'Harvard.

Eugène Ormandy dirige l'Orchestre symphonique de Boston

LA semaine dernière, MM. Charles Münch et Eugène Ormandy ont échangé leurs pupitres et leurs orchestres, répétant un échange qui avait été très favorablement accueilli l'année passée.

Qu'un orchestre soit différent selon son chef fut, une fois de plus, amplement démontré: M. Ormandy aime les cordes sonores et a réussi en quelques répétitions seulement à obtenir des virtuoses de Boston la sonorité caractéristique de son propre ensemble; il y fut aidé beaucoup par la disposition des musiciens, violoncelles tout en avant à droite, altos derrière, violons groupés sur la gauche.

Tout son programme fut très intéressant: *Don Juan*, Richard Strauss; 3ème Symphonie, Roy Harris; 1ère Symphonie de Brahms, mais nous voulons retenir plus particulièrement *L'Ascension*, quatre méditations symphoniques, d'Olivier Messiaen, dont c'était la première audition à Boston même. Cette oeuvre avait été interprétée à Tanglewood, il y a dix ans, sous la direction de Koussevitzky, lorsque Messiaen enseignait au Centre musical des Berkshires.

Messiaen est un mystique, un grand romantique et c'est ce que l'on ressent immédiatement à l'audition de sa musique, toujours originale et d'une composition solide, exaltante.

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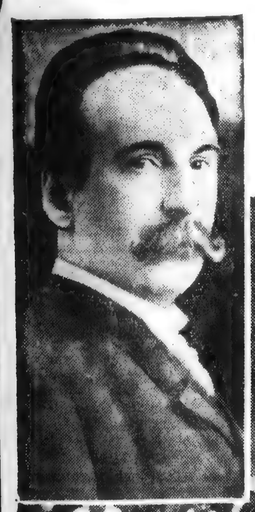
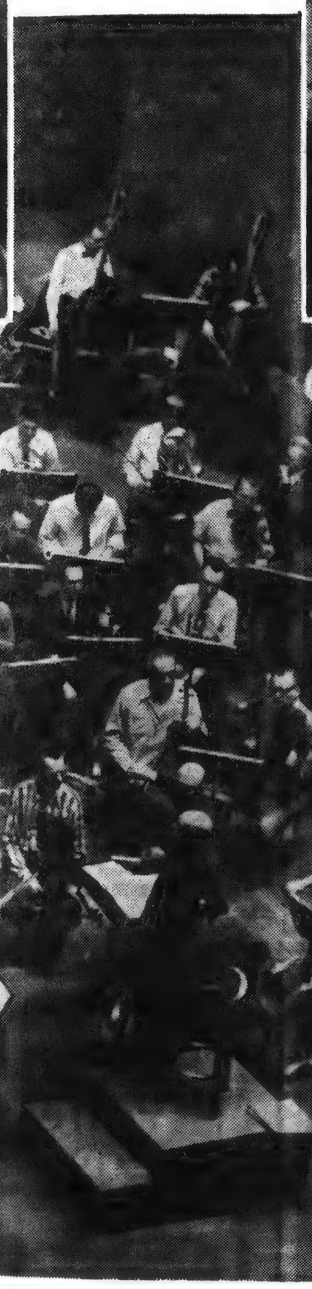
PHILADELPHIA, PA.
BULLETIN
D. 695,960 S. 699,114
SEP 27 1959

Orchestra Looks to Its 60th Season





60 YEARS OF CONDUCTING: Fritz Scheel (left) was Philadelphia Orchestra's first conductor, 1900-1907. Eugene Ormandy (right) has been on the podium here since 1936.

66 Concerts Are Set at Academy; Stokowski Conducts in February

By MAX de SCHAUENSEE

THE OPENING of the season of subscription concerts by the famed Philadelphia Orchestra at the Academy of Music, is always one of the outstanding cultural events of the year.

With its civic and social ramifications, "opening day," this Friday, emerges as an occasion of far-reaching interest.

Such has always been the case in Philadelphia, but this year, the opening of the Philadelphia Orchestra takes on added significance from a purely statistical angle. This will constitute the Orchestra's 60th season, unfurling the series of 28 Friday afternoon and 28 Saturday evening concerts, and the ten Monday evening programs.

Of further statistical and sentimental consideration is the fact that as the Orchestra celebrates its 60th season in November, so will maestro Eugene Ormandy record his 60th birthday during that month. The anniversaries are a bare two days apart—November 16 and 18.

During this same month the Orchestra records its 6,500th concert since its initial season in 1900, while Ormandy will attain the 3,600th performance of symphonic music he has conducted in the United States.

• • •

FOR THIS important season, the Orchestra has scheduled an impressive series of events. One of the most arresting of these is the return of Leopold Stokowski to the scenes of his first orchestral triumphs.

It will be the first time in 20 years that Stokowski appears with the Orchestra he served and molded with such glamorous results. Stokowski will be in charge of the concerts of February 12, 13 and 15.

On November 27 and 28, Ormandy and Charles Munch, conductor of the Boston Symphony, will exchange [illegible] as they have done in the past, while the 85-year-old Pierre Monteux, still fit as a fiddle, will be guest conductor in a city which has always responded enthusiastically to his authoritative style. Others who will direct our great Orchestra are Eugen Joachim, Georg Solti and assistant conductor, William Smith.

Orchestra May Delay Opening

The opening of the Philadelphia Orchestra's 60th season could be delayed because of the deadlocked contract talks with the musicians.

Rehearsals for the opening concerts are scheduled to start tomorrow.

In the 1954-55 season a contract dispute caused the cancellation of the first pair of concerts for the first time in the orchestra's history.

PHILADELPHIA, PA.
BULLETIN
D. 695,960 S. 699,114
NOV 22 1959

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THE FIRST of the season's guest conductors of the Philadelphia Orchestra will appear at the Orchestra's weekend concerts. He is Charles Munch, who needs little introduction as the celebrated conductor of the Boston Symphony Orchestra.

This same weekend finds Eugene Ormandy leading the Bostonians in an exchange of podiums.

Mr. Munch went from the Paris Conservatory Orchestra, where he began his career in 1937, to the Boston Symphony in 1948, succeeding the late and lamented Serge Koussevitsky. His success in the New England capital has been a complete one.

At the Friday afternoon and Saturday night subscription concert Mr. Munch will present an all-French program. It is superfluous to add that such music is this Frenchman's specialty. His readings of Franck, Massenet, Debussy, D'Indy, Ravel, Berlioz, Faure, Roussell and others are performances of unquestioned authority. And the well-known Munch verve is generally present.

For these concerts, Mr. Munch has programmed Debussy's biggest symphonic venture, "La Mer;" Berlioz' equally vast "Symphonie Fantastique," and Ravel's lovely Suite No. 2 from the ballet, "Daphnis and Chloe." It will be a pleasure to renew old ties.

PHILADELPHIA, PA.
INQUIRER
D. 619,381 S. 1,053,397
NOV 22 1959

Guest Maestro

Munch To Lead Orchestra

By EDWIN H. SCHLOSS

The season's first guest maestro will take over the podium at this week end's Philadelphia Orchestra concerts. Charles Munch, distinguished conductor of the Boston Symphony Orchestra, will be exchanging visits with Eugene Ormandy who will spend the week end presiding over the Bostonians in Boston's Symphony Hall.

French born Munch will offer the works of Berlioz, Debussy and Ravel in a Gallic program

Philadelphia Orchestra
Charles Munch conducting

Symphonie Fantastique—Berlioz
LaMer ——— Debussy
"Daphnis and Chloe" Suite No. 2
Ravel

similar to the one he offered at his last visit with the Philadelphians in 1957. Last season Munch was heard here with his own Bostonians in a concert under Philadelphia Forum sponsorship. An annual visit from the Boston Symphony has been a Forum feature for many years and will be repeated next March.

BEGAN WITH VIOLIN

Munch succeeded the late Serge Koussevitzky in the fall of 1949.

"Le beau Charles," as the ladies in Paris used to call him, was born at Strasbourg in Alsace, son of Ernest Munch, a well-known choral conductor in that historic town. Charles studied violin at the Strasbourg Conservatory and later in Berlin as a pupil of Carl Flesch.

In 1933 on the founding of the Paris Philharmonic Orchestra by Alfred Cortot, Munch took over its direction and soon distinguished himself by his unusual programs of which a large part was devoted to new and rarely heard works.

His interest in contemporary music was responsible for his appointment as principal conductor at the International Society for Contemporary Music Festival held in Paris in 1937. As conductor of the Boston Symphony Munch has maintained the tradition established by his illustrious predecessor, Serge Koussevitzky, of showing warm but discriminating hospitality to the music of living composers including, of course, Americans.

OFFERS HIS THEORIES

However, in his program making the Boston maestro maintains a nice balance of the new and old. "Many conductors," he says, "have war horses that they ride at certain times, but if they wish to travel far they must spare their mounts . . . On the other hand, others pass themselves off as specialists in some particular piece or in some composer. These have never inspired anything in me but suspicion . . . The music of our own century interprets the preoccupations and concerns of the world we live in. We must play it and listen to it. Basically contemporary music presents no problems. It should be played at each concert but with enough moderation to avoid discouraging the public. We must learn about advanced aesthetic positions, new theories of harmony and new principles of construction."

PENNSYLVANIA TRAVELER
DOYLESTOWN, PA.
MONTHLY
SEP 1959

City's most ambitious musical even gets under way on September 27th with the opening of the Philadelphia Festival of Western Hemisphere Music, a nine-month event involving more than 100 organizations. Initial concert takes place at the Museum of Art with Claude Rains narrating Copland's Lincoln Portrait . . . Orchestra-goers will hear Charles Munch, of the Boston Symphony, on November 27th-28th and highly-praised Russian cellist Mastislav Rostropovich on November 6th-7th.

PHILADELPHIA, PA.
NEWS
D. 207,083 SAT. 152,857
NOV 23 1959

Munch to Lead French Program

Charles Munch, conductor of the Boston Symphony Orchestra, will direct an all-French program at the ninth pair of concerts of the Philadelphia Orchestra Friday and Saturday at the Academy of Music.

Munch will be the first of this season's guest conductors. The program will include Berlioz' "Symphonie Fantastique," DeBussy's "La Mar" and Ravel's "Second Suite from Daphnis et Chloe." Eugene Ormandy will conduct the Boston Symphony concerts while Munch visits Philadelphia.

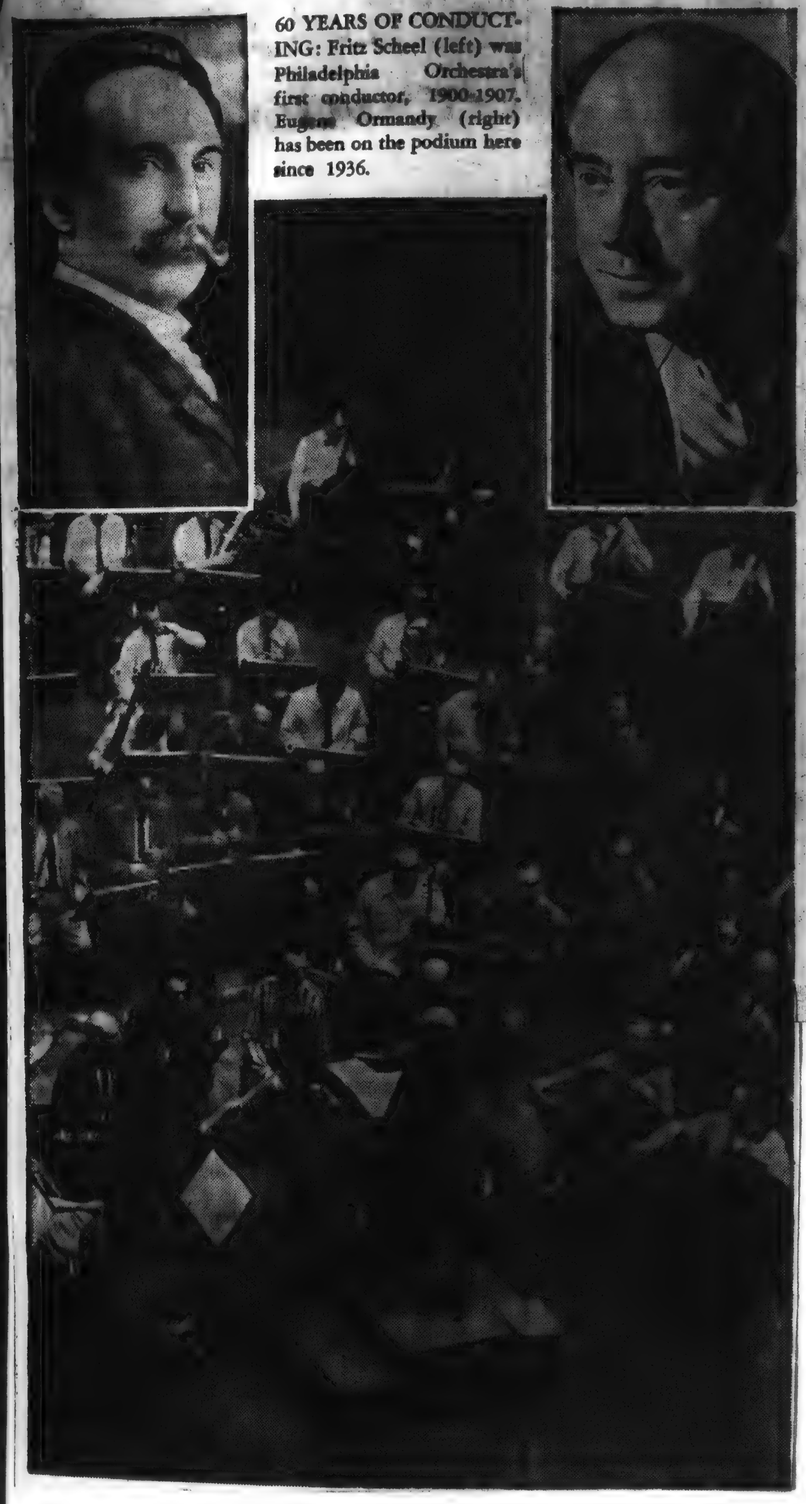
The Week In Music

Continued From Page 8

MAESTRO: Charles Munch guest-conducts Philadelphia Orchestra concerts this week.

PHILADELPHIA, PA.
BULLETIN
D. 695,960 S. 699,114
SEP 27 1959

Orchestra Looks to Its 60th Season



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His interest in contemporary music was responsible for his appointment as principal conductor at the International Society for Contemporary Music Festival held in Paris in 1937. As conductor of the Boston Symphony Munch has maintained the tradition established by his illustrious predecessor, Serge Koussevitzky, of showing warm but discriminating hospitality to the music of living composers including, of course, Americans.

OFFERS HIS THEORIES

However, in his program making the Boston maestro maintains a nice balance of the new and old. "Many conductors," he says, "have war horses that they ride at certain times, but if they wish to travel far they must spare their mounts . . . On the other hand, others pass themselves off as specialists in some particular piece or in some composer. These have never inspired anything in me but suspicion . . . The music of our own century interprets the preoccupations and concerns of the world we live in. We must play it and listen to it. Basically contemporary music presents no problems. It should be played at each concert but with enough moderation to avoid discouraging the public. We must learn about advanced aesthetic positions, new theories of harmony and new principles of construction."

PHILADELPHIA, PA.
BULLETIN
D. 695,960 S. 699,114
NOV 22 1959

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THE FIRST of the season's guest conductors of the Philadelphia Orchestra will appear at the Orchestra's weekend concerts. He is Charles Munch, who needs little introduction as the celebrated conductor of the Boston Symphony Orchestra.

This same weekend finds Eugene Ormandy leading the Bostonians in an exchange of podiums.

Mr. Munch went from the Paris Conservatory Orchestra, where he began his career in 1937, to the Boston Symphony in 1948, succeeding the late and lamented Serge Koussevitsky. His success in the New England capital has been a complete one.

At the Friday afternoon and Saturday night subscription concert Mr. Munch will present an all-French program. It is superfluous to add that such music is this Frenchman's specialty. His readings of Franck, Massenet, Debussy, D'Indy, Ravel, Berlioz, Faure, Roussell and others are performances of unquestioned

The Week In Music

Continued From Page 3

authority. And the well-known Munch verve is generally present.

For these concerts, Mr. Munch has programmed Debussy's biggest symphonic venture, "La Mer;" Berlioz' equally vast "Symphonie Fantastique," and Ravel's lovely Suite No. 2 from the ballet, "Daphnis and Chloe." It will be a pleasure to renew old ties.

MAESTRO: Charles Munch guest-conducts Philadelphia Orchestra concerts this week.

PENNSYLVANIA TRAVELER
DOYLESTOWN, PA.
MONTHLY
SEP 1959

City's most ambitious musical even gets under way on September 27th with the opening of the Philadelphia Festival of Western Hemisphere Music, a nine-month event involving more than 100 organizations. Initial concert takes place at the Museum of Art with Claude Rains narrating Copland's Lincoln Portrait . . . Orchestragoers will hear Charles Munch, of the Boston Symphony, on November 27th-28th and highly-praised Russian cellist Mastlav Rostropovich on November 6th-7th.

PHILADELPHIA, PA.
NEWS
D. 207,083 SAT. 152,857
NOV 23 1959

Munch to Lead French Program

Charles Munch, conductor of the Boston Symphony Orchestra, will direct an all-French program at the ninth pair of concerts of the Philadelphia Orchestra Friday and Saturday at the Academy of Music.

Munch will be the first of this season's guest conductors. The program will include Berlioz' "Symphonie Fantastique," DeBussy's "La Mar" and Ravel's "Second Suite from Daphnis et Chloe." Eugene Ormandy will conduct the Boston Symphony concerts while Munch visits Philadelphia.

Philadelphia Evening Bulletin 11/28/59

Munch Is Guest Conductor With Philadelphia Orchestra

By MAX de SCHAUENSEE

Charles Munch's appearance as guest conductor with the Philadelphia Orchestra yesterday afternoon was a triumphant one.

In a deal that seems to be a now-yearly occurrence and which sends Eugene Ormandy to Boston in a one week's exchange for Mr. Munch, the French conductor presented an all-Gallic program.

Even before he steps on the podium and raises his baton, the Boston Symphony leader radiates energy from his brisk, purposeful walk. When the music begins, sparks are apt to fly.

Few conductors throw themselves with such unsparing enthusiasm and dedication into their work. It becomes a complete involvement when Mr. Munch takes hold, and the audience is well aware of it.

Yesterday the French conductor played Berlioz' "Symphonie Fantastique," Debussy's "La Mer," and Ravel's "Daphnis and Chloe" suite No. 2. To say that this dynamic Frenchman knows what he is about with such a program is an understatement. Authority was asserted from every gesture.

Mr. Munch's climaxes are tremendous—matters of awesome power, but he also has a delicacy and transparency which is the acme of fluidity as demonstrated in "La Mer," particularly the end of the second section, "Play of the Waves." This was shimmering irridescence in music such as one seldom hears, and the sforzando effects were superb.

The "Symphonie Fantastique" is a very large-scale work that calls for versatility and an over-all design on the part of the conductor. The "Scenes in the Country" were particularly evocative with John de Lancie in the off-stage oboe solo measures that make so poignant an effect. The audience gave the French conductor a rousing ovation, one of the most enthusiastic of the season.

INQUIRER November 28, 1959

Orchestra at Academy

Charles Munch Guest In French Program

By EDWIN H. SCHLOSS

The first guest conductor of the season mounted the podium at Friday afternoon's Philadelphia Orchestra concert at the Academy of Music—Charles Munch.

The Program

Charles Munch conducting
"Symphonie Fantastique" ——— Berlioz
La Mer ——— Debussy
"Daphnis and Chloe" Suite No. 2 — Ravel

The distinguished maestro of the Boston Symphony Orchestra is here in an annual inter-city exchange of cultural amenities with Eugene Ormandy, who is currently appearing as guest of the Bostonians on their home grounds at Symphony Hall.

DE LUXE AFTERNOON

Silver-haired, handsome and notably vigorous and graceful in bearing for his 68 years, the Alsatian-born Munch offered a program entirely devoted to French music of the Romantic and Impressionist schools.

Dr. Ormandy's accomplished colleagues cooperated handsomely, and the result was an outstanding afternoon of de luxe music making in the 19th and 20th century Gallic tradition.

Munch gave a gorgeous account of the "Symphonie Fantastique" of Berlioz—indeed, perhaps one at times too gorgeous. The "Fantastique" is frankly theatrical program music in the best sense of those words. It is a graphic and vivid memorial of Hector Berlioz' frenetically romantic courtship of Henrietta Smithson, the Irish Shakespearean actress who later became his wife.

MARCH TOO TRIUMPHAL

In the case of such "literary" music (it could almost be called a symphonic novelette) there are likely to be differences of interpretation and feeling. Munch is an artist of refinement and it may be that in his resolve not to tear a Berliozean passion to tatters he was led to an understatement of the composer's fevered dreams to a degree that led to misstatement.

Thus it seemed that the "March to the Scaffold," with pomp and circumstance in its accent, sounded more like a triumphal procession than a macabre pilgrimage to a shameful death. And the "Witches' Sabbath" seemed a full-blooded and almost gay revel rather than a lurid hag-ridden convocation.

NOT QUITE BERLIOZ

It was in many ways a brilliant performance. It was, in fact, technically magnificent, but perhaps not quite Berlioz.

Elsewhere, however, things went with fine elan and perceptive taste, and the guest won a resounding ovation which he modestly insisted on sharing with the orchestra.

Debussy's incomparable seascape, "La Mer," glittered and swirled with opalescent color under Munch's knowing and communicative baton. And the afternoon concluded with a rewarding publication of another staple of the French repertory—Ravel's choreographic Suite No 2 from "Daphnis and Chloe."

PHILADELPHIA, PA.
DISPATCH
SUN.
NOV 29 1959

Charles Munch To Wield Baton For Orchestra

At the ninth pair of regular subscription concerts of the Philadelphia Orchestra, to be presented at the Academy of Music on Friday afternoon, Nov. 27, at 2 P. M., and Saturday evening, Nov. 28, at 8:30 P. M., Charles Munch, the regular conductor of the Boston Symphony Orchestra, will direct an all-French program, including Berlioz' "Symphonie Fantastique," Debussy's "La Mer," and Ravel's "Second Suite from 'Daphnis et Chloe.'"

Charles Munch is the first of this season's guest conductors, as the result of another exchange program which finds Eugene Ormandy conducting the Boston Symphony concerts while Munch visits the Philadelphia Orchestra. Although his musical career began relatively late in his life, when he was 43 years old, he has blazed a triumphant trail from the Paris Conservatory Orchestra, which he headed in 1937, to the Boston Symphony in 1948, where he succeeded the famed Koussevitzky.

He has twice taken the Boston orchestra to Europe, and in 1956 had the honor of conducting the first American orchestra to play in the Soviet Union. He last appeared in Philadelphia in 1957 on the occasion of a previous exchange with Eugene Ormandy.

Since his performances of Berlioz' "Symphonie Fantastique" in 1946 when he first visited the United States, this work has become associated with Munch. As a matter of fact, the French repertoire in general has been a special property of Munch ever since he came to America.

ALTOONA, PA
MIRROR
D. 32 648

OCT 28 1959

Claude Frank to Open Altoona Concert Season

Recently in an unprecedented public statement about another artist, the great pianist Rudolf Serkin dramatically focused the attention of the music public on one of his younger colleagues:

"I consider Claude Frank one of the finest and most brilliant musicians of his generation. His pianism is outstanding, and his deep and most sensitive musicianship is absolutely unique."

Claude Frank will be heard here as guest artist with the Altoona Symphony Orchestra for the Beethoven Third Piano Concerto Thursday, Nov. 5, at Jaffa Mosque. Conductor is Karl Kritz of the Altoona Symphony Orchestra and associate conductor of the Pittsburgh Symphony.

Mr. Frank opens his current tour with the National Gallery Orchestra in Washington, D. C. Following his Altoona performance, Mr. Frank makes his debut with two of the nation's great orchestras: With the New York Philharmonic he also will play Beethoven's Third Piano Concerto, and then goes to the Hub City, where he will appear twice with the Boston Symphony Orchestra. He also will go to Pittsburgh in April.

Mr. Frank, one of the last pupils of Arthur Schnabel, with whom he studied for ten years, began to consider himself primarily a concert pianist only a short time ago. He made his New York orchestral debut with Toscanini's NBC Symphony and had played throughout North America and Europe as a recitalist, soloist with orchestra, in chamber music and on radio and television.

He was interested in too many facets of music to devote himself entirely to concerts.

It was Mr. Frank's participation as an artist-teacher in Rudolf Serkin's annual summer Marlboro Music Festival that marked the turning point in his musical career.

Mr. Serkin, observing each season the growing profundity and beauty of the younger pianist's performances, added the strength of his own insistent arguments to those of Schnabel and others, and persuaded Mr. Frank to leave a full-time teaching position and part-time conducting post to devote himself to concertizing.

After his discharge from the service, Mr. Frank resumed his studies with Schnabel and the master's glowing love of Schubert, Beethoven and Mozart communicated itself to his pupil, whose tremendous enthusiasm carried him from pre-Bach through post - Prokovieff, and helped him to learn from memory tremendous quantities of repertoire. Mr. Frank also was an honor student at Columbia University. Conducting intrigued him also, and in 1947 he was selected for a season of intensive work as one of Koussevitzky's three "active" conducting students at Tanglewood.

In 1948 Mr. Frank joined the faculty at Bennington College in Vermont and also was appointed assistant conductor of New York's Dessoff Choirs, and he functioned in this dual capacity, commuting between Vermont and New York City until 1955. Since he was free of his teaching schedule for a three-month period every winter, when Bennington students had their "non-resident term," Mr. Frank during this time played concerts throughout North America and in Europe.

Encouraged by Schnabel, who felt that his pupil belonged on the concert stage, Mr. Frank made his New York debut in December, 1947, and in the next few years made five New York appearances.

In 1953, when Mr. Frank joined the faculty of Rudolf Serkin's Marlboro Music Festival, he was pressed into devoting more time to concertizing. The unanimously favorable response to his concerts was heartwarming.

As the New York Times summed it up recently, his is "rare piano playing — both sober and brilliant." And as the Washington Evening Star wrote after a recital there last season, he is "Phenomenal! Completely superb . . . Here is an artist who combines the icy brilliance of Schabel with the glowing passion of Serkin and comes up with something that is uniquely his own."

Mr. Frank also continues to make annual European tours. The most recent, this spring, was highlighted by a debut with the Royal Philharmonic Orchestra in Lindon. He has also played with the orchestras of Brussels, Hamburg, Zürich and the Orchestra National de Belgique, among others, and at the Holland Festival.

His wife, Lillian Kallir, also is a concert pianist.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

NOV 29 1959

Music Events This Week

Pianist Claude Frank has been invited by Charles Munch to appear with the Boston Symphony Orchestra at the concerts Tuesday in Cambridge and Dec. 8 in Symphony Hall, Boston. At both concerts Mr. Frank will be heard in Mozart's Piano Concerto in C minor, K. 491. The December 8th concert in Symphony Hall will include Schubert's Unfinished Symphony and the Adagio from Symphony No. 10 by Mahler. These concerts will mark Mr. Frank's debut with the orchestra.

Doctor Munch, in co-operation with the United States Information Agency and the City of Boston, has arranged the Orchestra's program Friday, at 2:15 p.m., to be a Musical Salute to Strasbourg, (France), the city of his birth. "Pagan Poem" by Charles Loeffler, who was also born in Alsace but who later came to the United States and was member of this orchestra, will be included in the program. Doctor Munch also will conduct the Unfinished Symphony by Schubert and the Adagio from Mahler's Symphony No. 10.

broadcast of the Friday concert will be transmitted to Strasbourg by the Voice of America. The Orchestra's concert on Saturday at 8:30 will consist of the same program.

Doctor Munch has invited Ania Dorfmann, pianist, to appear with the Orchestra at the concerts of December 11-12.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

DEC 1 - 1959

Claude Frank

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The balance of the Cambridge program will be the Brandenburg Concerto No. 6 by Bach and Mendelssohn's Scotch Symphony. In Boston it will be Schubert's Unfinished Symphony and the Adagio from Symphony No. 10 by Mahler.

New Pianist 11/29/59

Claude Frank, pianist, will make his first appearances with the Orchestra at the Sanders Theater, Cambridge, concert Tuesday evening, and at the Tuesday concert in Symphony Hall Dec. 8. Upon both occasions he will be soloist in Mozart's Piano Concerto in C minor (K. 491).

Born in Germany in 1925, Frank has lived in the United States since 1941. He was a student conductor at the Berkshire Music Center in Tanglewood the Summer of 1947, and joined the Bennington College faculty in 1948. He was also assistant conductor of the Dessoff Choirs in New York. Since 1955 he has been devoting full time to a concert career.

The Tuesday programs, apart from the Mozart Concerto, will be as follows:

Sanders Theater, Cambridge, Dec. 1—Bach: Brandenburg Concerto in B-flat, No. 6; Mendelssohn: "Scotch" Symphony.

Symphony Hall, Dec. 8—Schubert: "Unfinished" Symphony; Mahler: adagio from the Tenth Symphony.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

DEC 1 - 1959

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century composer Leoni will be performed. It has been transcribed from the original manuscript by Henry Wing, a member of the chorus.

ALTOONA, PA
MIRROR
D. 32,648

OCT 28 1959

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Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

NOV 29 1959

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

DEC 1 - 1959

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

DEC 1 - 1959

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Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

OCT 20 1959

35a

Bortman Named People-to-People Program Leader

WASHINGTON, Oct. 19—Mark Bortman, Boston businessman, civic leader and philanthropist, today was made chairman of the President's People-to-People program.

Bortman has been active in the organization for re-kindling international goodwill since its inception, and has most recently headed its civic committee.

Leaders of the movement met with the President today. hTey received his congratulations on the work already done in the program.

Bortman is known in Boston as head of the city's "Salute to Rome" in 1956.

He said plans are in the making for a salute to Strasburg, home of Boston Symphony conductor Charles Munch.

He intends to devote most of his time to the voluntary job, returning to Boston one day each week to tend to his own affairs.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

DEC 1 - 1959

Times (e)
BEVERLY, Mass.
Independent
Circ. 8,097

NOV 30 1959

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,885

NOV 29 1959

Boston Symphony to Salute Strasbourg, France, Friday

Special to The Standard-Times

BOSTON, Nov. 28—"I was born in Strasbourg, where music has always been important and still is," Charles Munch has stated.

His youth in Strasbourg where he observed such musicians as Albert Schweitzer (a fellow Alsatian), Charles-Marie Widor and Vincent d'Indy in performance, and where later, as a young man, he was Assistant Concertmaster of the Orchestre du Conservatoire de Strasbourg, will be recalled at the Boston Symphony Orchestra's concert of next Friday at 2:15 p. m. in a musical salute to Strasbourg.

In recognition of his Alsatian heritage, Doctor Munch will include "A Pagan Poem" by Loeffler in the concert. Although Charles Loeffler became second concertmaster of the newly organized Boston Symphony Orchestra in 1882 and spent the remainder of his life in this country, he was born in Alsace Jan. 30, 1861, within the same half-century as Schweitzer and Munch.

Composed originally as chamber music, "A Pagan Poem" was revised, in 1906, for full orchestra with piano and English horn. It had its first performance on Nov. 22, 1907, by the Boston Symphony Orchestra conducted by Karl Muck. Bernard Zighera, piano, and Louis Speyer, English horn, members of the orchestra, will be soloists in the forthcoming performance. The concert also will include the Schubert "Symphony in B Minor" "Unfinished," and the "Adagio" from Mahler's "Tenth Symphony."

The musical salute to Strasbourg has The musical salute to Strasbourg has been arranged in cooperation with the United States Information Agency and the City of Boston. Baron Charles de Pampelonne, French consul-general, will attend the concert as official representative of the French Ambassador to the United States. Representatives of the City of Boston have been invited to attend in behalf of the mayor who will be out of the country.

The concert will be tape recorded by the Voice of America for broadcast in Strasbourg and Strasbourg will reply to this salute with a concert to be broadcast in Boston later in the Winter. The Strasbourg concert will be performed by the Strasbourg Radio Symphony.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

NOV 28 1959

Events on Musical Horizon

Charles Munch will [illegible] program honoring Str[illegible] his birthplace, in Symph[illegible] Friday afternoon, Dec. [illegible] In recognition of his Alsatian heritage he will conduct Charles Loeffler's "A Pagan Poem" at this "musical salute." Loeffler, too, was born in Alsace. Bernard Zighera, piano, and Louis Speyer, English horn, will be the soloists.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,142

NOV 27 1959

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

DEC 3 - 1959

Special Program To Honor Birthplace Of Dr. Munch

Boston Symphony Orchestra In Salute To Strasbourg Tomorrow

"I was born in Strasbourg, where music has always been important and still is," Charles Munch has stated. His youth in Strasbourg where he observed such musicians as Albert Schweitzer(a fellow Alsatian), Charles-Marie Widor and Vincent d'Indy in performance, and where later, as a young man, he was Assistant Concertmaster of the Orchestre du Conservatoire de Strasbourg, will be recalled at the Boston Symphony Orchestra's concert of Friday in a Musical Salute to Strasbourg.

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The concert will be tape recorded by the Voice of America for broadcast in Strasbourg and Strasbourg will reply to this Salute with a concert to be broadcast in Boston later in the winter. The Strasbourg concert will be performed by the Strasbourg Radio Symphony.

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

DEC 3 - 1959

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

DEC 3 - 1959

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

DEC 3 - 1959

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

DEC 3 - 1959

BSO PROGRAM CHANGE

Charles Munch has revised the Boston Symphony Orchestra's program for the concerts on Friday at two and Saturday evening.

The second movement, Purgatorio, from Mahler's posthumous Symphony No. 10 will be performed in addition to the first movement, Adagio, originally announced. Mahler had made orchestral sketches for additional movements of the Symphony No. 10, but at the time of his death only the two movements marked Adagio and Purgatorio were completed.

The revised program:
Schubert—Symphony in B. minor, "Unfinished"
Mahler—Symphony No. 10: Adagio and Purgatorio
Loeffler—"A Pagan Poem" (After Virgil), Op. 14

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

DEC 4 - 1959

At Symphony

Dr. Charles Munch is presenting a Musical Salute to Strasbourg, his birthplace, for the week-end series of the Boston Symphony Orchestra.

He is including "A Pagan Poem," written by the Alsatian composer, Charles Loeffler, former concertmaster of the Symphony.

Also on the program will be Schubert's Symphony in B minor, "Unfinished," and Mahler's Symphony No. 10, Adagio and Purgatorio.

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 470,533

NOV 29 1959

Musical Salute

French Consul General, Charles de Pampelonne, will attend the Boston Symphony Orchestra's Musical Salute to Strasbourg, the birthplace of the Symphony's conductor, Dr. Charles E. Munch, on Friday afternoon, at 2:15. In recognition of his Alsatian heritage, Dr. Munch will include "A Pagan Poem," by Loeffler. Bernard Zighera, piano, and Louis Speyer, English horn, will be soloists at the performance. The concert will also offer the Schubert Symphony in B minor "Unfinished."

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

DEC 5 - 1959

Munch Conducts Rarities By Mahler and Loeffler

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon and will repeat tonight at 8:30, the eighth program of the Friday—Saturday series. Charles Munch, music director, conducted the following program: Schubert: "Unfinished" Symphony; Mahler: adagio and allegretto moderato ("Purgatorio") from the uncompleted and posthumous Tenth Symphony; Loeffler: "A Pagan Poem."

By CYRUS DURGIN

In all probability there will be no more unusual a Boston Symphony program the remainder of this season than the one Charles Munch selected for this week. Apart from the "Unfinished" Symphony of Schubert, it consists, in the music of Mahler and Charles Martin Loeffler, of rarities which carry us back a half-century to a more spacious world of evocative musical beauty. For this brief excursion we owe the conductor heartfelt thanks.

The concern of Gustav Mahler, in that amount of his Tenth Symphony which he created before his life ended in 1911, was with Death, so long a companion in his inner creative sphere that it must have been a familiar if not an old friend.

Whether it was Death as non-being, the parting from everything cherished in this world which is the only one we living know, or Death as the portal of an unknown and feared transmigration, is another matter. But Death obsessed Mahler almost his life through. The adagio of the Tenth Symphony, like that of the Ninth and even more like the Farewell of "The Song of the Earth," is a long, lustrous and tender valedictory in which a passion of sadness contends with resigned serenity that ultimately prevails.

The "Purgatorio," whose scoring had to be completed (by Ernst Krenek in 1924) goes back to the folkish lyricism which through Mahler's career was an alter ego to his preoccupation with Death. Yet even this ends with a dark, fearsome stroke upon the tam-tam.

Upon the less poetic but more practical basis of musical technic, these symphonic fragments show Mahler, in my belief, to have gone strikingly into that harmonic disintegration which has brought music of our time into the stubborn wood of the 12-tone system, where enough sunlight seldom penetrates to show one composer much different from another.

What the Tenth Symphony would have been like, we may only conjecture. But at the risk of prophecy-turned-backwards I suspect the Tenth would have been the last of Mahler's living music. He could not have endured our world.

Dr. Munch conducted the movements with loving care and real authority, and the orchestra responded nobly. The music sang, the counterpoint was clear, the style pure and the feeling unmistakable. To be sure, there would have been greater effect had the string tone been more blended, rather than the naked and shrill resonance the conductor asked. That, however, is a matter of musical approach. For the record let it be stated that the "Purgatorio" was given first performance here by the Boston Symphony. Richard Burgin had introduced the adagio in 1953.

When the World Was Young

The aim of Loeffler, Alsatian-born, once assistant concertmaster of the Boston Symphony, at the end a revered local elder statesman of music (he died in Medfield no longer ago than 1935), was evocation of a lover's anxiety in the classical world of Virgil and the Eighth Eclogue.

"A Pagan Poem," last heard here in 1938, may seem a trifle faded now, perhaps relatively insubstantial for its length and ardors. But in 1903 these were terms of modern music, extraordinarily vivid in color, daring of instrumental technic, yet governed by a concept of beauty which admitted no coarseness. "A Pagan Poem" did and still does, conjure in emotional terms the stately and aristocratic aspects which, as our partially informed imagination ranges, we ascribe to the bright, young and unhurried ancient world.

Dr. Munch achieved a truly great performance of Schubert's "Unfinished" Symphony, fine-grained and un-driven, wherein Messrs. Cioffi and Gomberg, and Mrs. Dwyer distinguished themselves in solo passages.

Next week Dr. Munch will present Faure's Overture to "Penelope"; Dutilleux's Second Symphony (first performance); Mozart's "Jeunehomme" Piano Concerto with Anja Dorfmann as soloist, and Ravel's "Daphnis and Chloe" Suite No. 2.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
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DEC 5 - 1959

'Pagan Poem' Revived at Symphony

'Salute to Strasbourg' Features Loeffler Work

By Harold Rogers

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The two incomplete symphonies are the Schubert B minor and the Mahler Tenth, each comprised of two movements. "A Pagan Poem" by Charles Martin Loeffler, formerly a member of the violin section of the orchestra, was last heard in Symphony Hall 21 years ago.

It might have gone unplayed for another 21 years had it not been for a special "Salute to Strasbourg" that will be beamed, via tape, to Dr. Munch's birthplace by the Voice of America. Loeffler, too, came from Alsace, and "A Pagan Poem" thus becomes the obvious tie that links Alsace, Loeffler, and Dr. Munch.

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If we have learned anything from this revival, we have learned that "A Pagan Poem" is worth reviving—not too often, perhaps, but every ten years or so. Composed in 1903 for a chamber ensemble, the piece kisses the shoes of Debussy in almost every measure, but it is far from being merely a pale reflection of a greater master. It has its own strengths, bright colors, dramatic moods, original ideas.

It has an extensive part for piano (Heinrich Gebhard was soloist in the 1907 première of the orchestral version), and a poignant English horn solo (à la "Swan of Tuonela"). The soloists yesterday afternoon were Bernard Zighera and Louis Speyer, respectively, and both were accorded their justly earned applause. There is no melody so mystical as an extended one for English horn, and Mr. Speyer could hardly have made this melody more mysterious.

Credit is also due the three off-stage trumpeters who sounded their unearthly phrases to Harold Farberman's direction. These men shuttled back into their seats in time for the extraordinary finale that Dr. Munch built into a climax of resounding force.

* * *

Those who have looked over the published facsimile of Mahler's manuscript for his Tenth Symphony are keenly aware of the commendable reconstruction job done by Ernst Křenek. It was he who salvaged the first and third movements—the Adagio and "Purgatorio"—a sleuthing job of major proportions. The notes were splattered over the pages, with exclamations dashed off in the margins as the composer raced against his final hour.

Perhaps not even a musicologist could tell us how close Křenek's realization comes to Mahler's original intent, but we can be grateful that we have what we have of this posthumous symphony. In the Adagio we find a link with Schönberg's "Verklärte Nacht"—chromaticism pushed to its utmost to gain a radiance of shimmering dissonances. Yet Mahler's soaring lyricism is never lost; his marvelous melodies and countermelodies are there, as usual, yet with the greater intensity gained from economy.

In the Schubert "Unfinished," which served as the opening selection, Dr. Munch refined the orchestral textures to a serene clarity that was unusual and appealing. One left the concert with the conviction reaffirmed that the symphonic fragments are works of genius. "A Pagan Poem," however, impressed one as the best effort of a highly gifted man.

France-Amérique R/20

Hommage à Strasbourg

C'EST par le "Poème païen" de son compatriote Charles Martin Loeffler (natif de Mulhouse) que Charles Münch a rendu hommage à sa ville natale, Strasbourg. Cette oeuvre, dont la dernière audition à Boston (où elle fut créée en 1907) remonte à 1938, a été enregistrée et sera retransmise sur les ondes de Strasbourg par les soins de la Voix de l'Amérique.

Même si c'est une oeuvre qu'on n'aimerait peut-être pas entendre trop souvent, il est regrettable qu'elle ait dû attendre plus de vingt ans avant d'être "déterrée" pour une occasion spéciale. Charles Martin Loeffler, qui a été violoniste à la Symphonie dès sa première [illegible] et premier violon adjoint [illegible] se consacrer entièrement [illegible] composition, était un musicien consciencieux, doué d'une grande imagination, dont l'interprétation de la VIIIème Eglogue de Virg[illegible] pleine de couleur et d'originalité. A noter tout particulièrement la musicalité avec laquelle M. Bernard Zighera, au piano, et M. Louis Speyer, au cor anglais, ont interprété leurs soli respectifs.

Le reste du programme comportait deux symphonies inachevées, celle de Schubert et la Xème de Mahler (Adagio et Allegro moderato "Purgatorio"), dont l'audition fut aussi un régal.

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C. Z.

Sunday Globe
BOSTON, Mass.
Independent
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"A Pagan Poem", last conducted at these concerts by Serge Koussevitzky in 1943, was in former years one of the most popular works by the Alsatian-born Loeffler, who was a member of the Boston Symphony, and who lived near Boston for many years. Based on the Eighth Eclogue by Virgil, the work will be performed as a portion of a Musical Salute to the native city of Dr. Munch—Strasbourg. The salute has been arranged in cooperation with the United States Information Agency and the City of Boston. The Friday concert will be broadcast to Strasbourg by the Voice of America.

New Pianist

Claude Frank, pianist, will make his first appearances with the Orchestra at the Sanders Theater, Cambridge, concert Tuesday evening, and at the Tuesday concert in Symphony Hall Dec. 8. Upon both occasions he will be soloist in Mozart's Piano Concerto in C minor (K. 491).

Born in Germany in 1925, Frank has lived in the United States since 1941. He was a student conductor at the Berkshire Music Center in Tanglewood the Summer of 1947, and joined the Bennington College faculty in 1948. He was also assistant conductor of the Dessoff Choirs in New York. Since 1955 he has been devoting full time to a concert career.

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Boston Symphony Heard In Mahler, Loeffler Works

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Loeffler's evocation of a lover's anxiety in the bright, fresh and spacious ancient world of Virgil and the Eighth Eclogue, seems a little faded, perhaps insubstantial for its length, yet still possesses vigor, and is couched in a style whose conception of musical beauty admitted no coarseness. All three works were eloquently performed; indeed, Schubert's "Unfinished" received an extraordinarily fine and proportioned reading.

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BOSTON

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The Hall still held echoes of the program Dr. Munch made of Schubert's "Unfinished" Symphony, Mahler's Tenth (also unfinished, except for Krenek's reconstructions), and Loeffler's Pagan Poem," a poetic and ruminating piece, like the smoke from autumn fires.

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
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36

France-Amérique 4/12

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

DEC 5- 1959

MUSIC

Symphony Concert

The eighth program of the 79th season of the Boston Symphony Orchestra took place in Symphony Hall yesterday afternoon, Charles Munch conducting. The program will be repeated tonight at 8:30:

Symphony in B minor, "Unfinished" ..... Schubert
Adagio and Allegretto moderato from the 10th Symphony (Posthumous) ..... Mahler
'A Pagan Poem (After Virgil), Op. 14 ..... Loeffler

By ROBERT TAYLOR

Charles Martin Loeffler, second concertmaster of the Boston Symphony Orchestra, an Alsatian transplanted here like Charles Munch, was an unspectacular turn-of-the-century composer. Yesterday afternoon, however, the derivative Loeffler overshadowed two composers far greater than he, Schubert and Mahler, in an exceptionally fine program.

He overshadowed Schubert purely on the grounds of novelty, and Mahler on the grounds of finish and coherence. It will probably be a long while before one encounters Loeffler's "A Pagan Poem" again. The piece is not of the first order. But yesterday's performance demonstrated how far the virtues of craft combined with a modest yet limpid lyric impulse can take one. "A Pagan Poem" refuses to date.

Magic Spell

The theme and treatment owe much to the neo-primitive French school of Impressionism—particularly to D'Indy and the coruscating harmonies of D'Indy's writing. Inspired by Virgil's Eighth Eclogue, which describes the magic spell woven by a sorceress for a lovesick maid, Loeffler first drafted the work for a chamber orchestra. Obviously, he needed more color; and so he added an orchestral fabric of the most resplendent hue.

The result is sensuous, to say he least. "The Pagan Poem" lories in lush sound for its own ake, skims the surface of a work f art, as hypnotically entranced y texture as a stanza of Swinurne. It doesn't penetrate very eep but isn't meant to; Loeffler ad an ear for the picturesque in usic and he was a splendid artian of orchestration. Despite his ebt to the French masters of his eriod, he had a narrow, clear oetry of his own.

Yesterday's performance disosed the Boston Symphony at s radiant and refined best with n exquisite mastery of light and hade in the playing. Bernard ighera, who essayed the piano bligato, and Louis Speyer, who id the mournful English horn ole, as well as Harold Farberan conducting three off-stage umpets, contributed mightily to ie poem. It was scheduled as a Sa l ute" to Strasbourg, Dr. unch's native demesne, and conucted with full regard for decorave sound.

The opening half of the program was devoted to an interesting concept—the comparison of two "unfinished" scores. Both are posthumous; but if Schubert's "Unfinished" stands on its own as an integrated, complete unit from his own hand, the Mahler adagio and allegretto represents a piecing together by Ernst Kerenek of sketches for a projected Tenth Symphony.

Subject of Death

This symphony was to have een a meditation on the subject death and mortality, and there no denying that the fragment ontains passages of the most ombre beauty. It is a beauty, ough, flawed by haste and a ack of structure. I would suggest hat a man dying—as Mahler litrally was when he commenced

is not in condition to deal with the aesthetic implications of death; he is far too subjectively involved. Hence, the feverish tensions of this incomplete score veer bewilderingly, and without much relation, between the depth of delirium and neurosis, and the heights of a transcendent peace. Mahler himself wanted the sketches destroyed; and he was right; they do the master a disservice.

In contrast, Schubert's "Unfinished" is so much of a piece that nothing more can be added: the rest is silence. The score received a glorious reading from Dr. Munch. It was songful, meditative, animated in its contrasts, and suffused by a calm and kindly glow. The subtle balance of emotion achieved through the sensitively phrased line seemed to me, exactly right.

Next weekend Ania Dorfmann will be the piano solist in Mozart's "Jeunehomme Concerto." Charles Munch will conduct the first performance of Dutilleux's Symphony No. 2; Faure's Overture to "Penelope" and Ravel's "Daphnis and Chloe" suit.

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY

JAN 1 1960

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By Cyrus W. Durgin

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Richard Burgin had introduced the Adagio from Mahler's valedictory work in 1953, but the "Purgatorio" movement (the scoring completed in 1924 by Ernst Krenek) was new to Boston. It is remarkable how Mahler's preoccupation with death fills all of the Adagio, and after the lyricism of most of "Purgatorio", it reappears in that dark stroke of the tam-tam at the movement's close.

Loeffler's evocation of a lover's anxiety in the bright, fresh and spacious ancient world of Virgil and the Eighth Eclogue, seems a little faded, perhaps insubstantial for its length, yet still possesses vigor, and is couched in a style whose conception of musical beauty admitted no coarseness. All three works were eloquently performed; indeed, Schubert's "Unfinished" received an extraordinarily fine and proportioned reading.

Ormandy Guest Conductor

The week previous, Eugene Ormandy had been guest conductor. His wizardry was brilliantly exemplified in the fact that with but four rehearsals he had almost completely transformed the sound of the Boston Symphony. The orchestra's resonance quickly took on that suggestion of jewels-upon-purple velvet which is so striking a characteristic of the Philadelphians. Strauss's "Don Juan"; the Messaien "L'Ascension", new here; Roy Harris' Third Symphony; and the C minor Symphony of Brahms emerged vibrant and sumptuous under the Ormandy magic.

Edward Gilday made his debut as the new conductor of the Handel and Haydn Society, at Symphony Hall on Dec. 6, in the first of the Society's three Christmas performances of Handel's "Messiah". (Mr. Gilday was to conduct the second, Dec. 13, and Thompson Stone, conductor emeritus, the third, on Dec. 14.) Mr. Gilday is a technician who obtains a fine, light and flexible choral resonance. As a musician, he leans to directness and simplicity. Yet his initial "Messiah" with the Society was not an unqualified success. He took it quietly, slowly, undramatically, and much of the evening was soporific.

Trumpeter Praised

Harold Haugh, tenor; Howard Kahl, bass; Ellalou Dimmock, soprano, and Elsa Gerling, contralto, were the vocal soloists. Roger Voisin of the Boston Symphony was a model of good taste in his trumpet work for the celebrated bass aria "The Trumpet Shall Sound".

Paul Cherkassky began the 34th season of the Civic Symphony—and his 16th as conductor — in Jordan Hall, Dec. 3. Frances Burnett, pianist now a member of the Longy School faculty, was soloist in the Rachmaninoff C minor Concerto. The evening began with Beethoven's "Egmont" Overture and ended with the D minor Symphony of César Franck. This year the Civic Symphony is large (six double-basses) and on the upgrade. The concerto went well, and was given a vital performance of the solo part, except for the continuing difference between soloist and conductor on the matter of tempo.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

DEC 5- 1959

MUSIC

Symphony Concert

The eighth program of the 79th season of the Boston Symphony Orchestra took place in Symphony Hall yesterday afternoon, Charles Munch conducting. The program will be repeated tonight at 8:30:

Symphony in B minor, "Unfinished" ..... Schubert
Adagio and Allegretto moderato from the 10th Symphony (Posthumous) ..... Mahler
"A Pagan Poem (After Virgil), Op. 14 ..... Loeffler

By ROBERT TAYLOR

Charles Martin Loeffler, second concertmaster of the Boston Symphony Orchestra, an Alsatian transplanted here like Charles Munch, was an unspectacular turn-of-the-century composer. Yesterday afternoon, however, the derivative Loeffler overshadowed two composers far greater than he, Schubert and Mahler, in an exceptionally fine program.

He overshadowed Schubert purely on the grounds of novelty, and Mahler on the grounds of finish and coherence. It will probably be a long while before one encounters Loeffler's "A Pagan Poem" again. The piece is not of the first order. But yesterday's performance demonstrated how far the virtues of craft combined with a modest yet limpid lyric impulse can take one. "A Pagan Poem" refuses to date.

Magic Spell

The theme and treatment owe much to the neo-primitive French school of Impressionism—particularly to D'Indy and the coruscating harmonies of D'Indy's writing. Inspired by Virgil's Eighth Eclogue, which describes the magic spell woven by a sorceress for a lovesick maid, Loeffler first drafted the work for a chamber orchestra. Obviously, he needed more color; and so he added to the orchestral fabric of the most resplendent hue.

The result is sensuous, to say the least. "The Pagan Poem" forges in lush sound for its own sake, skims the surface of a work of art, as hypnotically entranced by texture as a stanza of Swinburne. It doesn't penetrate very deep but isn't meant to; Loeffler had an ear for the picturesque in music and he was a splendid artisan of orchestration. Despite his debt to the French masters of his period, he had a narrow, clear poetry of his own.

Yesterday's performance disclosed the Boston Symphony at its radiant and refined best with an exquisite mastery of light and shade in the playing. Bernard Zighera, who essayed the piano obligato, and Louis Speyer, who did the mournful English horn solo, as well as Harold Farberman conducting three off-stage trumpets, contributed mightily to the poem. It was scheduled as a "salute" to Strasbourg, Dr. Munch's native demesne, and conducted with full regard for decorative sound.

The opening half of the program was devoted to an interesting concept—the comparison of two "unfinished" scores. Both are posthumous; but if Schubert's "Unfinished" stands on its own as an integrated, complete unit from his own hand, the Mahler adagio and allegretto represents a piecing together by Ernst Kerenek of sketches for a projected Tenth Symphony.

Subject of Death

This symphony was to have been a meditation on the subject of death and mortality, and there is no denying that the fragments contain passages of the most sombre beauty. It is a beauty though, flawed by haste and a lack of structure. I would suggest that a man dying—as Mahler literally was when he commenced

is not in condition to deal with the aesthetic implications of death; he is far too subjectively involved. Hence, the feverish tensions of this incomplete score veer bewilderingly, and without much relation, between the depth of delirium and neurosis, and the heights of a transcendent peace. Mahler himself wanted the sketches destroyed; and he was right; they do the master a disservice.

In contrast, Schubert's "Unfinished" is so much of a piece that nothing more can be added: the rest is silence. The score received a glorious reading from Dr. Munch. It was songful, meditative, animated in its contrasts, and suffused by a calm and kindly glow. The subtle balance of emotion achieved through the sensitively phrased line seemed to me, exactly right.

Next weekend Ania Dorfmann will be the piano solist in Mozart's "Jeunehomme Concerto." Charles Munch will conduct the first performance of Dutilleux's Symphony No. 2; Faure's Overture to "Penelope" and Ravel's "Daphnis and Chloe" suit.

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY

JAN 1 1960

Boston Symphony Heard In Mahler, Loeffler Works

By CYRUS W. DURGIN

Boston.—For his return to the Boston Symphony, after a week on tour and another as guest conductor of the Philadelphia Orchestra, Charles Munch chose quite a remarkable program. The Symphony Hall concerts of Dec. 4 and 5 featured the Adagio and "Purgatorio" from Gustav Mahler's unfinished and posthumous Tenth Symphony and the first performance here since 1938 of Charles Martin Loeffler's "A Pagan Poem". The concerts began with another and infinitely famed "Unfinished" symphony—that by Schubert.

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Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242

DEC 12 1959

MUSIC

THE SECOND OPEN rehearsal of the season by the Boston Symphony orchestra which was held Thursday evening in Symphony hall provided three highlights to a near capacity audience.

Included in this list were a world premiere, Henri Dutilleux's "Symphony No. 2" for large orchestra and chamber orchestra; the appearance of Ania Dorfmann as guest soloist in the Mozart Piano Concerto in E flat and the directing of Dr. Charles Munch.

For those who might take the appearance of the orchestra's director for granted, there must be a consideration for the monumental duty that confronts the gentleman on a podium that is facing a major symphonic ensemble. Dr. Munch possesses, in our mind, that priceless element of training and knowledge that enables him to surmount such a sharp incline superbly as well as amazingly easy.

Take for instance, his desire for certain effects in the Ravel "Daphnis and Chloe," Suite No. 2. These were moments that made the music sing with grace and effects, move through passages of lovely melodic structure, and enable the listener to accept the music with the feeling of having heard something pleasant while it developed itself without any attempt at making it big.

Again, in the Dutilleux, a work by the way that somehow escapes the confusion of modern grouping, Dr. Munch managed to sell the music to his orchestra graciously, modern in style and splendidly making each and every instrument a giant of accomplishment.

His conducting of the Mozart did much to make the appearance of the soloist a pleasant occasion. Miss Dorfmann who has undoubtedly enjoyed more fruitful performances nevertheless made the E flat Concerto something gracious, warm, and technically clear.

Miss Dorfmann is inclined at times to meet her orchestra on a footing of sheer power. However, this is not her forte. Those moments in which she moved easily, phrasing with thought and interpretive intent, she provided some of the most beautiful Mozart we have heard for quite a while. The orchestra at this time? Never better, and never more wonderfully sounding.

This was a major performance, and one that proved that the Boston orchestra provides the world with music in its most authentic setting.

Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242

DEC 5- 1959

Music

The second in the series of seven open rehearsals of the Boston Symphony orchestra will be held Thursday evening, Dec. 10. Dr. Munch will lead the orchestra through a program which will be included in the regular Friday and Saturday list of concerts.

Henri Dutilleux, contemporary French composer, will fly to Boston from his Paris home for the Boston Symphony orchestra's concerts of Friday afternoon and Saturday evening of next week (Dec. 11-12), when his Symphony No. 2 will have its world premiere. Charles Munch has invited Ania Dorfmann to be guest at the same program in a performance of Mozart's Piano Concerto in E-Flat, K. 271.

The concert will also include Faure's Overture to "Penelope," and "Daphnis and Chloe," Suite No. 2, by Ravel.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
DEC 9 - 1959

38

Debuts by Claude Frank at Symphony

Pianist Praised as Soloist In Mozart's Concerto No. 24

Under the compelling hand of Charles Munch the Boston Symphony Orchestra won responsive attention last night in the third program of its Tuesday evening series in Symphony Hall. Making his Boston debut as soloist with the orchestra, Claude Frank effected an impassioned renascence of the Mozart Piano Concerto No. 24 in C minor, K. 491.

Chosen as the first selection, Schubert's Symphony in B minor, "Unfinished," radiated warmth. Mr. Munch's initially casual approach allowed the flawless first movement time to flower and expand with no physical distractions. The romantic mood was established and sustained.

Mr. Frank, a German-born, adoptive American, demonstrated a sensitive and fresh approach to Mozart. A young man, he brought with him excitement and depth, an awareness of his relationship to the orchestra, and stimulating response to the challenges inherent in the K. 491. The encouragement he received from Artur Schnabel and Rudolf Serkin early in his career was obviously deserved.

The vibrant colors of the opening Allegro were captured with vivid understanding; the pacific Larghetto, deep and moving as an ocean, stressed liaison among piano, strings, and winds, accomplishing through the solo instrument satisfying unity; thematic variations of the Allegretto were lightly and succinctly pointed.

There were brief passages when Mr. Frank, however inconspicuously, struck veiled impurity with his minute over-use of the right pedal, new and generally unemployed in Mozart's time. Otherwise, it proved a pure and moving performance, the orchestra expressing wonderful technique in this different and somewhat tragic-natured piece.

Mahler's Adagio and Allegretto moderato ("Purgatorio") from the Tenth Symphony (Posthumous) provided an intense, emotional experience. Dr. Munch, exerting powerful control, coupled his lively imagination with his apparent good taste in revealing the character of the work, bringing the program to a bright and successful conclusion.

B. M.

Morning Globe
BOSTON, Mass.
Indepe ent
Circ. !
DEC 9 - 1959

Claude Frank Is Piano Soloist With Symphony

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall, last night, the third concert of the Tuesday series. Charles Munch, music director, conducted Schubert's "Unfinished" Symphony; Mozart's Piano Concerto in C minor (K. 491), and the adagio and "Purgatorio" from Mahler's posthumous Tenth Symphony. Claude Frank, making his first Boston appearance, was soloist.

Subscribers to the Tuesday evening series of Boston Symphony concerts heard some remarkably fine Mozart playing at Symphony Hall last night. The solo artist was Claude Frank, German-born pianist long resident in this country, though he still is under 35. His appearance was his first hereabouts, apart from a performance of the same work at a Sanders Theater symphony concert a week ago.

The essence of Frank's Mozart playing, if it can be briefly described, is a fine, flawless simplicity in which every note value, outline of phrase, rhythmic pattern and nuance is exact. Yet his work flows and "sings," there is no constraining hardness in any way; nor, on the other hand, is it of that hyper-delicate, "Dresden china" fashion that once, and mistakenly, was the mode for keyboard Mozart.

The concerto which Frank played is late Mozart, a work dark in mood and surprisingly heavy of texture, something of a foreshadowing of Beethoven. That cadenza of the first movement actually suggests more of Beethoven, to my ears, than Mozart.

In consequence, a performer must gauge his weight of tone and intensity of expression most carefully to be true both to the letter and the spirit of this Concerto. Frank was strikingly successful, and deserved every stroke of the hand-clapping he received.

Charles Munch and the Orchestra furnished the young pianist with very good collaboration. Fittingly, the number of strings used was small.

The evening began with another superb account of Schubert's "Unfinished" Symphony, very refined yet passionate. Mahler's uncompleted Tenth Symphony again was ravishing in its outgiving, sad beauty.

— By CYRUS DURGIN

Sunday Globe
BOSTON, Mass.
Independent
Circ. 398,886

DEC 6 - 1959

Munch to Give Premiere Of Symphony by Dutilleux

Henri Dutilleux, contemporary French composer, will fly for the Boston Symphony Orchestra's concerts on Friday at 2:15 and Saturday at 8:30, when his Symphony No. 2 will have its world premiere. Charles Munch has invited Ania Dorfmann to be soloist in Mozart's Piano Concerto in E-flat (K. 271). The concert will include Faure's Overture to "Penelope," and "Daphnis and Chloe," Suite No. 2, by Ravel.

DORFMAN

M. Dutilleux, born in Angers, Jan. 22, 1916, had his principal instruction at the Paris Conservatoire with Henri Busser and Jean and Noel Gallon. He was awarded the Grand Prix de Rome in 1938. With the advent of World War II he returned from Italy to Paris where he has since lived.

His instrumental works have had numerous performances in Europe and England. His first large work for orchestra, Symphony, had its United States premiere Jan. 8, 1954, by Charles Munch and the Boston Symphony Orchestra.

Doctor Munch will conduct the first New York performance of the Dutilleux Symphony No. 2, and Miss Dorfmann will be soloist Dec. 16, when the orchestra will present the second concert of its annual series in Carnegie Hall.

The orchestra's next concerts in Boston will be Dec. 22, the fourth of the Tuesday evening series, and Dec. 24 and 26 (Thursday and Saturday rather than Friday-Saturday because of Christmas Day). Doctor Munch will conduct the Dec. 22 concert and Associate Conductor Richard Burgin will conduct the program of Dec. 24 and 26.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

DEC 8 - 1959

ANIA DORFMAN, distinguished pianist, who will be soloist with Charles Munch and the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts at Symphony Hall, playing Mozart's "Jeunnehomme Concerto."

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

DEC 6 - 1959

Music Events This Week

Henri Dutilleux, contemporary French composer, will fly to Boston from his Paris home for the Boston Symphony Orchestra's concerts Friday at 2:15 p.m. and Saturday at 8:30 p.m., when his Symphony No. 2 will have its world premiere Charles Munch has invited Ania Dorfmann to be guest at the same program in a performance of Mozart's Piano Concerto in E-flat, K. 271. The concert will include Faure's Overture to "Penelope," and "Daphnis and Chloe," Suite No. 2, by Ravel.

Doctor Munch will conduct the first New York performance of the Dutilleux Symphony No. 2 and Miss Dorfmann will be guest on Dec. 16 (Wednesday, 8:30), when the orchestra presents the second concert of its annual series in Carnegie Hall. The Orchestra will perform in Washington, D.C., on Dec. 17 before its return to Brooklyn and Carnegie Hall for concerts on Dec. 18 and 19.

The Orchestra's next concerts in Boston will be on Dec. 22, the fourth of the Tuesday Evening Series, and on Dec. 24 and 26 (Thursday and Saturday rather than Friday-Saturday because of Christmas Day). Doctor Munch will conduct the Dec. 22 concert and Associate Conductor Richard Burgin will conduct the program of Dec. 24 and 26.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,702

DEC 10 1959

BSO PROGRAM

Henri Ditulleux, French composer, will fly to Boston from Paris for the Boston Symphony Orchestra's concerts of Dec. 11 (Friday, 2:15) and 12 (Saturday, 8:30), when his Symphony No. 2 will have its world premiere. Ania Dorfmann will be soloist in Mozart's Piano Concerto in E-flat, K. 271. The concert will include Faure's Overture to "Penelope" and "Daphnis and Chloe," Suite No. 2, by Ravel.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

DEC 8 - 1959

Ania Dorfmann will be piano soloist with the Boston Symphony in Mozart's "Jeune Homme" Concerto at the Symphony Hall concerts this weekend.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

DEC 11 1959

Ed Fitzgerald

Charles Munch discusses the score of Henri Dutilleux's Symphony No. 2 with the composer in preparation for its world première by the Boston Symphony this afternoon and Friday night in Symphony Hall.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

DEC 12 1959

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the ninth program of the 79th season yesterday in Symphony Hall. Ania Dorfmann, pianist, was the solo artist. The program will be repeated tonight at 8:30:

Prelude to "Penelope" ..... Faure
Symphony No. 2, for Large Orchestra and Chamber Orchestra ... Dutilleux
Piano Concerto in E flat, K. 271 ("Jeunehomme Concerto") ..... Mozart
"Daphnis et Chloe," Ballet, Suite No. 2 Ravel

By ROBERT TAYLOR

In his Symphony No. 2, which received its world premiere with the Boston Symphony Orchestra yesterday, the young French composer, Henri Dutilleux, has set himself a virtually impossible task.

It is this: to write music that satisfies the demands of his own artistic temperament (Impressionist, rhapsodic, romantic), and music that shall be, simultaneously, a reflection of his age (scientific, innovating, impersonal). That he should fail to find a way out of this dilemma is not astonishing. He shares it with nine-tenths of the composers of our time.

How he intended to resolve it in his Second Symphony is made plain by the pattern followed, and explained in the program, by Mr. Dutilleux himself. He wanted to write a work that gets away from our conventional ideas of symphonic procedure, and he was interested in exploiting the possibilities of two orchestras. He was also intrigued by the sonorous effects that unusual spatial placement of instruments might yield, being influenced, apparently, by recorded "stereo" sound.

Scoring Spare

But at the same time he didn't want to be obtrusively clever, a malevolently bright young man. So he kept his scoring relatively spare (a harpsichord is used in a minor role), and harked back to the baroque "concerto grosso" form, by splitting the orchestra into a large segment surrounding a chamber ensemble of about a dozen musicians.

What follows is a rather curious melange in which the two groups alternately dissolve into and contest each other, pulsating cross-rhythms and graphic timbres appear; and the haunting tonal colors and diaphanous veiled textures of French Impressionism are shot through with savage discords and harsh harmonies.

Compared to the products of his contemporaries, Dutilleux's Second Symphony emerges as an ingratiating piece. It is not, despite the self-conscious impulse to be modern, without a slender personal beauty, a dreamy and tranquil contour. But the latter is constantly disturbed as though the composer, frightened by the image of his old-fashioned, romantic instincts, shatters his mirror. The discords are not integral, they are imposed. The characters of "Pelleas" speak the argot of Mickey Spillane.

The score is in three parts, the first misterioso, the second an andantino sostenuto, and the third allegro fuocoso-calmato; and only the andantino seems a trifle long. I'm afraid I had some trouble getting adjusted to the scene yesterday. Symphony Hall lacks a "stereo" stage, and from my vantage it looked as if the orchestra had been reshuffled rather than forming two distinct units. Mr. Dutilleux is patently a lively talent, though this symphony falls between two unreconciled aims; and, having flown from France he was present yesterday to be warmly applauded by the Friday audience.

Note of Grace

The remainder of the afternoon, which was dominated by contemporary gauls, found Ania Dorfmann providing a needed grace note in a distinguished traversal of Mozart's charming "Jeunhomme Concerto." The work is one of fragile decor; the emotional profundity is there, but inflected ever so briefly and obliquely. Ania Dorfmann's pianism was galant and subtle, replete with a glittering rococo melodic line, but softly reflective as well. The material, from the opening statement, one of Mozart's most revolutionary strokes, was clearly set forth; Ania Dorfmann disclosed a singing tone, an exact sense of proportion, an admirable sympathy with a masterpiece.

It was an engaging experience to hear Faure's Prelude to "Penelope," and an exciting one to hear the familiar Ravel, even if these overweighted the program. The darkling poetry of Faure's minor lyric was refined to a vibrant whisper, while the radiant extroversion of Ravel's minor score was evoked by Charles Munch with gusto. In terms of sheer sensuous tone, the "Daphnis and Chloe" again offered a thrilling demonstration of the Boston Symphony's quality as a many-splendored instrument.

Next week the Orchestra will be on tour. Richard Burgin will conduct the coming pair of concerts, Dec. 24 and 26. He has scheduled Bruckner's Fifth Symphony and Moussorgsky's "Pictures at an Exhibition."

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 52,988
DEC 12 1959

Dutilleux's Symphony No. 2 Heard in Its World Première Under Munch

Ania Dorfmann Soloist in Mozart's 'Jeunehomme' Concerto

By Harold Rogers

Every now and again Charles Munch puts together a program packed with more than usual interest, a program including, for instance, a world premiere, a distinguished soloist, a little-known gem, and a sure-fire hit. He has done just this for the Boston Symphony concerts this week.

The world premiere is of Henri Dutilleux's Symphony No. 2, a masterful piece of composition and instrumentation. The distinguished soloist is Ania Dorfmann, heard in a buoyant rendering of Mozart's "Jeunehomme" Piano Concerto in E-flat, K 271. Dr. Munch opens with Fauré's Prelude to "Pénélope," a gem of limpid musical lights, and he closes with Ravel's "Daphnis et Chloé," good for winding up any concert in a blaze of dithyrambic glory.

M. Dutilleux was in the audience, readily available to rise to the applause after the scintillating reading of his three-movement symphony. This work, for large orchestra and chamber orchestra, had been commissioned for the Boston Symphony's 75th anniversary, now four years in the past; but it was music worth waiting for. That it is composed in a style not easily classified is to M. Dutilleux's credit. He has a way of his own, yet he does not lose touch with easy though syncopated rhythms, appealing melodies, tonality, or even a tonic major chord like the sustained one with which he concludes.

* * *

On these simple foundations, however, he rears up a structure as sophisticated as something that Martinů or Bartók might have done, yet without imitation. He has the same sensitivity to timbre that both Martinů and Bartók possessed — shimmering combinations of sounds that evoke strange and wonderful moods of mystery. Yet it is mystery without doctrine—a kind of secular mysticism, one might call it, or at best a pantheistic exaltation of the beauties of nature.

He employs two distinct orchestras, the small group seated in a semi-circle before the conductor, and the large one surrounding it. Yet he does not pit one against the other in the old concerto-grosso style; rather, he uses the smaller group to expand the range of timbre, and blends the two ensembles in a myriad of subtle ways.

The opening Animato, ma misterioso, offers a fascinating combination of Orientalisms, underwater effects, exotic colors, fluttery bits of melody, and great fanning climaxes of contrary motion. The contemplative Andantino sostenuto is more dreamlike — something like the kind of a score one might imagine for a surrealist film by Jean Cocteau. Yet it is not in any sense on the same level as film music, since there is more than mere skill involved. There is inspiration.

* * *

The final Rondeau apparently draws on certain jazz rhythms and "big band" techniques similar to those promoted by Stan Kenton; yet here again one does not wish to pull M. Dutilleux's music down to this level. He has taken this vital material and has elevated it to his level, an artistic one in every sense.

Dr. Munch played the entire work with obvious relish. He nearly always accepts the challenge and carries the day when faced by an intricate and subtle score by a Frenchman.

Miss Dorfmann is not a newcomer to the Boston Symphony concerts, though her appearances have not been so frequent as her sound musicianship deserves. She has an intimate touch with Mozart's elegantly turned phrases; she spins them out with an innate sense of rightness. Hers is a gentle way that reaches the heart, the gentle way whereby one attains true power.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
DEC 12 1959

Dutilleux Symphony No. 2 Given Premiere by Munch

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the ninth program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Faure: Prelude to "Penelope"; Henri Dutilleux: Symphony No. 2 (first performance); Mozart: Piano Concerto in E-flat ("Jeunehomme," K. 271); Ravel Suite No. 2 from the Ballet, "Daphnis and Chloe." Ania Dorfmann was the soloist.

By CYRUS DURGIN

Charles Munch and the Boston Symphony Orchestra yesterday gave first performance anywhere of a remarkable new work, the Second Symphony of Henri Dutilleux. Let me say at the outset of this report that few new scores within memory have asked so much by way of concentrated listening and have yielded so little, the first time through, save fragmentary impressions.

At this point of acquaintance perhaps the most remarkable aspects are less in what one hears—though there are many novel orchestral tints and details—than in the way the work appears to be constructed. First, the Symphony is written for two orchestras, one large and of the customary components, the other small, arranged in a semicircle before the conductor. In the latter there are four strings, oboe, clarinet, flute, bassoon, horn, trumpet, trombone and harpsichord. The larger group includes an extensive though not exotic, array of percussion.

By his own word, Dutilleux has avoided here both the traditional sonata-allegro form and that of the concerto grosso, and has inclined toward variations upon a theme in each movement. These variations are hard to follow, for there is a high degree of harmonic and rhythmic complexity, resulting in a continuous and rather tight weaving of instruments.

Prevailingly the work is not ultra-dissonant, though there are some wild pages with offbeat percussion and a formidable mass of resonance. These pages are the harder to follow; the very beginning, the slow movement at the end of the finale present less of a problem, and in them one may perceive a true French order and logic. But it is going to take several more hearings before this chronicler will know his way around in this large score.

The impresions quickly derived are of musical abstraction, but abstraction for the sake of beauty, not of experimentation. • This music has passion; it is never dry or austere. Because of so much detail, the outlines of design are not always readily perceptible; nonetheless, there is a sense of remarkable organization here, and of large stature. In these respects, the Second Symphony is music to be reckoned with. In a general sense, Dutilleux is a highly individual, even original, composer.

Dutilleux had come over from Paris for the premiere, and he modestly took two or three bows from his place in the audience.

Welcome Miss Dorfmann

There was much pleasure in the return, after too long an absence, of that musician's musician, Ania Dorfmann. The The Mozart Concerto she played, the so-called "Jeunehomme," is not often heard, and it is one of Mozart's most ingratiating "entertainment" pieces. Miss Dorfmann has a fine way with Mozart, rhythmically vivacious (if not invariably steady!), each phrase nicely moulded, the keyboard technic clean and crisp. The Orchestra and Dr. Munch did well by her in accompaniment, though to my ears the two oboes and the piano disagreed in pitch. For Miss Dorfmann there was a warm reception.

Faure's noble "Penelope" Prelude was somewhat obscured by the bigger and brighter events of the afternoon, though it was superbly performed. It is a short opening piece that could be heard with some frequency.

We had expected a fine, sparkling performance of the "Daphnis Suite, a Munch specialty. But what really happened was such a display of tonal fireworks, at such a vertiginous speed in the General Dance, that it left you breathless. The conductor brought forward Doriot Anthony Dwyer for a deserved personal recognition. Her flute playing had been a marvel.

Next week the Boston Symphony goes on tour. The next Symphony Hall concerts will be Thursday, Dec. 24 (to avoid Christmas Day) and Saturday, Dec. 26. Richard Burgin will conduct the original version of Bruckner's Fifth Symphony, and Moussorgsky's "Pictures at an Exhibition" as orchestrated by Ravel.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
DEC 10 1959

French Composer Flies To Boston To Conduct Hub Symphony Orch.

Henri Dutilleux Will Direct Premiere Of His Own Symphony

Henri Dutilleux, contemporary French composer, will fly to Boston from his Paris home for the Boston Symphony Orchestra's concerts of Friday and Saturday, when his Symphony No. 2 will have its world premiere.

Charles Munch has invited Ania Dorfmann to be guest at the same program in a performance of Mozart's Piano Concerto in E-flat, K. 271. The concert will include Faure's Overture to "Penelope," and "Daphnis and Chloe," Suite No. 2, by Ravel.

M. Dutilleux, born in Angers, had his principal instruction at the Paris Conservatoire with Henri Busser and with Jean and Noel Gallon. He was awarded the Grand Prix de Rome in 1938. With the advent of World War II he returned from Italy to Paris where he has since lived. His instrumental works have had numerous performances in Europe and England. His first large work for orchestra, Symphony, had its United States premiere on January 8, 1954, in a performance by Charles Munch and the Boston Symphony Orchestra.

Miss Dorfmann, who last appeared with the Orchestra in December, 1950, will be heard for the first time in concerts of the Friday-Saturday series. Russian by birth, Miss Dorfmann studied in Paris with Isidor Philipp and performed extensively in Europe prior to 1936 when she established her home in this country.

Doctor Munch will conduct the first New York performance of the Dutilleux Symphony No. 2 and Miss Dorfmann will be guest on December 16, when the orchestra presents the second concert of its annual series in Carnegie Hall. The orchestra will perform in Washington, D. C., on December 17 before its return to Brooklyn and Carnegie Hall for concerts on December 18 and 19.

The orchestra's next concerts in Boston will be on December 22, the fourth of the Tuesday Evening Series, and on December 24 and 26 (Thursday and Saturday rather than Friday-Saturday because of Christmas Day). Doctor Munch will conduct the December 22nd concert and Associate Conductor Richard Burgin will conduct the program of December 24 and 26.

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INCORRECT PAGINATION

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
DEC 17 1959

Boston Symphony Plays Dutilleux Symphony No. 2

BOSTON SYMPHONY ORCH.

CARNEGIE HALL

Conductor, Charles Munch; soloist, Ania Dorfmann, pianist.

The program

Overture to "Penelope"	Faure
Symphony No. 2 for Large Orchestra and Chamber Orchestra (first N. Y. performance)	Dutilleux
Piano Concerto in E flat, K. 271 (Jeunehomme)	Mozart
Concerto	Ballet, Suite No. 2
"Daphnis et Chloe"	Ravel

By Jay S. Harrison

It is the measure of Gabriel Fauré is the measure of Gabriel complish with ten minutes of music what many of his countrymen cannot with fifty. The Boston Symphony, presenting last night a concert under Charles Munch's direction at Carnegie Hall, began Fauré's Overture to the opera "Penelope" and continued with Henri Dutilleux' Symphony No. 2, the latter in its local debut. As it happens, Fauré's short prologue is as lovely and cool as an early morning mist, the kind of piece that moves for its simplicity, its directness, its passion without panting. Dutilleux' score is another matter altogether.

It is first off, a big, cumbersome work, more tone-poem than symphony, that requires the services of two orchestras —a large one and a smaller chamber group. It is an amorphous piece, flabby and dense, whose panchromatic harmony seems to have neither aim nor direction. Far from progressing from point to point by means of a unifying aesthetic concept, it is rather a work that gives off a series of isolated shocks, none of which, on first acquaintance, appears related to the other. Thus the impression is unavoidable that the piece lumbers through its course, with no strength in its stride, no resilience to its pace.

What is, however, the most disconcerting aspect of the work is its utilization of a chamber ensemble which makes no effect at all. Basically, the symphony is about the thick application of orchestral color, and since this is liberally supplied by the full band, the twelve soloists comprising the concertino are given little to do, or, at any rate, are engulfed by the waves of sonority that crash over it from every side. The piece does, on occasion, have a certain neo-Romantic fragrance, though this is frequently dissipated in a kind of frenetic incoherence traceable, I imagine, to the number's shaky structural design. But this much is sure: it does not work as a composition in the grand style. It is too full of bombast and its poetry is dilute. It might make a show as background music; but it lacks the spine to stand alone.

The second half of the program was devoted in the main to Mozart's Piano Concerto in E flat, K. 271, with Ania Dorfman as soloist. There is nothing to be said about the work apart from the fact that it is one of those artistic miracles that makes a mockery of description. Miss Dorfman read it for all of its charm, grace, high spirits and buoyancy. Airy and light of finger was her performance, and elegant in style. Myself, I am convinced the work has more substance than she found in it, and the last movement was rather too headlong to support the crispest articulation, but it was, all the same, a smiling rendition and warm. So, indeed, was the orchestral playing of the entire evening. Everywhere the Boston men were high on their toes. In that position there are few to match them.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
DEC 13 1959

Music Events This Week

The Boston Symphony Orchestra will be absent from Symphony Hall this week. On Wednesday and Saturday, it will give the second concert in each of the two series, presented annually at Carnegie Hall in New York. The Orchestra will visit Washington, D. C., for the first time this season on Thursday, and it will perform at the Brooklyn Academy of Music on Friday.

Dr. Munch, who conducted the world premiere of the Henri Dutilleux Symphony No. 2 at Symphony Hall last Friday, will introduce this work in both New York and Washington. Dr. Munch has invited the pianists, Ania Dorfmann and Claude Frank, to appear with the Orchestra on this tour.

The Orchestra's next concerts in Boston will be on Dec. 22, the fourth concert of the Tuesday Evening Series, and on Dec. 24 and 26 (Thursday and Saturday, rather than Friday—because of Christmas Day). Dr. Munch will conduct the Dec. 22 concert, and Associate Conductor Richard Burgin will conduct the program of Dec. 24 and 26.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
DEC 6 1959

The Holiday Season: Music for Christmas

By FRANCIS D. PERKINS

With the Orchestras

The Boston Symphony Orchestra will introduce Henri Dutilleux' Symphony No. 2 to New York in its second evening concert of the season at Carnegie Hall on Wednesday, Dec. 16. The composer will fly to Boston from Paris for the American premiere of this work under Charles Munch's direction this Friday afternoon. The Bostonians gave the New York premiere of Mr. Dutilleux' Symphony No. 1 on Jan. 13, 1954.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
DEC 20 1959

BOSTON SYMPHONY HEARD IN CONCERT

Claude Frank, pianist heard here numerous times since his debut in 1947, had his first opportunity to appear as soloist with the Boston Symphony Orchestra at a Cambridge concert on Dec. 1.

After the first rehearsal, Charles Munch was so pleased with Mr. Frank's playing of the Mozart Piano Concerto in C minor (K. 491) that he asked him to repeat the work at the orchestra's Carnegie Hall concert yesterday afternoon.

The event proved the choice of Mr. Frank to have been a happy one. His playing evoked the spirit of the music with rare charm and spontaneity.

Mr. Frank is a fluent performer, but in his playing it is his fine musicality that is always uppermost. This is not surprising in a player whose teachers included the late Artur Schnabel. Mr. Frank does well at emulating the Schnabel virtues of thoroughness and profound understanding of the music. His playing was cordially received by the Boston subscribers yesterday afternoon.

Mr. Munch and the orchestra had an excellent opportunity to display tonal splendor and well-balanced ensemble in the Mendelssohn "Scotch" Symphony in A minor. The concert began with a sympathetic and knowledgeable performance of the Adagio from Mahler's Tenth Symphony.

JOHN BRIGGS.

NEW YORK TIMES, FRIDAY, DECEMBER 18, 1959.

DUTILLEUX WORK IN PREMIERE HERE

Munch Directs Bostonians in French Composer's Symphony No. 2

Henri Dutilleux, the contemporary (born in 1916) French composer, had his Symphony No. 2 introduced to New York Wednesday night. Its sponsor was Charles Munch, who led the Boston Symphony in it and in Fauré's "Penelope" Overture, Mozart's E flat Piano Concerto (K. 271) and the Ravel "Daphnis et Chloe" Suite No. 2. Ania Dorfmann was the pianist.

M. Dutilleux's work, in three movements and lasting about a half hour, is scored for large orchestra and a chamber orchestra of twelve musicians. Normally this conjures up pictures of the concerto grosso, with one group balanced against another. But the Dutilleux work had little of that.

As a matter of fact, it is hard to describe. It has its dissonances, but is strongly tonal. It attempts a few modern touches, but is basically conservative to the point of reaction. It has elements of Chausson, Franck, early Stravinsky, Wagner and whatnot. Mostly whatnot.

It bustles with activity, but ends up being reminiscent of a child in Halloween clothes trying to act grown-up. At best it makes a few provocative noises, but these somehow do not seem to fit into the fabric and are a work of supererogation.

In the Mozart concerto, Miss Dorfmann played in a healthy, unaffected manner. She is, incidentally, one of the few pianists who (correctly) takes the trills from the upper auxiliary; and how much more bite they have this way! Aside from a few overstressed moments in the middle section of the slow movement, which sounded thick instead of big, this was sensitive, large-scale Mozart playing.

The "Penelope" Overture was a treat. It is seldom played, and is a product of the composer's last period—dark-colored, subtle, introspective. And the shifting harmonies are gorgeous. Wouldn't it be nice if, along Easter time, Mr. Munch and his orchestra bring the Fauré Requiem to town?

HAROLD C. SCHONBERG.

Ed Fitzgerald

FRENCH COMPOSER—Henri Dutilleux' Second Symphony will have its première here Wednesday.

World-Telegram & Sun (e)
NEW YORK, N. Y.
Independent
Circ. 454,224
DEC 17 1959

Music

Boston Symphony Shows Virtuosity

By LOUIS BIANCOLLI.

Except for Mozart, the composers on last night's Boston Symphony program in Carnegie Hall were all French. But what an exception!

The work was the E-Flat Major Piano concerto which the 21-year-old Mozart wrote in 1777 for a Parisian pianist named Mlle. Jeunehomme, by which name the concerto is often called. So there was a French link even there!

Performing the piano part last night was Ania Dorfmann, for whom Mozart might well have composed the concerto had the two been contemporaries. There was absolute rapport between pianist and composer last night.

Ideally Suited.

Miss Dorfmann's touch and tone were ideally suited to the radiant quality that smiles throu this score. At 21 Mozart had achieved a bold new synthesis, and here he gloried in it.

The three Frenchmen surrounuding the Salzburg genius on last night's bill—apart from Charles Munch who conducted —were Gabriel Faure, Henri Dutilleux and Maurice Ravel.

Faure's contribution was a rather exquisitely scored prelude to the opera "Penelope," concerned with Ulysses' homecoming. One was surprised to discover, in the music at least, that Ulysses, a past master of disguise, returned home as Tristan.

Fastidious Style.

Faure has been eclipsed by three or four greater names in the French music of this century. His was a fastidious and thoughful style, pallid at times, but never there for its own barren sake.

Even if the "Prelude" is little more than a few chords of atmosphere, some of them quite arresting, they leave one hopeful of the opera to follow. Wagner haunts the score, but then his ghost was everywhere in 1913.

Dutilleux's entry was a second symphony composed this year by joint commission of the Boston Symphony on its 75th anniversary and the Koussevitsky Music Foundation. It is dedicated to the memory of Serge and Natalie Koussevitsky.

Second for 2 Groups.

Commissioned by two groups, the new sympohny is also scored for two groups. These are a large orchestra and a chamber orchestra, of equal importance, closely interwoven, but each with a life of its own, as the composer explains.

The idea was refreshing, though not wholly new. Neither was the music very striking after the high aims of its opening movement. It is a fabric of devices, some brilliant, some tame, rather than the unified impulse of a work of art.

There, as in the rest of the program, which ended with Ravel's "Daphnis et Chloe" suite No. 2, Mr. Munch brought out the ever-amazing virtuosity of the visiting orchestra.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620
DEC 14 1959

ORCHESTRA AWAY

The Boston Symphony Orchestra is absent from Symphony Hall this week. Wednesday and Saturday it will present the second of its annual series in Carnegie Hall, New York.

It will also visit Washington and Brooklyn Academy of Music. Next concerts at Symphony Hall will be Dec. 22, 24 and 26.

Boston Symphony Plays Dutilleux Work

Boston Symphony, Charles Munch, conductor; Ania Dorfmann, pianist. Carnegie Hall, Dec. 16:

Overture to "Pénélope" ..... Faure
Symphony No. 2 ..... Dutilleux
(First Performance in New York)
Piano Concerto, K. 271 ..... Mozart
"Daphnis et Chloé" Suite No. 2 .. Ravel

The Second Symphony of Henri Dutilleux received its first New York performance at this concert. Mr. Dutilleux, like many of the French school, is a master orchestrater. What he conceives for the orchestra, sounds. He knows its full coloristic possibilities and he has explored them in an exhaustive manner. But the orchestra and its sonorities seem to be an end with him, rather than a means. In his Second Symphony his attention is focused on probing his sonic resources to detriment of the music itself. The first and second movements are ponderous and the thematic material seems to meander within the formal framework rather than ever fusing into a direct communicative whole.

Harmonically, these two movements contain too many diverse elements. There are echoes of the Vienna school of Berg and Webern plus big splashes of the late nineteenth century Romantics. This seemed particularly incongruous, for in the third movement, the work becomes unabashedly tonal with contrived jazzy sections which degenerate into a trite waltz. The symphony is designed with a small chamber ensemble pitted against the main orchestral body. But the smaller group is completely swallowed up by the orchestra and emerges serving little purpose other than for an occasional echo effect or as filagree. The Boston Symphony played the work in a brilliant and virtuoso manner.

Ania Dorfmann was soloist in the Piano Concerto K. 271 of Mozart, with Mr. Munch conducting a reduced orchestra. Miss Dorfmann's playing throughout was clean, flowing, and efficient. The first movement was not as legato as it might have been for there was a tendency to separation of notes within a phrase and an occasional exaggeration of dynamics. But

Ania Dorfmann

the total effect was one of thoughtful and controlled playing.

The orchestra opened the program with a beautiful performance of Faure Overture to "Pénélope" and closed it with a stunning one of Ravel's second "Daphnis et Chloé" Suite.

—J.A.

Munch Conducts Mahler Excerpt

Boston Symphony, Charles Munch, conductor. Claude Frank, pianist, Carnegie Hall, Dec. 19, 2:30:

Adagio from the Tenth Symphony ..... Mahler
Piano Concerto No. 24, in C minor, K. 491 ..... Mozart
Symphony No. 3, in A minor ..... Mendelssohn

Now the "three M's", Mr. Munch? I am glad to see Mahler's "Posthumous" Tenth getting around, anyway, either in the two-movement sequence (the badly balanced Adagio and "Purgatorio"), or the Adagio alone, and it will not be long before we will be getting several orchestrations of all five movements. The Adagio is one of the most ravishing of this century (or any), and wait until you hear the rest of the symphony! The lack of performing instructions in Mahler's sketch leaves room for differing approaches to this Adagio, and Mr. Munch saw it (as Dimitri Mitropoulos does) as a 22-minute elegy interspersed with tormenting visions which were generally speeded up, so that it rode along in alternate frenzy and nostalgia. This is disputable, though certainly dramatic; but when he finally reached the fantastic burst of tone that erupts toward the end, Mr. Munch invoked in the responsive orchestra a hitherto submerged majesty of utterance, and then settled affectingly into the long, dreamlike coda.

Mozart's great C minor Concerto was eloquently projected by a well-reduced orchestra (Philharmonic please note), but Mr. Frank's otherwise capable performance was marred by a consistent over-pedaling. He was in no danger of being submerged by the orchestra, so I can only conclude that he likes his Mozart with this degree of moistness. I quite disagree, as I do with his first-movement cadenza. Why do so many players choose one that causes the ensuing tutti to begin with a bump, instead of bubbling up spontaneously?

In Mendelssohn's "Scottish" Symphony, the orchestra was in top form, but Mr. Munch allowed it little more repose than it enjoyed in the Mahler. Does he have to whip it up quite so desperately whenever the urge seizes him? The concluding hymn of praise, among other passages, was quite demolished by this treatment. —J. D.

NEW YORKER
NEW YORK, N.Y.
SAT. 425,545

DEC 26 1959

ON Wednesday evening of last week, Charles Munch brought the Boston Symphony to town for a Carnegie Hall program that included Gabriel Fauré's seldom performed "Pénélope" Overture; Mozart's Piano Concerto K. 271, with Ania Dorfmann as soloist; and Ravel's Second "Daphnis et Chloé" Suite. It also included a New York première—a Symphony No. 2, for Large Orchestra and Chamber Orchestra, by the contemporary French composer Henri Dutilleux. Though I was at a loss in trying to hear M. Dutilleux's chamber orchestra under the guns of the large one, and in trying to figure out why the composer had made a point of using it at all, the symphony struck me as moderately interesting. At least, it avoided the twelve-tone scale and its characteristic pedantry, and it contained a certain amount of fascinating variety in its lucid orchestration and its use of bizarre scale structure. As a whole, it is an impressionist composition, making its effect with exotic color and harmony, rather than with line, and, like most impressionist compositions, appearing deficient in formal coherence. M. Dutilleux, it seems to me, should write more for the ballet, a medium for which his music has provided pleasing theatrical backgrounds, and one that, in turn, provides the dramatic continuity lacking in his work in concert form. The Fauré overture is the sort of thing that it is good to revive once in a while. It has its poetic moments, and is full of the rather inhibited passion that appears in the work of French composers, like César Franck, who were strongly under Wagner's influence. Miss Dorfmann gave the solo of the Mozart concerto a reading that was graceful enough, and Mr. Munch conducted everything with his customary devotion and clarity.

—WINTHROP SARGEANT

Ch. Munch bringt Mahler, Mozart und Mendelssohn mit den Bostonern

Der zu seinen Lebzeiten verkannte, oft sogar heftig angefeindete Gustav Mahler hatte mit der Arbeit an seiner zehnten Symphonie begonnen, als der Tod ihn aus seinem Schaffen riß. In seinem Nachlaß fand seine Witwe neben einer Anzahl von Entwürfen lediglich einen Satz vollkommen fertiggestellt, — einen Satz, den Mahler selbst mit "Adagio" bezeichnet hatte, ohne jedoch anzudeuten, ob dieser Adagio-Satz der erste oder der letzte der geplanten Symphonie werden sollte.

Diese Komposition — die heute allgemein gewürdigt und anerkannt ist, und ihren verdienten Platz in der großen Musikliteratur hat — war der Höhepunkt des Gastkonzerts des Boston Symphonie Orchesters, das unter Leitung seines Dirigenten Charles Munch einen seiner viel zu seltenen Besuche in der Carnegie Hall machte. Es ist eine ergreifende Komposition — stimmungsvoll und voller geheimnisvoller Tiefen, ein Lied, eine Symphonie in sich selbst. In der typischen Gründlichkeit Mahlers und der Genialität seiner Ideen entwickelt er das Hauptthema, eine in Fis Moll gehaltene traurige, aber überaus eindringliche und gefühlvolle Melodie, die zunächst von der Bratsche allein in Pianissimo gespielt, dann von den anderen Instrumenten in variierter Übertragung aufgenommen und in betörender Schönheit entwickelt wird. Hin und wieder wird die Traurigkeit des Themas — das vielleicht eine Vorahnung des Komponisten spiegelt — ein wenig gemildert und läßt in seinem Schluß einen Hauch von Trost und Versöhnung spüren.

Die Interpretation durch die Gäste aus Boston war dem Wert des Werkes würdig.

*

Den Solisten des Abends, den Pianisten Claude Frank, hatte man erst vor wenigen Wochen mit den New Yorker Philharmonikern in einem Beethoven-Konzert gehört. Nun, mit dem Bostoner Orchester spielte er mit der gleichen Vollendung, mit der er das Beethoven-Werk gemeistert hatte, die Mozart-Komposition, das Klavierkonzert Nr. 24, in C-Moll (K. 491). Fein gefühlte Erfassung des Mozartstils, Reinheit der Passagen und ein klarer, perlender Ton, ein Herausheben und Betonen, andererseits aber auch ein zurückhaltendes, gleitendes Untermalen der Themen im Wechselklang mit dem Orchester zeigen die natürliche Musikalität und das eminente Können des jungen Künstlers.

*

Das dritte Werk des Abends war Mendelssohns A-Moll-Symphonie — die "Schottische" —, für die der Komponist als 20-jähriger die ersten Anregungen und Motive bei seinem Besuch in Schottland fand, als er die malerische Ruine der Burg der Mary von Schottland sah. Vollendet hat er das Werk jedoch erst viele Jahre später, und die Bezeichnung "schottisch" wurde dann zu Ehren der Königin Victoria hinzugefügt.

Es mag sein, daß Mendelssohn die Melodien, die er in den Bergen Schottlands hörte, in diese Komposition mithereinverarbeitet hat. Aber in der Hauptsache sind ihre Melodien die, die aus einer unversiegbaren Quelle genialen Schaffens kamen. Charles Munch ließ in seiner Darbietung seine eigne Auffassung dieses schäumenden Werkes in starkem Maße erkennen, besonders in einer gewissen Abweichung von den traditionellen Tempi, wodurch er eine stärkere Betonung der lyrischen und dramatischen Fülle der Melodien erreichte.

*

Wenige Tage vorher hatten Munch und seine Bostoner in der Carnegie Hall eine New Yorker Erstaufführung gebracht: die Symphonie Nr. 2 für Orchester und Kammerorchester des Franzosen Henri Dutilleux. Warum Munch diese Arbeit in sein Programm aufgenommen hatte, entzieht sich unserer Kenntnis — in jedem Fall jedoch hätte das New Yorker Musikpublikum auch ohne diese Komposition, die plump und wenig ansprechend ist, weiterleben können.

Nicht dieses Werk war der Höhepunkt des Abends, sondern Ania Dorfman, die mit feurig kühler Präzision und einer reinen Lust am Musizieren Mozarts Klavierkonzert (K 271) zu Gehör brachte.

E. St.

S.F. Chronicle 12/28/59

Lively Arts

Music and Finance ---All Join Hands

Alfred Frankenstein

EVERYBODY turns to Bach at Christmas time, but the all-Bach program presented by the New York Philharmonic Orchestra which I had the pleasure of hearing last week in Carnegie Hall was, in all probability, unique in the annals of Bach concerts, or symphony concerts, anywhere in the United States.

They presented Bach's concerto for three pianos with Leonard Bernstein, Carlos V. Moseley and David M. Keiser as soloists. Bernstein, as everybody knows, is the conductor of the Philharmonic, and there is nothing extraordinary about a conductor's appearing as soloist with his own orchestra, but Bernstein's collaborators were, respectively, the associate manager of the Philharmonic and the president of the Philharmonic-Symphony Society, and for representatives of an orchestra's managerial staff and sponsoring organization to come forward as soloists is unprecedented, at least so far as I know.

Conductors often complain that managers and the officers of orchestral societies do not understand their problems. Perhaps this performance predicts a new and better relationship between the artistic and the financial halves of at least one American orchestra. But it may predict something altogether different.

David M. Keiser is chairman of the board of the Cuban-American Sugar Company. Conceivably his concert debut signifies that he feels the virtuoso's life, with all its hazards, is safer than trying to do business with the bearded gentlemen in Havana. Wall Street has been rocked to its foundations on far flimsier evidence than this.

I also heard the Boston Symphony in Carnegie Hall, presenting an all-French program under Charles Munch and featuring the first New York performance of an extremely complex, sumptuous and richly expressive symphony by Henri Dutilleux, one of the numerous younger composers who have come forward in Paris since the war but have yet to reach this Western province, I was fascinated, furthermore, to find the Boston Symphony program book making an appeal for $250,000 to meet the orchestra's deficit.

Does it sound familiar? If so, remember that the Boston Symphony is, in all probability, the most stable and successful of all American orchestras, and that the $250,000 it needs will cover only the deficit of a single season. The $225,000 which the San Francisco Symphony is at present raising will defray an accumulation of deficit since 1946.

The Boston Symphony Orchestra, Charles Munch, conductor, **Ania Dorfmann,** pianist, Dec. 16, E—In a program predominantly devoted to French music this orchestra had at least one opportunity to show its characteristic prowess. After Fauré's Overture to "Pénélope" came the first New York performance of Henri Dutilleux's Symphony No. 2 for Large Orchestra and Chamber Orchestra. This is an ambitious work with an involved texture, and in which there is practically no distinct use of the two orchestras individually. After only one hearing it is difficult to be sure whether the composer has justified the double orchestra: it is clear that he did not intend to differentiate sharply between the Large Orchestra and the Chamber Orchestra, which includes an almost inaudible harpsichord.

Mr. Dutilleux takes as his point of departure the styles of several romantic and modern composers, filtered, perhaps, through the work of Olivier Messiaen: the music is inescapably French. This Symphony, often achieving a sheer beauty of sound, progresses by a continual variation technique, rather than by symphonic development. Some of the slow passages have a mesmeric quality owed to a studied use of repetition. But the total impact of the work is dulled by the scoring: this, in addition to the rhapsodic formal aspect, may be responsible for the work's confused failure.

Boston Symphony Plays Dutilleux Work

Boston Symphony, Charles Munch, conductor; Ania Dorfmann, pianist. Carnegie Hall, Dec. 16:

Overture to "Pénélope" ..... Faure
Symphony No. 2 ..... Dutilleux
(First Performance in New York)
Piano Concerto, K. 271 ..... Mozart
"Daphnis et Chloé" Suite No. 2 .. Ravel

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Harmonically, these two movements contain too many diverse elements. There are echoes of the Vienna school of Berg and Webern plus big splashes of the late nineteenth century Romantics. This seemed particularly incongruous, for in the third movement, the work becomes unabashedly tonal with contrived jazzy sections which degenerate into a trite waltz. The symphony is designed with a small chamber ensemble pitted against the main orchestral body. But the smaller group is completely swallowed up by the orchestra and emerges serving little purpose other than for an occasional echo effect or as filagree. The Boston Symphony played the work in a brilliant and virtuoso manner.

Ania Dorfmann was soloist in the Piano Concerto K. 271 of Mozart, with Mr. Munch conducting a reduced orchestra. Miss Dorfmann's playing throughout was clean, flowing, and efficient. The first movement was not as legato as it might have been for there was a tendency to separation of notes within a phrase and an occasional exaggeration of dynamics. But the total effect was one of thoughtful and controlled playing.

The orchestra opened the program with a beautiful performance of Faure Overture to "Pénélope" and closed it with a stunning one of Ravel's second "Daphnis et Chloé" Suite.

—J.A.

Ania Dorfmann

Munch Conducts Mahler Excerpt

Boston Symphony, Charles Munch, conductor. Claude Frank, pianist, Carnegie Hall, Dec. 19, 2:30:

Adagio from the Tenth Symphony ..... Mahler
Piano Concerto No. 24, in C minor, K. 491 ..... Mozart
Symphony No. 3, in A minor ..... Mendelssohn

Now the "three M's", Mr. Munch? I am glad to see Mahler's "Posthumous" Tenth getting around, anyway, either in the two-movement sequence (the badly balanced Adagio and "Purgatorio"), or the Adagio alone, and it will not be long before we will be getting several orchestrations of all five movements. The Adagio is one of the most ravishing of this century (or any), and wait until you hear the rest of the symphony! The lack of performing instructions in Mahler's sketch leaves room for differing approaches to this Adagio, and Mr. Munch saw it (as Dimitri Mitropoulos does) as a 22-minute elegy interspersed with tormenting visions which were generally speeded up, so that it rode along in alternate frenzy and nostalgia. This is disputable, though certainly dramatic; but when he finally reached the fantastic burst of tone that erupts toward the end, Mr. Munch invoked in the responsive orchestra a hitherto submerged majesty of utterance, and then settled affectingly into the long, dreamlike coda.

Mozart's great C minor Concerto was eloquently projected by a well-reduced orchestra (Philharmonic please note), but Mr. Frank's otherwise capable performance was marred by a consistent over-pedaling. He was in no danger of being submerged by the orchestra, so I can only conclude that he likes his Mozart with this degree of moistness. I quite disagree, as I do with his first-movement cadenza. Why do so many players choose one that causes the ensuing tutti to begin with a bump, instead of bubbling up spontaneously?

In Mendelssohn's "Scottish" Symphony, the orchestra was in top form, but Mr. Munch allowed it little more repose than it enjoyed in the Mahler. Does he have to whip it up quite so desperately whenever the urge seizes him? The concluding hymn of praise, among other passages, was quite demolished by this treatment. —J. D.

NEW YORKER
NEW YORK, N.Y.
SAT. 425,545

DEC 26 1959

ON Wednesday evening of last week, Charles Munch brought the Boston Symphony to town for a Carnegie Hall program that included Gabriel Fauré's selection performed as "Pénélope" Overture; [illegible] Concerto K. 271, with Ania Dorfmann as soloist; and Ravel's Second "Daphnis et Chloé" Suite. It also included a New York première—a Symphony No. 2, for Large Orchestra and Chamber Orchestra, by the contemporary French composer Henri Dutilleux. Though I was at a loss in trying to hear M. Dutilleux's chamber orchestra under the guns of the large one, and in trying to figure out why the composer had made a point of using it at all, the symphony struck me as moderately interesting. At least, it avoided the twelve-tone scale and its characteristic pedantry, and it contained a certain amount of fascinating variety in its lucid orchestration and its use of bizarre scale structure. As a whole, it is an impressionist composition, making its effect with exotic color and harmony, rather than with line, and, like most impressionist compositions, appearing deficient in formal coherence. M. Dutilleux, it seems to me, should write more for the ballet, a medium for which his music has provided pleasing theatrical backgrounds, and one that, in turn, provides the dramatic continuity lacking in his work in concert form. The Fauré overture is the sort of thing that it is good to revive once in a while. It has its poetic moments, and is full of the rather inhibited passion that appears in the work of French composers, like César Franck, who were strongly under Wagner's influence. Miss Dorfmann gave the solo of the Mozart concerto a reading that was graceful enough, and Mr. Munch conducted everything with his customary dexterity and clarity.

—WINTHROP SARGEANT

Ch. Munch bringt Mahler, Mozart und Mendelssohn mit den Bostonern

Der zu seinen Lebzeiten verkannte, oft sogar heftig angefeindete Gustav Mahler hatte mit der Arbeit an seiner zehnten Symphonie begonnen, als der Tod ihn aus seinem Schaffen riß. In seinem Nachlaß fand seine Witwe neben einer Anzahl von Entwürfen lediglich einen Satz vollkommen fertiggestellt, — einen Satz, den Mahler selbst mit "Adagio" bezeichnet hatte, ohne jedoch anzudeuten, ob dieser Adagio-Satz der erste oder der letzte der geplanten Symphonie werden sollte.

Diese Komposition — die heute allgemein gewürdigt und anerkannt ist, und ihren verdienten Platz in der großen Musikliteratur hat — war der Höhepunkt des Gastkonzerts des Boston Symphonie Orchesters, das unter Leitung seines Dirigenten Charles Munch einen seiner viel zu seltenen Besuche in der Carnegie Hall machte. Es ist eine ergreifende Komposition — stimmungsvoll und voller geheimnisvoller Tiefen, ein Lied, eine Symphonie, in sich selbst. In der typischen Gründlichkeit Mahlers und der Genialität seiner Ideen entwickelt er das Hauptthema, eine in Fis Moll gehaltene traurige, aber überaus eindringliche und gefühlvolle Melodie, die zunächst von der Bratsche allein in Pianissimo gespielt, dann von den anderen Instrumenten in variierter Übertragung aufgenommen und in betörender Schönheit entwickelt wird. Hin und wieder wird die Traurigkeit des Themas — das vielleicht eine Vorahnung des Komponisten spiegelt — ein wenig gemildert und läßt in seinem Schluß einen Hauch von Trost und Versöhnung spüren.

Die Interpretation durch die Gäste aus Boston war dem Wert des Werkes würdig.

*

Den Solisten des Abends, den Pianisten Claude Frank, hatte man erst vor wenigen Wochen mit den New Yorker Philharmonikern in einem Beethoven-Konzert gehört. Nun, mit dem Bostoner Orchester spielte er mit der gleichen Vollendung, mit der er das Beethoven-Werk gemeistert hatte, die Mozart-Komposition, das Klavierkonsert Nr. 24, in C-Moll (K. 491). Fein gefühlte Erfassung des Mozartstils, Reinheit der Passagen und ein klarer, perlender Ton, ein Herausheben und Betonen, andererseits aber auch ein zurückhaltendes, gleitendes Untermalen der Themen im Wechselklang mit dem Orchester zeigen die natürliche Musikalität und das eminente Können des jungen Künstlers.

*

Das dritte Werk des Abends war Mendelssohns A-Moll-Symphonie — die "Schottische" —, für die der Komponist als 20-jähriger die ersten Anregungen und Motive bei seinem Besuch in Schottland fand, als er die malerische Ruine der Burg der Mary von Schottland sah. Vollendet hat er das Werk jedoch erst viele Jahre später, und die Bezeichnung "schottisch" wurde dann zu Ehren der Königin Victoria hinzugefügt.

Es mag sein, daß Mendelssohn die Melodien, die er in den Bergen Schottlands hörte, in diese Komposition miteinverarbeitet hat. Aber in der Hauptsache sind ihre Melodien die, die aus einer unversiegbaren Quelle genialen Schaffens kamen. Charles Munch ließ in seiner Darbietung seine eigne Auffassung dieses schäumenden Werkes in starkem Maße erkennen, besonders in einer gewissen Abweichung von den traditionellen Tempi, wodurch er eine stärkere Betonung der lyrischen und dramatischen Fülle der Melodien erreichte.

*

Wenige Tage vorher hatten Munch und seine Bostoner in der Carnegie Hall eine New Yorker Erstaufführung gebracht: die Symphonie Nr. 2 für Orchester und Kammerorchester des Franzosen Henri Dutilleux. Warum Munch diese Arbeit in sein Programm aufgenommen hatte, entzieht sich unserer Kenntnis — in jedem Fall jedoch hätte das New Yorker Musikpublikum auch ohne diese Komposition, die plump und wenig ansprechend ist, weiterleben können.

Nicht dieses Werk war der Höhepunkt des Abends, sondern Ania Dorfman, die mit feurig kühler Präzision und einer reinen Lust am Musizieren Mozarts Klavierkonzert (K 271) zu Gehör brachte.

E. St.

S.S. Chronicle 12/28/59

Lively Arts

Music and Finance --All Join Hands

Alfred Frankenstein

EVERYBODY turns to Bach at Christmas time, but the all-Bach program presented by the New York Philharmonic Orchestra which I had the pleasure of hearing last week in Carnegie Hall was, in all probability, unique in the annals of Bach concerts, or symphony concerts, anywhere in the United States.

They presented Bach's concerto for three pianos with Leonard Bernstein, Carlos V. Moseley and David M. Keiser as soloists. Bernstein, as everybody knows, is the conductor of the Philharmonic, and there is nothing extraordinary about a conductor's appearing as soloist with his own orchestra, but Bernstein's collaborators were, respectively, the associate manager of the Philharmonic and the president of the Philharmonic-Symphony Society, and for representatives of an orchestra's managerial staff and sponsoring organization to come forward as soloists is unprecedented, at least so far as I know.

Conductors often complain that managers and the officers of orchestral societies do not understand their problems. Perhaps this performance predicts a new and better relationship between the artistic and the financial halves of at least one American orchestra. But it may predict something altogether different.

David M. Keiser is chairman of the board of the Cuban-American Sugar Company. Conceivably his concert debut signifies that he feels the virtuoso's life, with all its hazards, is safer than trying to do business with the bearded gentlemen in Havana. Wall Street has been rocked to its foundations on far flimsier evidence than this.

I also heard the Boston Symphony in Carnegie Hall, presenting an all-French program under Charles Munch and featuring the first New York performance of an extremely complex, sumptuous and richly expressive symphony by Henri Dutilleux, one of the numerous younger composers who have come forward in Paris since the war but have yet to reach this Western province, I was fascinated, furthermore, to find the Boston Symphony program book making an appeal for $250,000 to meet the orchestra's deficit.

Does it sound familiar? If so, remember that the Boston Symphony is, in all probability, the most stable and successful of all American orchestras, and that the $250,000 it needs will cover only the deficit of a single season. The $225,000 which the San Francisco Symphony is at present raising will defray an accumulation of deficit since 1946.

The Boston Symphony Orchestra, Charles Munch, conductor, Ania Dorfmann, pianist, Dec. 16, E—In a program predominantly devoted to French music this orchestra had at least one opportunity to show its characteristic prowess. After Fauré's Overture to "Pénélope" came the first New York performance of Henri Dutilleux's Symphony No. 2 for Large Orchestra and Chamber Orchestra. This is an ambitious work with an involved texture, and in which there is practically no distinct use of the two orchestras individually. After only one hearing it is difficult to be sure whether the composer has justified the double orchestra: it is clear that he did not intend to differentiate sharply between the Large Orchestra and the Chamber Orchestra, which includes an almost inaudible harpsichord.

Mr. Dutilleux takes as his point of departure the styles of several romantic and modern composers, filtered, perhaps, through the work of Olivier Messiaen: the music is inescapably French. This Symphony, often achieving a sheer beauty of sound, progresses by a continual variation technique, rather than by symphonic development. Some of the slow passages have a mesmeric quality owed to a studied use of repetition. But the total impact of the work is dulled by the scoring: this, in addition to the rhapsodic formal aspect, may be responsible for the work's confused failure.

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NEW YORK, N.Y.
TIMES
D. 600.319 S. 1.221.337
DEC 27 1959

THE WORLD OF MUSIC

Series in Philadelphia At Halfway Point

By JOHN BRIGGS

WHEN Dr. Alexander McCurdy, choirmaster of the First Presbyterian Church in Philadelphia, leads his choristers in a performance of Lewis Horton's "Appalachian Nativity" this afternoon, it will bring to almost the halfway mark Philadelphia's season-long music festival, "Music of the Western Hemisphere."

The festival, which opened Sept. 27 with a formal proclamation by Major Richardson Dilworth and greetings from President Eisenhower, the Prime Minister of Canada and heads of half a dozen Latin-American governments, may well be the longest and most comprehensive music festival in the history of either hemisphere.

Participators

Participating groups include the Philadelphia Orchestra, Philadelphia Little Symphony, Frankford, Lancaster and other orchestras; orchestras and choral groups from the University of Pennsylvania, Temple University and Philadelphia high schools; church choirs in all parts of the city; the Philadelphia Lyric Opera Company, and in addition solo and chamber music performers in many categories.

The Curtis Institute of Music will honor its graduate, Samuel Barber, with a concert of his own music on March 9, his fiftieth birthday. World premières include works of Burle Marx and Joseph Castaldo. A first United States performance of John Lewis' "European Windows" and first Philadelphia performances of music by Alberto Ginastera, Heitor Villa-Lobos, Elliott Carter and Vincent Persichetti are other features. A "Salute to Brazil" in April will feature the North American premières of a number of works of eighteenth-century composers of Brazilian church music.

The festival is described by its music director, Jeanne Behrend, a pianist who studied with Josef Hofmann, as "a vast community enterprise." Any number can play, provided they perform works of an American composer from either hemisphere. Programs still are being added to the festival, which is scheduled to end with a meeting of the American Organ Historical Society at Gloria Dei (Old Swedes') Church on June 22.

Thanks to the festival, "Philadelphians are learning something about the world in which they actually live," Miss Behrend says. "Many performers are incorporating into their permanent repertory pieces they have discovered through participating in this festival."

HEMIDEMISEMIQUAVERS: Fabien Sevitzky, conductor of the University of Miami Symphony Orchestra, will hold an eight-week master class in conducting, beginning Feb. 1. . . . An additional prize, a recording contract with Colpix Records, has been added to the list of prizes for the winner of the First Liszt Piano Competition being held in conjunction with the Liszt Sesquicentennial Year. . . . A. Beverly Barksdale has been reappointed for a three-year term as manager of the Cleveland Orchestra . . . . The National Symphony Orchestra has announced that March 1 is the deadline for its fifth annual Merriweather Post contest for pianists, violinists and 'cellists not yet graduated from high school. Contestants must play a concerto from memory.

REPRISE

Birgit Nilsson "filled the Metropolitan Opera House with the glory of the finest Isolde since the unforgettable days of Kirsten Flagstad." . . . Igor Stravinsky displayed "thrust and power" in conducting a program of his own works. . . . Cornell MacNeil's Amonasro, Licia Albanese's Tosca and William Wildermann's Count des Grieux were well received at the Metropolitan. . . . The Phoenix Quartet played with "rough, good-humored style." . . . Mattiwilda Dobbs, soprano, sang a "demanding program" with "great skill," and Rita Schoen, soprano, had "strength, freshness and musicality." . . . Leslie Parnas was "an American 'cellist with a future" and Jules Eskin, 'cellist, showed "interpretative freedom." . . . Sylvia Zaremba, despite an injured finger, was "a brilliant performer and a pianist of authority." . . . Claude Frank, pianist, displayed "fine musicality" as soloist with the Boston Symphony Orchestra. . . . Henri Dutilleux's Symphony No. 2 attempted "a few modern touches" but was "basically conservative." . . . Works of Keith Robinson, Nicolas Roussakis and Henry Weinberg "revealed three styles and three personalities." . . . "Controlled, even works" by Joaquin Nin Culmell and Robert di Domenica were performed at the Composers Forum.

12/27/59

France-Amérique

BOSTON

Réception du Jour de l'An

COMME chaque année, le Consul général de France et Mme Charles de Pampelonne seront heureux de recevoir tous les Français et amis de la France de la région au Consulat général le vendredi 1er janvier 1960 de 17 à 19 heures.

Trois décorations seront remises à cette occasion:

— la croix de Chevalier de l'Ordre des Palmes Académiques à Mme Alice Lemieux-Lévesque, ancienne présidente de la Fédération féminine franco-américaine, conférencière distinguée, poétesse de talent;

— la Médaille d'Honneur en vermeil du ministère des Affaires étrangères à Mme Clair Carpenter, née Marie Jeanne Houde, présidente de la Ligue des présidents de sociétés franco-américaines de New Bedford, Massachusetts;

— la Médaille d'Honneur en vermeil du ministère des Affaires étrangères, décernée au R.P. Adrien Gauthier, de Fall River, peu avant son récent décès, sera reçue par son frère, le R.P. Alphonse Gauthier, de New Bedford.

La Seconde Symphonie d'Henri Dutilleux

C'EST Boston qui a eu la primeur de la Seconde Symphonie d'Henri Dutilleux, commissionnée par l'Orchestre Symphonique et dédiée à la mémoire de Serge et Nathalie Koussevitzki. Comme le concert de Boston sera répété la même semaine à New-York, nous laisserons à M. Edgard Feder le plaisir d'en rendre compte.

M. Charles de Pampelonne, Consul général de France à Boston, a reçu à déjeuner M. Dutilleux et Mlle Crochet pour leur montrer le grand intérêt qu'il porte à la musique en général et aux musiciens français en particulier.

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WASHINGTON, D.C.
STAR
D. 254,992 S. 296,216
DEC 18 1959

NEWS OF MUSIC

2 Works Standout In Boston's Concert

By DAY THORPE
Star Music Critic

Boston Symphony Orchestra, Charles Munch, conductor. Soloist: Ania Dorfmann. At Constitution Hall. Program: Overture to Penelope, Faure; Symphony No. 2 for Large Orchestra and Chamber Orchestra, Henri Dutilleux; Concerto in E flat, K. 271, Mozart; Daphnis et Chloe Suite No. 2, Ravel.

No one who knows the Faure songs can stifle curiosity about the more famous of his two operas, "Penelope." It is given now and then in France. Those who have heard it report that it is beautiful music but that it is too static to be a successful stage piece. The prelude, in any event, which opened the concert of the Boston Symphony under Charles Munch last night in Constitution Hall, is a very impressive work, classic, reserved, a bit somber and beautifully orchestrated.

The "Symphony for Large Orchestra and Chamber Orchestra" by the contemporary French composer, Henri Dutilleux, was commissioned by the Koussevitsky Foundation, and was originally called, I understand, "Concerto Grosso for Two Orchestras." The second orchestra of single winds, harpsichord and string quartet is so seldom set off as a solo group against the other large orchestra that presumably the composer thought his original title misleading.

Whatever the name, the work is fascinating. Pungent in harmony, exciting in orchestral sound and very tightly constructed in style, the symphony is one of the best contemporary works for orchestra to be heard in Washington for some time. The 43-year-old composer was in the hall to respond to enthusiastic applause.

Ania Dorfmann, one of the few pianists Toscanini would have as soloist, has been around our concert halls for many years now, and it seems she has lost none of her cunning. Her performance of the early Mozart E flat concerto, K. 271, accompanied by a reduced orchestra, was very rewarding Mozart playing.

This concerto, like "Idomenee" and "Die Entfuhrung aus dem Serail," shows Mozart proving to himself that he was the greatest composer in the world, suddenly writing a grand work of tremendous scope and breadth at a time when it seemed curiously out of place among his other works of the same period. The two early operas I have mentioned were in their ways never matched again by Mozart in his later years. The same thing can be said about this concerto. Miss Dorfmann played beautifully, and in this work and the rest of his program, Mr. Munch was at the top of his form.

WASHINGTON, D.C.
NEWS
D. 174,626 SAT. 142,900
DEC 10 1959

Munch Program

Charles Munch and the Boston Symphony will give the following program at Constitution Hall Dec. 17 at 8:30 p. m.: Faure Overture to "Penelope," Dutilleux' Symphony No. 2, Mozart Piano Concerto No. 9 in E flat, K. 271, with Ania Dorfmann as soloist, and Ravel's "Daphnis et Chloe" Suite No. 2.

WASHINGTON, D. C.
POST & TIMES HERALD
D. 390,104 S. 435,225
DEC 18 1959

Postlude

Boston Orchestra Concert Is Sellout

By Paul Hume

Charles Munch brought his Boston Symphony Orchestra to a sold-out Constitution Hall last night for the first of the orchestra's two visits this season.

Hume

Three of the evening's four works were from French composers and of those three two were complete novelties. The overture to Gabriel Faure's opera "Penelope," increases our interest in hearing that entire score. Beautifully scored with subtlety that we know in Faure it is, with all its restraint, a highly dramatic episode.

The Second Symphony of Henri Dutilleux, which had its world premiere in Boston last week, is written for two orchestras. The composer disavows any thought of the concerto grosso, and his handling of his material and his instruments bears out his stand. The 12 intruments that make up the small but complete orchestra within the larger ensemble are a fascinating source of sonorities. Oboe, clarinet, bassoon, trumpet, trombone, harpsichord, celesta, timpani, and four strings are capable of a vast number of things.

The final movement of the three-movement score is the one in which musical ideas and their treatment meet on the highest level of quality and equality. Direct apposition of loud and soft passages worked out with a superb aural sense, plus a rhythmic vitality that was not always present in the preceding movements, made the finale absorbing.

It is divided into two sections, and the closing pages, returning to a slow pace, wander a bit in fields we have learned to love from Francis Poulenc, but the texture is elegant even if familiar. The problem in the first two movements, for all the luxuriant scoring, is that no clear sense of direction emerged, nor any strong reason for the vast equipment that was enlisted. The playing of the orchestra and Munch's conducting were of the most magnetic quality, and must have thrilled the composer who was present.

Ania Dorfman came out after intermission to join Munch and a greatly reduced orchestra in the Piano Concerto No. 9 in E Flat, K. 271, by Mozart. There was much that was deft in her playing, and she paced the concerto neatly. Yet one wished for more contrast between movements and for a slow movement that sang more sweetly, more persuasively, and with greater nuance. The cadenza in the second movement was intrusive in length and character, Nor was that in the first movement any model.

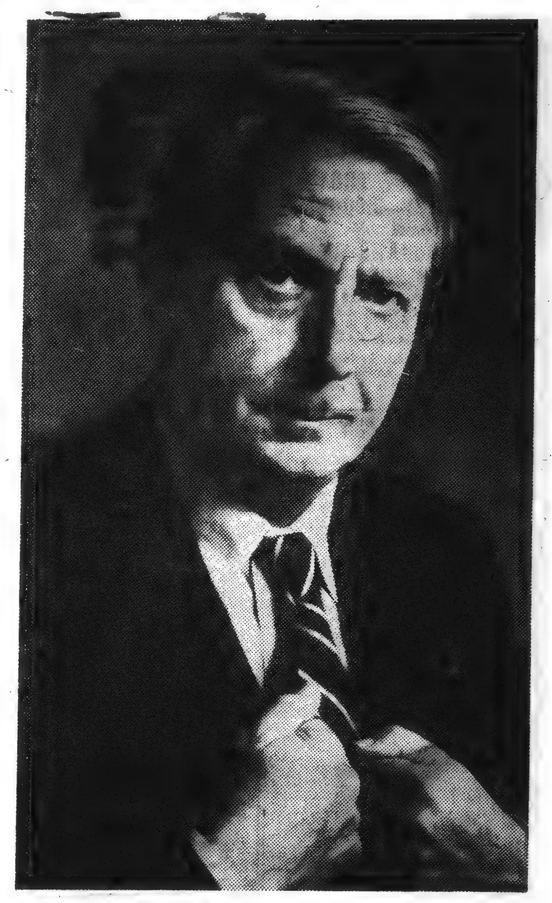
The finale went at a proper presto but neither Dorfman nor the orchestra could sustain it cleanly. Then, for a moment, there was that awful sinking feeling when piano nor the orchestra parted company, if only for two measures. The audience gallantly recalled Dorfman four or five times.

Munch closed the concert with the second Daphnis and Chloe Suite, which he opened with unusual languor, but closed with all the fire and fury conceivable.

WASHINGTON, D.C.
STAR
D. 254,992 S. 296,218
DEC 13 1959

NEWS OF MUSIC

COMING UP: If you dash over to the Peabody Conservatory of Music Tuesday night, you can see a brand-new production of Rossini's "Turk in Italy." . . . Thursday night at RKO Keith's, Dr. Warner Lawson and his famed Howard University Choir will present a brief program of Christmas music as part of the "Salute to ANTA" evening. . . . Joseph Ceo will present a new viola d'amore sonata by the gifted Washington composer, Joseph W. Jenkins, this afternoon at 3 p.m. at the Corcoran. Admission is free. . . . But Thursday night's concert at the same location by Samson Francois is for Corcoran members and their guests only. . . . Charles Munch and the BSO will be playing the new Symphony No. 2 by Henri Dutilleux on the same evening in Constitution Hall.



Charles Munch will conduct when the Boston Symphony Orchestra plays Faure, Dutilleux, Mozart and Ravel compositions here Thursday. Piano soloist will be Ania Dorfman.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,899
DEC 18 1959

Brooklyn by Night

Music Programs Dot Calendar As Holiday Air Fills Boro

By HUGH O. MUIR,
World-Telegram Staff Writer.

Caught up in the momentum of the last pre-Christmas weekend, the borough will be offered a host of concerts, recitals, musicals and revues tonight through Sunday afternoon.

On Sunday Brooklyn Academy of Music will present the third in a series of recitals by the Leventritt Competition finalists. Russell Sherman, pianist, will perform Mozart's Rondo in A Minor, Edward Steuermann's Suite, Ravel's Le Tombeau De Couperin, Brahms' Paganini Variations and Chopin's Barcarolle. The time will be 3 p.m. and admission is $1.

* * *

Tonight at 8 at the academy the St. John's University College Chorus and Concert Choir will present its 14th annual Christmas Concert. Directed by Cosimo V. DePietto, the group will offer a variety of Noel numbers from Bach to Negro spirituals. Soloists will be Carol Weckesser, Jennie Catanese and Deanna Bell.

* * *

The Light Opera Guild of Brooklyn College will perform Gilbert and Sullivan's "HMS Pinafore" six times over the weekend: tonight, tomorrow and Sunday at 8:30 p.m. plus matinees tomorrow at 1 and 2:30 p.m. and Sunday at 2:30 p.m. Tickets for the George Gershwin auditorium show are $1.25. The Guild is under the direction of Marian Lathrop.

* * *

Pete's Restaurant at 328 Mytrle Ave. today celebrates its 50th anniversary. The recently redecorated restaurant is run by its third generation of the Della Rocca family. Dominic Della Rocca, present owner with his brother Al, also is on an active citizen of the neighborhood. He founded the Fort Greene Civic Assn. five years ago.

* * *

Elsewhere on the restaurant beat, the Town and Country Club at Flatbush Ave. and Ave. V tonight opens its second show of the season: the Jewel Box Revue. The 1960 edition of the show that was a success at the Maksik's establishment last year features 25 men and a girl.

* * *

Sunday at 2 p.m. the Brooklyn Museum Concert program will present Louis Persinger, violinist, and Barbara Holmquist, pianist. They will perform Vivaldi's Concerto in G Minor, Two Fairy Tales (Op. 26) by Medtner and a Franck Sonata.

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Sunday at 2 p.m. the Brooklyn Museum Concert program will present Louis Persinger, Violinist, and Barbara Holmquist, pianist. They will perform Vivaldi's Concerto in G Minor, Two Fairy Tales (Op. 26) by Medtner and a Franck Sonata.

* * *

Fabian's Fox continues with "Room at the Top," starring Laurence Harvey, Simone Signoret and Heather Sears. "Blood and Steel," with John Lupton and Viva Rodann, is the second feature.

The Brooklyn Paramount has Steve Reeves in "Goliath and the Barbarians" with Bruce Cabot and Chelo Alonso as one of the barbarians. Co-featured is "Jet Over the Atlantic," with Guy Madison, Virginia Mayo and George Raft.

The Loew's Metropolitan

MOLLIE KNIGHT will play the part of Gretel in the Brooklyn Opera Co.'s production of Humperdinck's "Hansel and Gretel" Sunday at 3 p.m. at the Academy of Music.

Christmas show is "1001 Arabian Nights," the first full-length cartoon feature starring UPA's nearsighted Mr. Magoo. "The Flying Fontaines," with Michael Callan and Evy Norlund, is No 2.

The RKO Albee is showing "Beloved Infidel," co-starring Gregory Peck and Deborah Kerr in the F. Scott Fitzgerald biographical sketch. The associate feature is "A Private Affair," with Sal Mineo, Gary Crosby and Terry Moore.

* * *

Late reminders of weekend events mentioned previously begin with the Boston Symphony Orchestra performance at 8:30 tonight at the Academy of Music. Charles Munch will conduct Mendelssohn's "Scottish" Symphony and Ravel's Daphnis and Chloe Suite No. 2. Piano soloist Claude Frank will perform Mozart's Concerto No. 21 in C Minor.

At the academy Sunday at 3 p.m. the Brooklyn Opera Co., directed by Guido G. Salmaggi, will present Humperdinck's "Hansel and Gretel." The program, specially designed for children, will be in English. Gilbert Zimmerman will conduct. Alfred Zega will be Hansel with Mollie Knight as Gretel.

Also on Sunday at 3 p.m. the Symphony Orchestra of the YM&YWHA of Boro Park will present its second annual Federation of Jewish Philanthropies Concert in the Walt Whitman auditorium of Brooklyn College. Daniel Domb, a 15-year-old Israeli 'cellist, will be the soloist playing Dvorak's Concerto for Violoncello.

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 2,250
DEC 10 1959

Boston Symphony To Appear Dec. 18

At the December 18 concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music, Dr. Charles Munch will conduct two of the most popular works in the symphonic repetoire and also will introduce a rising young American pianist, Claude Frank, as soloist.

Dr. Munch will open the program with Mendelssohn's Symphony No. 3 in A Minor ("Scottish") and close it with Ravel's Daphnis et Chloe Suite No. 2.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,899
DEC 14 1959

Brooklyn by Night

Boston Symphony Coming Friday

By HUGH O. MUIR,
World-Telegram Staff Writer.

With a late starter on the program, the Boston Symphony Orchestra will present its second concert of the season Friday at Brooklyn Academy of Music.

Claude Frank, a young pianist who was a pupil of the late Artur Schnabel and an assistant to Rudolf Serkin, will perform the Mozart Concerto No. 24 in C Minor. It was Mr. Frank's recent triumph with this work in a Cambridge, Mass., concert with the Boston Symphony that led to his addition to the academy program.

Charles Munch will conduct. The program also will include Mendelssohn's Symphony No. 3 in A Minor (the "Scottish") and Ravel's Daphnis and Chloe Suite No. 2.

The performance will begin at 8:30 p.m. and tickets are $3.50 to $4.50 orchestra, $3 and $3.50 balcony and $3 to $5 box.

* * *

BROOKLYN, N.Y.
FLATBUSH LIFE
SAT. 13,000
DEC 12 1959

CHARLES MUNCH TO CONDUCT NEXT FRIDAY

At the Friday, December 18 concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music, Dr. Charles Munch will conduct two of the most popular works in the symphonic repertoire and also will introduce a rising young American pianist, Claude Frank.

Dr. Munch will open the concert with Mendelssohn's Symphony No. 3 in A minor ("Scottish") and close it with Ravel's Daphnis at Chloe Suite No. 2. The engagement of Mr. Frank is the direct result of a recent triumph the young artist had in a Cambridge (Mass.) concert of the Boston Symphony Orchestra.

BROOKLYN, N.Y.
KINGS COURIER
W. 4,436
DEC 12 1959

Claude Frank, Pianist To Be Introduced At Academy Of Music

At the Friday, December 18th concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music, Dr. Charles Munch will conduct two of the most popular works in the symphonic repertoire and also will introduce a rising young American pianist, Claude Frank, as soloist.

Dr. Munch will open the concert with Mendelssohn's Symphony No. 3 in A Minor (Scottish) and close it with Ravel's Daphnis et Chloe Scite No. 2. The engagement of Mr. Frank is theh direct result of a recent triumph the young artist had in a Cambridge, Mass., concert of the Boston Symphony Orchestra. He performed the Mozart Concerto No. 24 in C Minor (K. 491), with such superb style and beauty that Dr Munch altered his program plans in order to bring Mr. Frank to the Brooklyn Academy of Music, performing he same work in which he had such an outstanding success.

Mr. Frank was a pupil of the late Artur Schnabel and has been an assistant to Rudolf Serkin at the Marlboro Festival School. He has played with the NBC Symphony, the Royal Philharmonic of London, the Hague Philharomnic, the Belgian National Orchestra, the Baltimore Symphony and others. Later in the season, he will be soloist with theh Pittsburgh Symphony under Steinberg.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,000
DEC 16 1959

MUSIC

Dr. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct two of the most popular works in the symphonic repertoire and will introduce a rising young American ipianist, Claude Frank, as soloist, at the Brooklyn Academy of Music, tonight.

NEW YORK, N.Y.
POST
D. 343,734 S 264,442
DEC 18 1959

Music and Dance

TONIGHT

Metropolitan Opera; Wagner's "Tristan und Isolde," Birgit Nilsson in her Met debut as Isolde, Karl Liebl as Tristan, Walter Cassel as Kurvenal, Irene Dalis as Brangaene, Jerome Hines as King Marke, Karl Boehm conductor. Herbert Graf, stage director, sets and costumes by Teo Otto, premiere of new production, performance sponsored by Met Opera Guild as benefit for 1959-60 Met Opera production fund. Curtain at 7:30, latecomers will not be seated until after the prelude.

N. Y. City Ballet, "The Nutcracker." City Center, 8:30.

Boston Symphony Orchestra, Charles Munch conducting, Claude Frank, pianist, in Mozart Concerto No. 24 in C Minor, K. 491. Brooklyn Academy of Music, 8:30.

Down Town Glee Club. Carnegie Hall, 8:30.

Mount Holyoke College Glee Club. Town Hall, 8:30.

TOMORROW

Metropolitan Opera: At 2, "Faust," Jean Morel conducting . . . At 8, "Aida," Fausto Cleva conducting.

N. Y. City Ballet, "The Nutcracker." City Center, 2:30, 8:30.

Boston Symphony Orchestra Claude Frank, pianist. Carnegie Hall, 2:30.

N. Y. Philharmonic, Leonard Bernstein conducting all-Bach program. Carnegie Hall, 8:30.

United Jewish Philharmonic Chorus, Maurice Rauch, conductor. Town Hall 8:15.

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MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY
JAN 1 1960

Boston Symphony Plays Dutilleux Work

Boston Symphony, Charles Munch, conductor; Ania Dorfmann, pianist. Carnegie Hall, Dec. 16:

Overture to "Pénélope" ..... Faure
Symphony No. 2 ..... Dutilleux
(First Performance in New York)
Piano Concerto, K. 271 ..... Mozart
"Daphnis et Chloé" Suite No. 2 .. Ravel

The Second Symphony of Henri Dutilleux received its first New York performance at this concert. Mr. Dutilleux, like many of the French school, is a master orchestrater. What he conceives for the orchestra, sounds. He knows its full coloristic possibilities and he has explored them in an exhaustive manner. But the orchestra and its sonorities seem to be an end with him, rather than a means. In his Second Symphony his attention is focused on probing his sonic resources to detriment of the music itself. The first and second movements are ponderous and the thematic material seems to meander within the formal framework rather than ever fusing into a direct communicative whole.

Harmonically, these two movements contain too many diverse elements. There are echoes of the Vienna school of Berg and Webern plus big splashes of the late nineteenth century Romantics. This seemed particularly incongruous, for in the third movement, the work becomes unabashedly tonal with contrived jazzy sections which degenerate into a trite waltz. The symphony is designed with a small chamber ensemble pitted against the main orchestral body. But the smaller group is completely swallowed up by the orchestra and emerges serving little purpose other than for an occasional echo effect or as filagree. The Boston Symphony played the work in a brilliant and virtuoso manner.

Ania Dorfmann was soloist in the Piano Concerto K. 271 of Mozart, with Mr. Munch conducting a reduced orchestra. Miss Dorfmann's playing throughout was clean, flowing, and efficient. The first movement was not as legato as it might have been for there was a tendency to separation of notes within a phrase and an occasional exaggeration of dynamics. But

Ania Dorfmann

the total effect was one of thoughtful and controlled playing.

The orchestra opened the program with a beautiful performance of Faure Overture to "Pénélope" and closed it with a stunning one of Ravel's second "Daphnis et Chloé" Suite.

—J.A.

Munch Conducts Mahler Excerpt

Boston Symphony, Charles Munch, conductor. Claude Frank, pianist. Carnegie Hall, Dec. 19, 2:30:

Adagio from the Tenth Symphony ..... Mahler
Piano Concerto No. 24, in C minor, K. 491 ..... Mozart
Symphony No. 3, in A minor ..... Mendelssohn

Now the "three M's", Mr. Munch? I am glad to see Mahler's "Posthumous" Tenth getting around, anyway, either in the two-movement sequence (the badly balanced Adagio and "Purgatorio"), or the Adagio alone, and it will not be long before we will be getting several orchestrations of all five movements. The Adagio is one of the most ravishing of this century (or any), and wait until you hear the rest of the symphony! The lack of performing instructions in Mahler's sketch leaves room for differing approaches to this Adagio, and Mr. Munch saw it (as Dimitri Mitropoulos does) as a 22-minute elegy interspersed with tormenting visions which were generally speeded up, so that it rode along in alternate frenzy and nostalgia. This is disputable, though certainly dramatic; but when he finally reached the fantastic burst of tone that erupts toward the end, Mr. Munch invoked in the responsive orchestra a hitherto submerged majesty of utterance, and then settled affectingly into the long, dreamlike coda.

Mozart's great C minor Concerto was eloquently projected by a well-reduced orchestra (Philharmonic please note), but Mr. Frank's otherwise capable performance was marred by a consistent [illegible] The way [illegible] submerged

by the orchestra, so I can only conclude that he likes his Mozart with this degree of moistness. I quite disagree, as I do with his first-movement cadenza. Why do so many players choose one that causes the ensuing tutti to begin with a bump, instead of bubbling up spontaneously?

In Mendelssohn's "Scottish" Symphony, the orchestra was in top form, but Mr. Munch allowed it little more repose than it enjoyed in the Mahler. Does he have to whip it up quite so desperately whenever the urge seizes him? The concluding hymn of praise, among other passages, was quite demolished by this treatment. —J. D.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
JAN 1960

Boston Symphony

The Boston Symphony Orchestra under **Charles Munch** devoted its second Carnegie Hall matinee Dec. 19 to Mahler, Mozart and Mendelssohn. The great Adagio movement from Mahler's Tenth Symphony was an imposing curtain-raiser despite a rather uneven performance. With **Claude Frank** as soloist, the Mozart Piano Concerto No. 24 in C minor was then offered in a refreshingly lyrical, introspective reading. Making his second orchestral appearance here this month, the pianist again impressed with his deep musicianship and technical finish. He displayed a warm lyricism and refinement which, with the orchestra's beautiful assistance, made this into a rewarding chamber performance. Mendelssohn's "Scottish" Symphony, brilliantly played, concluded the program.—H.L.F.

The Boston Symphony has accepted an invitation to tour Japan and other East Asian countries this Spring. The tour of 6 to 8 weeks will open on May 1 in Osaka, Japan. In addition to Charles Munch, the Orchestra's Music Director, and Associate Conductor Richard Burgin, the Orchestra will also be heard under the leadership of Aaron Copland.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904
DEC 20 1959

Music Events This Week

With Dr. Charles Munch conducting, the Boston Symphony Orchestra's next concert will be the fourth in the Tuesday Evening Series. The Orchestra's program Tuesday evening at 8:30 in Symphony Hall will be:

Overture to Penelope ..... Faure
Symphony No. Two .... Henri Dutilleux
Le Chasseur Maudit (Symphonic Poem) Franck
Daphnis and Chloe Ballet Suite No. 2 Ravel

The weekends concerts will take place Thursday (rather than Friday—because of Christmas Day) and Saturday this week. Associate Conductor Richard Burgin will conduct the following program at those concerts:

Symphony No. Five, B-flat Major Bruckner
Pictures at an Exhibition Mussorgsky-Ravel

Sunday Globe
BOSTON, Mass.
Circ. 398,886
DEC 13 1959

Burgin to Conduct Symphony

Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will conduct the next pair of concerts in the "regular" series at Symphony Hall, Thursday Dec. 24, and Saturday, Dec. 26. The afternoon concert will be given a day ahead since Friday will be Christmas Day.

These concerts will follow the Orchestra's second trip of the season, this coming week, to New York and other cities. The program will consist of Anton Bruckner's "Symphony in B-flat major, No. 5, in the original version, and Mussorgsky's "Pictures at an Exhibition," as orchestrated by Ravel.

Dr. Charles Munch will conduct the fourth Tuesday evening Symphony Hall concert Dec. 22. He will present Faure's Overture to "Penelope;" the new Second Symphony of Dutilleux; Franck's "Le Chasseur Maudit," and Ravel's Second Suite from "Daphnis and Chloe."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
DEC 25 1959

DANCE

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin conducted the 10th program of the Boston Symphony Orchestra Friday-Saturday series yesterday afternoon at Symphony Hall. The program included the following:

Symphony No. 5, in B-flat major Bruckner
"Pictures an an Exhibition," Piano Pieces Moussorgsky
(Arranged for Orchestra by Maurice Ravel)

By JULES WOLFFERS

The time has come to call a halt to the squabbling about Anton Brucker. The plain truth is that the composer is neither the giant his proponents hail him nor the pigmy his opponents decry him. He is somewhere between the two, a worthy composer who wrote much good music and who almost might be called great were it not that he lacked the saving grace of humor and that he could never bear to call a halt.

His work are worth the hearing and, at wisely-spaced intervals, the rehearing. We are indebted to Richard Burgin who yesterday rectified an over-long neglect of the Brucker Fifth. Not since 1901 has the Boston Symphony played the work and this was definitely before our time. But then Mr. Burgin has made something of a specialty of righting wrongs and repairing omissions. The more power to him as a fine musician and devoted interpreter whose modesty and unassuming manner cannot hide his talents from the perceptive hearer.

Correct Version

It is doubtful if there are many other conductors who can do so much with Bruckner as does the associate conducted of the orchestra. He makes the most of all that is stirring and impressive. He knows how to gloss over the weaker repetitions, the sometimes pointless sequences.

Yesterday the orchestra played what had generally been regarded as the correct version. It seems, however, that ardent Brucknerites consider this edition as rank heresay. They point to the original, unrevised manuscript as the only true writing and roundly bedevil the Bruckner disciples who suggested changes which the master accepted and authorized. But there is no doubt at all on which side we're on. The version Mr. Burgin conducted yesterday is twenty minutes shorter than the unrevised edition and this is the most cogent of all arguments!

Hearing the Bruckner yesterday we were reminded again of the composer's grandeur and impressiveness. How close he came to greatness! If only he could have confined himself to creating instead of propounding! If only he would not have insisted on the last word! If only he might have left a little something to the hearers' imagination! But then, it would not have been Bruckner. Well, perhaps automation with its enormous expansion of leisure time may solve the Bruckner problem in this country. And we are grateful for him, longeurs and all.

Rather Sparse

It is worth noting that yesterday's audience was rather sparse for a sold-out subscription series concert. Probably it was more belated Christmas shopping needs than the Bruckner but while there were a few hardy Bravos the general audience reaction was only tepidly cordial.

And to make it up to the sizable contingent of younger people who take over their parents' and uncles' and aunts' seats during the school holidays, Mr. Burgin gave them the glitter and excitement of Ravel's orchestral arrangement of Moussorgsky's "Pictures." Truly this is children's music for Ravel blew up the composer's tribute to his artist-friend into a three-ring circus. The work is much better heard in its original piano version but the sounds, noises, banging and swooshing that Ravel incorporated does set the ears a-buzzing and the blood a-tingling. And who can resist a circus anyway.

The concert was given yesterday to avoid a concert on Christmas day. The program will be repeated tomorrow evening.

American (e)
BOSTON, Mass.
Independent
Circ. 179,169
DEC 19 1959

Burgin to Conduct Symphony

Associate conductor Richard Burgin has chosen the revised version of the Bruckner Symphony No. 5 and Pictures at an Exhibition by Moussorgsky as his program for the Boston Symphony Orchestra concerts which he will conduct in Symphony Hall on Dec. 24 and 26 (2:15 and 8:30 p. m. respectively) and in Providence on Dec. 29 at 8:15 p. m.

Mr. Burgin will conduct the orchestra for the first time this season at these concerts. Associate conductor of the orchestra since 1943, he joined the orchestra in 1920 and was appointed assistant conductor in 1935. Mr. Burgin had his first instruction in his native Warsaw with Izydor Lotto and later in Berlin and St. Petersburg with Josef Joachim and Leopold Auer. He was concertmaster of the orchestras in Lelingrad, Helsinki, Oslo and Stockholm before his appointment, at the age of 27, to this orchestra.

The fourth concert of the Tuesday evening series next week will be conducted by Charles Munch. The program will include the fifth performance of the Dutilleux Symphony No. 2, the world premiere of which Dr. Munch conducted Dec. 11. The program also will include the Overture to Penelope by Faure, Franck's "Le Chasseur Maudit," and the Second Ballet Suite, "Daphnis et Chloe," by Ravel.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
DEC 19 1959

Walter Daran

Richard Burgin, associate conductor of the Boston Symphony Orchestra, will be on the podium for the Symphony Hall concerts Thursday afternoon, Dec. 24, and Saturday night, Dec. 26.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
DEC 21 1959

Symphony Programs

Richard Burgin, associate conductor of the Boston Symphony, has chosen the revised version of the Bruckner Symphony No. 5 and "Pictures at an Exhibition" by Moussorgsky as his program for the concerts that he will conduct in Symphony Hall on Dec. 24 and 26 (2:15 and 8:30 respectively) and in Providence on Dec. 29.

The fourth concert of the Tuesday Evening Series, Dec. 22, will be conducted by Charles Munch. The program will include the fifth performance of the Dutilleux Symphony No. 2, the world premiere of which Dr. Munch conducted Dec. 11. The program also will include the Overture to "Pénélope" by Fauré, Franck's "Le Chasseur Maudit." and the Second Ballet Suite, "Daphnis et Chloé," by Ravel.

Back Bay [illegible]
Beacon [illegible]
BOSTON [illegible]
Weekly [illegible]
Circ. [illegible]
DEC 23 1959

Richard Burgin To Conduct Symphony On Thursday

Associate Conductor Richard Burgin has chosen the revised version of the Bruckner Symphony No. 5 and Pictures at an Exhibition by Moussorgsky as his program for the Boston Symphony Orchestra concerts which he will conduct on December 24 and 26 and in Providence on December 29.

Mr. Burgin will conduct the Orchestra for the first time this season at these concerts. Associate Conductor of the Orchestra since 1943, he joined the Orchestra in 1920 and was appointed Assistant Conductor in 1935. Mr. Burgin had his first instruction in his native Warsaw with Isydor Lotto and later in Berlin and St. Petersburg with Josef Joachim and Leopold Auer. He was Concertmaster of the orchestras in Leningrad, Helsinki, Oslo and Stockholm before his appointment, at the age of 27, to this Orchestra.

The fourth concert of the Tuesday Evening Series, December 22, was conducted by Charles Munch. The program included the fifth performance of the Dutilleux Symphony No. 2, the world premiere of which Doctor Munch conducted December 11th. The program also included the Overture to Penelope by Faure, Franck's "Le Chasseur Maudit," and the Second Ballet Suite, "Daphnis et Chloe," by Ravel.

Sunday Globe
BOSTON, Mass.
Circ. 398,886
DEC 20 1959

Burgin to Conduct Bruckner's Fifth

Richard Burgin, concertmaster and associate conductor of the Boston Symphony, will direct the Orchestra's concerts in Symphony Hall this week. The afternoon concert will be given Thursday at 2:15, since Friday will be Christmas Day; the evening concert will be given, as usual, Saturday at 8:30.

Mr. Burgin's program will consist of the Fifth Symphony, in B-flat, by Anton Bruckner, and the Ravel orchestration of "Pictures at an Exhibition," by Moussorgsky.

Dr. Charles Munch will conduct the fourth Tuesday evening concert at Symphony Hall, Dec. 22 at 8:30. The program:

Faure: Overture to "Penelope"; Dutilleux: Second Symphony; Franck: "Le Chasseur Maudit"; Ravel: Second Suite from "Daphnis et Chloe."

i 43a

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

DEC 26 1959
OMITOR, BOSTON,

-Burgin on the Boston Symphony Podium

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

DEC 25 1959

Richard Burgin Conducts Bruckner Fifth Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tomorrow night at 8:30, the 10th program of the "regular" series. Richard Burgin, concertmaster and associate conductor, presented the Symphony in B-flat, No. 5, by Anton Bruckner, and Moussorgsky's "Pictures at an Exhibition" in the orchestration by Ravel.

By CYRUS DURGIN

Richard Burgin makes a handsome Christmas gift to musical Boston, in the form of the first Boston Symphony performances since 1901 of the Fifth Symphony of Anton Bruckner. Furthermore, yesterday afternoon, it was presented in a performance of exceptional refinement and virtuosity. Though he has accomplished numerous fine things in his periodic appearances with baton, Mr. Burgin surely reached a new peak in this long and most exacting score.

The Bruckner Fifth, perhaps even more than its symphonic fellows by the eccentric Austrian, has been the victim of sometimes heated controversy between partisans of the original version and the revised edition by Franz Schalk. Perhaps, one day, a profound scholar will be able to assay the differences and at least write a reasoned and informative conclusion as to the relative values of Bruckner's first notation and the emendations of others.

Mr. Burgin, as dedicated, honest and perceptive musician as you will find anywhere, used this week the Franz Schalk edition, which excises 130-odd measures of the finale, and adds for the final peroration three trumpets, three trombones and contra-bass tuba.

Cutting 130-odd measures of recapitulation may have been questionable. The extra brass surely is not, for it adds a weight and power to emphasize the grandeur of the chorale-like passage which it reinforces. But the Symphony is very long, and consequently demands extended concentration that ultimately becomes fatiguing. The practicality of revision, per se, is not necessarily reprehensible. It is largely a matter of taste and preference. One must also remember that for all his talent, the solitary and naive Bruckner was not infallible in his technic.

All the symphonies of Bruckner, nonetheless, must be taken upon their own terms. His visions were of an extraordinary grandeur, sometimes of true exaltation. The stop-and-go nature of the first movement of the Fifth, its frequent pauses and abrupt changes of material and mood may at first be puzzling. Heard with sufficient frequency, I suspect they will assume their own logic and sequence of pattern.

The important aspect of this work is its heroic, monumental character, and second only is its web of masterful counterpoint. The proclamative brass, the alternations of lyrical song, the rippling rhythms with their intimation of folkmusic, the adagios of second and fourth movements which in emotional quality take flight and soar, all these are familiar and treasurable aspects of a composer peculiarly great. There is not a measure common or indifferent, and not a measure without beauty.

There was not a measure without beauty, either, as a matter of performance. For the time, the Boston Symphony was a different orchestra, strong but silken in tonal quality, the brass playing miraculously soft when required, everything "singing" for the course of an hour.

Moussorgsky's "Pictures," in the instrumental wizardry of Maurice Ravel, could not follow Bruckner without losing something of their admirable but very theatrical effect. That Mr. Burgin conducted this work with as much polish or subtlety could not be claimed, but he did set forth the pictures with high intensity. For this occasion, that did the trick.

The afternoon concert this week was advanced to Thursday, since today is Christmas. This week marks the beginning of music director Charles Munch's Winter vacation, during which two other conductors, in addition to Mr. Burgin will direct. Next week Aaron Copland will present Purcell's Fantasias for Strings; the C minor Symphony, No. 95, by Haydn; William Schuman's "New England Triptych" Rounds for String Orchestra by Diamond, and Copland's own First Symphony.

Conducts Bruckner's Fifth And Moussorgsky 'Pictures'

By Harold Rogers

When Herbert von Karajan conducted Bruckner's Eighth Symphony here in November, his listeners sat in a kind of fascinated reverence for an hour and 25 minutes. Three years earlier the same thing happened when Carl Schuricht conducted the Bruckner Seventh, which only lasted an hour. Both men, it will be recalled, stood before the Vienna Philharmonic when the noted orchestra came through on tour.

♪ ♪ ♪

These successes may have encouraged Richard Burgin, associate conductor of the Boston Symphony to revive the Bruckner Fifth. It indeed needed reviving, having been heard last by the Boston Symphony in 1901. But one wonders if Mr. Burgin were well advised to program the Fifth on the day before Christmas— a day when, for reasons of last-minute Christmas shopping, the patience of many listeners is anything but completely settled. A good many of them evidently knew at the outset what their problems would be, and didn't come at all. Some of those who did come found the 55 minutes of the Fifth somewhat soporific, if not a downright nuisance.

♪ ♪ ♪

Why the failure of the Fifth, in view of the major Boston successes of the Seventh and Eighth? Timing, perhaps, as already pointed out. It may be, too, that von Karajan and Schuricht have a more intimate knowledge of Bruckner's style and meaning.

But the main flaw, it would seem, is the Fifth itself. It is not one of Bruckner's best. It is verbose, long-winded, and overdeveloped.

It was with great relief therefore that we came to Mr. Burgin's post-intermission piece—Moussorgsky's "Pictures at an Exhibition" in Ravel's brilliant arrangement. It was deeply satisfying to stroll through these musical galleries once again and to respond to the marvelous grotesqueries of each episode.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 26,702

DEC 31 19..

MUSIC IN REVIEW

By GERALD A. BERLIN

BURGIN CONDUCTS BRUCKNER FIFTH

Last week-end Richard Burgin conducted the symphony, and his program consisted of Bruckner's Symphony No. 5 in B-flat major and the Ravel arrangement of Moussorgsky's "Pictures at an Exhibition".

Mr. Burgin was a nine-year-old violin prodigy in Warsaw when Bruckner's Fifth Symphony received its only other performance by the Boston Symphony Orchestra. It is doubtful if during the intervening fifty-eight years more than a handful of listeners in the Hall or at their radios had heard this mature work of the great Austrian symphonist, and so its revival ipso facto becomes a matter of some significance.

That is, of some significance to that decided minority of American listeners who, like this one, finds in the simple directness, the epic plane, the majestic climaxes, the lucidity of exposition, and the abundance of melodic inspiration of Anton Bruckner's symphonies one of the noblest restatements of the later romantic tradition. That, consonant with contemporary American musical taste of far too long duration, it meant something quite the reverse to vast portions of the subscribers was manifest from the multitude of empty seats in Symphony Hall on Thursday afternoon. It is hard to believe that prepossession with holiday chores alone could have wrought such a fearful toll among an audience normally almost fierce in its loyalty.

As Bruckner's symphonies go this one, or at least the edition Mr. Burgin employed, is relatively compact. Its fifty-two minutes seemed even shorter, due, I think, to the compressed and effective quality of the Scherzo, and to the fluency with which all the main subjects culminate in the stretto in the Finale. Indeed, both the Scherzo and Finale are as fine as anything of their kind in the Bruckner literature. What the Fifth Symphony lacks is what is so abundant in the Seventh, Eight and Ninth Symphonies, namely, any number of sustained reaches of loftiness — this is probably accountable largely to the fact that the Adagio movement is in reality an Allegretto — and those whole clusters of exquisite and winsome landlers, which establish Bruckner as a direct heir in the great Schubert line.

Mr. Burgin's reading was very four-square throughout, with astonishingly little attention to variances in tempi and dynamics. This militated toward a tautness bordering on the brisk, and it surely must have robbed the work of a great deal of its poignancy and exaltation. I literally experienced considerable difficulty, for instance, in determining where the Adagio left off and the Scherzo, which followed without interruption and which dealt with the same subjects, began. This kind of thing undoubtedly raised the hackles of the Viennese listeners. Still, on balance, if the Fifth, considered either on its own merits or in the light of this reading, was not quite the stuff to send a Brucknerite off into a state of ecstasy, there was on the occasion of its performance abundant cause for satisfaction. To me it was one of the high points of the season.

As for the Ravel transcription of the Moussorgsky tone poem, it is concededly one of the great musical depictions of the literature, but it has long since been done well nigh to death and could use a decade's sabbatical from the symphony programs. It is of course, understandable why Mr. Burgin chose to play it: the orchestra had been away on tour the preceding week; the Christmas holiday this year came on a Friday, limiting rehearsal period to three days; the Bruckner was an unfamiliar work which would use up all the practice time; and the "Pictures at an Exhibition" is something that any player in the orchestra could do to a turn in his sleep (and in fact did in this performance). But a whole program of such orchestral effulgence gets to be like a dinner consisting wholly of plum pudding and as such a little rich for the blood. A first half consisting, say, of a Bach suite and a Mozart symphony would both have surmounted the production difficulties and have placed the Bruckner work in the setting which it deserves.

This week's guest conductor is Aaron Copland, who will conduct the first performance of Purcell's Fantasia for Strings, Haydn's Symphony No. 95, William Schuman's, "New England Triptych: Three Pieces for Orchestra after William Billings," David Diamond's Rounds for String Orchestra and his own First Symphony.

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY
JAN 15 1960

Holiday Music

Burgin, Munch Lead Novelties

Boston.—Richard Burgin, making his first appearance of the season on the conductor's stand at Symphony Hall, Dec. 24 and 26, gave the town a fine Christmas gift. This was the first Boston Symphony performances since 1901 of the Bruckner Fifth Symphony, in the edition of Franz Schalk.

This nearly hour-long work may not equal in strength the better-known Fourth, Seventh, Eighth and Ninth Symphonies of Bruckner, but it is a score of much beauty, all the same. Mr. Burgin accomplished a reading of real tonal splendor and refinement, also of power. The one other work on the program was the Ravel orchestration of "Pictures at an Exhibition", by Mussorgsky, which went with intensity but not much polish or subtlety.

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The Dutilleux Symphony, which was more warmly received in Boston than later in New York, had its first performances anywhere under the baton of Mr. Munch at the concerts of Dec. 11 and 12. It shared the program with the Fauré Overture, the Ravel Suite and Mozart's "Jeunehomme" Piano Concerto (in E flat, K. 271), in which the soloist was the admirable Ania Dorfmann. She played it most beautifully, with a clear, even articulation, impeccable style and polish.

430

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
DEC 26 1959
ONITOR, BOSTON,

-Burgin on the Boston Symphony Podium

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
DEC 25 1959

Richard Burgin Conducts Bruckner Fifth Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tomorrow night at 8:30, the 10th program of the "regular" series. Richard Burgin, concertmaster and associate conductor, presented the Symphony in B-flat, No. 5, by Anton Bruckner, and Moussorgsky's "Pictures at an Exhibition" in the orchestration by Ravel.

By CYRUS DURGIN

Richard Burgin makes a handsome Christmas gift to musical Boston, in the form of the first Boston Symphony performances since 1901 of the Fifth Symphony of Anton Bruckner. Furthermore, yesterday afternoon, it was presented in a performance of exceptional refinement and virtuosity. Though he has accomplished numerous fine things in his periodic appearances with baton, Mr. Burgin surely reached a new peak in this long and most exacting score.

The Bruckner Fifth, perhaps even more than its symphonic fellows by the eccentric Austrian, has been the victim of sometimes heated controversy between partisans of the original version and the revised edition by Franz Schalk. Perhaps, one day, a profound scholar will be able to assay the differences and at least write a reasoned and informative conclusion as to the relative values of Bruckner's first notation and the emendations of others.

Mr. Burgin, as dedicated, honest and perceptive musician as you will find anywhere, used this week the Franz Schalk edition, which excises 130-odd measures of the finale, and adds for the final peroration three trumpets, three trombones and contra-bass tuba.

Cutting 130-odd measures of recapitulation may have been questionable. The extra brass surely is not, for it adds a weight and power to emphasize the grandeur of the chorale-like passage which it reinforces. But the Symphony is very long, and consequently demands extended concentration that ultimately becomes fatiguing. The practicality of [illegible] necessary approximate. It is largely a matter of taste and preference. One must also remember that for all his talent the solitary and naive Bruckner was not infallible in his technic.

All the symphonies of Bruckner, nonetheless, must be taken upon their own terms. His visions were of an extraordinary grandeur, sometimes of true exaltation. The stop-and-go nature of the first movement of the Fifth, its frequent pauses and abrupt changes of material and mood may at first be puzzling. Heard with sufficient frequency, I suspect they will assume their own logic and sequence of pattern.

The important aspect of this work is its heroic, monumental character, and second only is its web of masterful counterpoint. The proclamative brass, the alternations of lyrical song, the rippling rhythms with their intimation of folkmusic, the adagios of second and fourth movements which in emotional quality take flight and soar, all these are familiar and treasurable aspects of a composer peculiarly great. There is not a measure common or indifferent, and not a measure without beauty.

There was not a measure without beauty, either, as a matter of performance. For the time, the Boston Symphony was a different orchestra, strong but silken in tonal quality, the brass playing miraculously soft, when required, everything "singing" for the course of an hour.

Moussorgsky's "Pictures," in the instrumental wizardry of Maurice Ravel, could not follow Bruckner without losing something of their admirable but very theatrical effect. That Mr. Burgin conducted this work with as much polish or subtlety could not be claimed, but he did set forth the pictures with high intensity. For this occasion, that did the trick.

The afternoon concert this week was advanced to Thursday, since today is Christmas. This week marks the beginning of music director Charles Munch's Winter vacation, during which two other conductors, in addition to Mr. Burgin, will direct. Next week Aaron Copland will present Purcell's Fantasias for Strings; the C minor Symphony, No. 95, by Haydn; William Schuman's "New England Triptych" Rounds for String Orchestra by Diamond, and Copland's own First Symphony.

Conducts Bruckner's Fifth And Moussorgsky 'Pictures'

By Harold Rogers

When Herbert von Karajan conducted Bruckner's Eighth Symphony here in November, his listeners sat in a kind of fascinated reverence for an hour and 25 minutes. Three years earlier the same thing happened when Carl Schuricht conducted the Bruckner Seventh, which only lasted an hour. Both men, it will be recalled, stood before the Vienna Philharmonic when the noted orchestra came through on tour.

These successes may have encouraged Richard Burgin, associate conductor of the Boston Symphony to revive the Bruckner Fifth. It indeed needed reviving, having been heard last by the Boston Symphony in 1901. But one wonders if Mr. Burgin were well advised to program the Fifth on the day before Christmas—a day when, for reasons of last-minute Christmas shopping, the patience of many listeners is anything but completely settled. A good many of them evidently knew at the outset what their problems would be, and didn't come at all. Some of those who did come found the 55 minutes of the Fifth somewhat soporific, if not a downright nuisance.

Why the failure of the Fifth, in view of the major Boston successes of the Seventh and Eighth? Timing, perhaps, as already pointed out. It may be, too, that von Karajan and Schuricht have a more intimate knowledge of Bruckner's style and meaning.

But the main flaw, it would seem, is the Fifth itself. It is not one of Bruckner's best. It is verbose, long-winded, and overdeveloped.

It was with great relief therefore that we came to Mr. Burgin's post-intermission piece—Moussorgsky's "Pictures at an Exhibition" in Ravel's brilliant arrangement. It was deeply satisfying to stroll through these musical galleries once again and to respond to the marvelous grotesqueries of each episode.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 26,702
DEC 31 [illegible]

MUSIC IN REVIEW

By GERALD A. BERLIN

BURGIN CONDUCTS BRUCKNER FIFTH

Last week Richard Burgin conducted the symphony, and his program consisted of Bruckner's Symphony No. 5 in B-flat major and the Ravel arrangement of Moussorgsky's "Pictures at an Exhibition".

Mr. Burgin was a nine-year-old violin prodigy in Warsaw when Bruckner's Fifth Symphony received its only other performance by the Boston Symphony Orchestra. It is doubtful if during the intervening fifty-eight years more than a handful of listeners in the Hall or at their radios had heard this mature work of the great Austrian symphonist, and so its revival ipso facto becomes a matter of some significance.

That is, of some significance to that decided minority of American listeners who, like this one, finds in the simple directness, the epic plane, the majestic climaxes, the lucidity of exposition, and the abundance of melodic inspiration of Anton Bruckner's symphonies one of the noblest restatements of the later romantic tradition. That, consonant with contemporary American musical taste of far too long duration, it meant something quite the reverse to vast portions of the subscribers was manifest from the multitude of empty seats in Symphony Hall on Thursday afternoon. It is hard to believe that prepossession with holiday chores alone could have wrought such a fearful toll among an audience normally almost fierce in its loyalty.

As Bruckner's symphonies go this one, or at least the edition Mr. Burgin employed, is relatively compact. Its fifty-two minutes seemed even shorter, due, I think, to the compressed and effective quality of the Scherzo, and to the fluency with which all the main subjects culminate in the stretto in the Finale. Indeed, both the Scherzo and Finale are as fine as anything of their kind in the Bruckner literature. What the Fifth Symphony lacks is what is so abundant in the Seventh, Eight and Ninth Symphonies, namely, any number of sustained reaches of loftiness — this is probably accountable largely to the fact that the Adagio movement is in reality an Allegretto — and those whole clusters of exquisite and winsome landlers, which establish Bruckner as a direct heir in the great Schubert line.

Mr. Burgin's reading was very four-square throughout, with astonishingly little attention to variances in tempi and dynamics. This militated toward a tautness bordering on the brisk, and it surely must have robbed the work of a great deal of its poignancy and exaltation. I literally experienced considerable difficulty, for instance, in determining where the Adagio left off and the Scherzo, which followed without interruption and which dealt with the same subjects, began. This kind of thing undoubtedly raised the hackles of the Viennese listeners. Still, on balance, if the Fifth, considered either on its own merits or in the light of this reading, was not quite the stuff to send a Brucknerite off into a state of ecstasy, there was on the occasion of its performance abundant cause for satisfaction. To me it was one of the high points of the season.

As for the Ravel transcription of the Moussorgsky tone poem, it is concededly one of the great musical depictions of the literature, but it has long since been done well nigh to death and could use a decade's sabbatical from the symphony programs. It is of course, understandable why Mr. Burgin chose to play it: the orchestra had been away on tour the preceding week; the Christmas holiday this year came on a Friday, limiting rehearsal period to three days; the Bruckner was an unfamiliar work which would use up all the practice time; and the "Pictures at an Exhibition" is something that any player in the orchestra could do to a turn in his sleep (and in fact did in this performance). But a whole program of such orchestral effulgence gets to be like a dinner consisting wholly of plum pudding and as such a little rich for the blood. A first half consisting, say, of a Bach suite and a Mozart symphony would both have surmounted the production difficulties and have placed the Bruckner work in the setting which it deserves.

This week's guest conductor is Aaron Copland, who will conduct the first performance of Purcell's Fantasia for Strings, Haydn's Symphony No. 95, William Schuman's, "New England Triptych: Three Pieces for Orchestra after William Billings," David Diamond's Rounds for String Orchestra and his own First Symphony.

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY
JAN 15 1960

Holiday Music

Burgin, Munch Lead Novelties

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INCORRECT PAGINATION

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,699

DEC 27 1959

Hub Orchestra Plays Tuesday

RICHARD BURGIN will conduct the Boston Symphony Orchestra, Tuesday at 8:15 p.m., at the Veterans Memorial Auditorium. Mr. Burgin is associate conductor of the orchestra.

For its third performance here this season, the orchestra will perform Ravel's orchestration of Moussorgsky's Pictures at an Exhibition and Bruckner's Fifth Symphony.

The program:

Symphony No. 5, in B-flat major .... Bruckner
1. Adagio; Allegro
2. Adagio
3. Scherzo; Molto vivace; Trio: Allegretto
4. Finale: Adagio; Allegro

"Pictures at an Exhibition" Piano Pieces ..... Moussorgsky (Arranged for Orchestra by Maurice Ravel)
Promenade, Gnomus, Promenade, Il vecchio castello, Tuileries, Bydlo, Promenade, Ballet of Chicks in their Shells, Samuel Goldenburg and Schmyle, Limoges: The Marketplace, Catacombs (Con mortuis in lingua mortua). The Hut on Fowl's Legs, The Great Gate of Kiev.

The orchestra will play here again on Tuesday, Feb. 23.

Bulletin (e)
PROVIDENCE, R. I.
Circ. 141,391

DEC 30 1959

Backstage With the Symphony

'More Energy Than Basketball'

By JOHN W. RIPPEY

A broad-shouldered man standing in front of a big case for a double bass violin stripped off a red check shirt and reached for his white tie and tails.

Another, already dressed in tails, kicked off a pair of rubbers backstage at Veterans Memorial Auditorium.

"I'm glad they don't have any snow down in this here neck of the woods," he said.

It was 7:30 last night and the members of the Boston Symphony Orchestra — beating the snow here from Boston—had begun to arrive for their third local concert of the season.

The warm notes of bassoons and French horns, and the rapid chirping of a clarinet came out of the open doors from a row of dressing rooms.

Three cellists sitting on packing cases tuned their instruments and a violinist strolled alone behind the wood and canvas backdrop, his ear tuned to the sounds of his violin.

A bored-looking young man in tails stood at the door of the first dressing room as another young man, his overcoat flung open, hurried up the stairs.

"Have you got the cards?" the man in the overcoat said.

"Yes—I've been waiting," the other man said.

"Well then, deal."

They joined several other musicians in the dressing room and started the game on a dressing table in front of a big mirror. Upstairs in another dressing room, earlier arrivals were already relaxing at another card game.

Another bus load of musicians trooped up the stairs and shortly a few of them began to take their orchestra seats on stage to tune up.

"What is the time now?" asked Richard Burgin, the associate conductor who would lead the orchestra. It was 7:58. He ducked into a dressing room and closed the door. On the door was a little red and yellow star.

Cutting through the chaos of sounds, an anxious voice repeated: "On stage, boys. On stage, boys."

It was Harvey Genereux, the orchestra's stage manager, who sees to the packing of equipment, arranges the stage and watches the clock.

Mr. Burgin, now out of his dressing room, stamped out a last cigarette.

"Boys, make room so Richard can get in," Mr. Genereux said to the men in the violin section.

They wedged their chairs aside and Mr. Burgin, amid applause, walked carefully to the podium.

The auditorium was silent. Mr. Burgin raised his arms, and the orchestra began Bruckner's Symphony No. 5 in B-flat major.

Backstage, Mr. Genereux sat down on a trunk.

"You have to keep pushing," he said.

The concert was supposed to start about 8:20, so Mr. Genereux had kept an eye on the audience to be sure that the house was just about filled up. Then, through an intercom system, he had ordered Joe Prew, the auditorium electrician, to turn down the lights.

"After the first movement," he said, "I'll tell the electrician to put the lights up, to let the latecomers in."

As the movement ended, he went to the intercom just offstage.

The lights went up for a few moments and Mr. Burgin, still on the podium, laughed with the first cellist, Samuel Mayes, who was kidding the conductor about popping a button from his white shirt.

"Okay, Joe, lights down," Mr. Genereux said over the intercom.

"You can't imagine the tension in that orchestra now," he said. "There is more energy than goes into a basketball fame, more finesse, more concentration."

During intermission, he said, the musicians not needed for the rest of the concert would not wait around to listen. They love the work, he said, but after hearing it all week, the music becomes repetitious.

"Some of those guys will probably go home and put on a few jazz records," he added, "to relax their nerves."

During intermission the musicians lined up at a water fountain and lighted cigarettes, discussing the performance with each other and with Mr. Burgin.

A few of the musicians tuned up for the second half of the program, Moussorgsky's "Pictures at an Exhibition."

Two of them gossiped about a sick friend with a slipped disc.

Later during the Moussorgsky, Leonard Burkat, the orchestra's music administrator, and Victor Alpert, the music librarian, passed the time in a dressing room.

Mr. Burkat keeps 10 years of Providence concert programs in a looseleaf notebook and assists Charles Munch, the regular conductor now on vacation, and the guest conductors, in selecting the programs.

He said he could not think of a better job. He got into the work "because I wanted to be a musician—this is as near as I can come to being one."

Toward the rousing climax of the Moussorgsky, both men went out to the wings, nodding their heads to the rythmic thunder of the drums.

"This is the part where one of the radio stations blew a fuse last week," Mr. Alpert said. "They had their level too high."

The final section, depicting the Great Gate of Kiev, came to a loud climax and Mr. Burgin walked off the stage smiling, the audience shouting and clapping approval behind him.

Mr. Burkat smiled at him. "The world's biggest ending," he said.

Mr. Burgin laughed. He spread his arms wide.

"But the gates," he said, "are so big."

The conductor walked to the podium and took another bow.

For this game they wear white ties and tails— Boston Symphony Orchestra members relax with card before last night's concert in Veterans Memorial Auditorium.
—Journal-Bulletin Photo

Time (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 38,041
DEC 30 1959

Music In Review

Symphony Earns Applause With Bruckner Performance

Richard Burgin conducted the Boston Symphony Orchestra in a splendid performance of Bruckner's glorious, but seemingly interminable, Symphony No. 5 in B-Flat Major last night in the Veterans Memorial Auditorium, Providence. A near-capacity audience applauded the musicians and leader at great length after the Bruckner, that took up the entire first half of the program. The after-intermission work, Ravel's orchestrations of Moussorgsky's "Pictures At An Exhibition," brought the same tribute.

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THE BRUCKNER IS SO FULL of grand music, enhanced with so much discreet ornamentation, that one half of the symphony would satisfy most music lovers. But because of so much glory, repeated and extended through every movement until the final magnificent closing movement, it made you feel that you had over-indulged. It was tedious from an over-abundance of beauty. I suspect that some of the applause was an expression of relief as well as admiration.

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MR. BURGIN CONDUCTED eloquently throughout the program, and the Moussorgsky, with it many-hued images, was exciting and exhilirating. From the sunny, airy "Promenade" through the grotesque "Gnomus," the impressionistic "Ballet of Chicks in their Shells," the dazzling "Tuileries," the chattering "Market Place," the macabre "Catacombs" and the other musically conjured images, the spirits soared with the exhilaration of magic music deftly played. The salvos of applause after the heroic and sublime finale, "The Great Gates of Kiev," were bombastic evidence of Mr. Burgin's sensitive interpretation and the artistry of this grand orchestra.

C. H. L.

Bulletin (e)
PROVIDENCE, R. I.
Circ. 141,391

DEC 29 1959

What's Going On

Tonight

8 p.m.—Meeting, R.I. State Dental Society, Sheraton-Biltmore Hotel.

MUSIC

8:15 p.m.—Concert, Boston Symphony Orchestra, Dr. Charles Munch, music director, Richard Burgin, conductor, Veterans Memorial Auditorium.

Times (e)
HARTFORD, Conn.
Circ. 120,161

DEC 29 1959

There's lots of music throughout the state with the Boston Symphony Orchestra and the Rhode Island Philharmonic Orchestra giving three concerts each during the season at the Veterans Auditorium, Providence.

Journal (m)
PROVIDENCE, R. I.
Circ. 57,908
DEC 30 1959

Music Last Night

Richard Burgin Conducts Boston Symphony Concert

By RUTH TRIPP

Richard Burgin conducted the third concert of the Boston Symphony series last evening at Veterans Memorial Auditorium. The program provided a wealth of tonal color and a display of sheer musicianship which could scarcely be surpassed. Bruckner's "Symphony No. 5 in B Flat" and Moussorgsky's "Pictures at an Exhibition," as Ravel enlarged them for orchestra, were the works played.

Bruckner's music is seldom heard here and this fifth symphony according to the program notes, has not been played by the Boston Symphony since 1901. Mr. Burgin understood it thoroughly and his delineation of the thematic material made it a wonderful revelation of the skill of Bruckner's writing. For me, the first movement was the most thrilling. The majesty of its structure, with the contrasts of light and shade in the building of its material, made an impressive whole. The beauty of the themes of the slow movement was of the sort which may have caused some of his contemporary critics to fasten the label of "naive piety" to his music. This claim would depend on the listener's capacity to absorb this manner of deeply moving expression but by the hushed silence of the audience it would seem that the musicians last evening had spoken convincingly to many there.

The Scherzo was in a light mood and here the rhythmic content was absorbing. It was in the finale however that the complexity of the writing was most apparent. The addition of a brass group of seven players added to the grand effect.

A Providence musician, Dante Di Nunzio played tuba in this auxiliary group. He has often played as an "extra" with this orchestra both in Boston and in Tanglewood but this was the first occasion in Providence when the score required his presence as a member of the supplementary group.

The colorful, descriptive "Pictures at an Exhibition" were gay and familiar music. Mr. Burgin wasted no time in showing us all of the bright panorama. There were many delightful sections and all leading up to the tremendous climax of the "Great Gate at Kiev". I missed the resonance of the tall tubular chimes which usually adds greatly to the mass of tone at the finale. The small type of chimes played was perhaps easier to transport. But part of the fun of hearing this work is to watch the mallet hit the right chimes at the right moment. A small matter, perhaps, but for the young listener who may have expected this bit of excitement, it would have been a disappointment not to see this. Needless to say the orchestra seemed to enjoy working with Mr. Burgin as they usually do. He was recalled several times after each number and the mid-winter concert was a definite success.

Dante DiNunzio, playing the tuba with the Boston Symphony Orchestra last night.
—Journal-Bulletin Photo

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

JAN 2 - 1960

Copland Symphony Guest, Introduces Schuman Work

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, yesterday afternoon, and will repeat tonight at 8:30, the 11th program of the Friday—Saturday series. Aaron Copland as guest conductor presented the following program: Purcell: Three Fantasias for Strings (first time at these concerts); Haydn: Symphony in C minor, No. 95; William Schuman: New England Tryptych: Three Pieces for Orchestra After William Billings (first time at these concerts); David Diamond: Rounds for String Orchestra; Copland: First Symphony.

By CYRUS DURGIN

Aaron Copland is guest conductor this week of the Boston Symphony Orchestra, presenting a program two-fifths of 18th Century music, and three-fifths from the 20th. Since Mr. Copland will share conducting responsibilities with Charles Munch and Richard Burgin on the Orchestra's Far East tour, next Spring, it was most interesting to hear him in a variety of scores for in his previous appearances here he has been mostly the interpreter of his own music.

Both the nature of the program and the way he presented it indicated plainly enough, I think, Mr. Copland's own taste in music and performance. That is to say, he is strictly a modern, who likes things to go "straight," simply, accurately and thereby make their own effect. To romanticize or poetize appears alien to his temperament.

In consequence, yesterday was an afternoon of crisp music-making, and a little dry. Things went well, on the whole, despite a near-disaster in the beginning of the trio in Haydn's menuet. Not unnaturally, the three modern scores seemed most to arouse his powers, and there was no lack of rhythmic drive or of forceful accents.

His baton technic is his own, somewhat angular, often in a bit of a hurry, especially when the meter or the tempo changes, a little too spare, for my taste (and the good of the music, I think), in the application of those illustrative signals which can govern richness and clarity of details. But the how of a conductor's working is something between him and his players, and whatever works is practical and, for the situation, desirable.

The high point was first Boston Symphony performance of William Schuman's New England Tryptych, generated by three tunes of William Billings, concluding with a superb construction on the hymn and marching tune, "Chester." This is very fine music, the three movements clearly differentiated, having that vitality and "inevitable" quality of first rate creation, and all superlatively orchestrated. Here is a work we ought to welcome as a repertory piece.

The program was too long, but which one piece might have been omitted is hard to say. Purcell's delectable Fantasias and the wonderfully elegant and organic Haydn Symphony were fine contrast to modernity. Diamond's Rounds, pleasantly remembered from the lengthening past, deserved a hearing.

As for Copland's own First Symphony, in its revised version, it, too, was more than a little interesting, though the composer has written much better music in later years. This work is too long, and it is derivative, even borrowing some trifles from the Debussy-Ravel-Faure clan for its meandering prelude.

The scherzo, of the three movements, is most compact, best expressed. With the grinding dissonances (those now peculiarly old-fashioned souvenirs from the Terrible Twenties) and the iterated, hard-slugging chords of the finale, we are faced with mannerisms of an earlier time, mannerisms with more shock value than logic of compositional procedure or substance of viable musical ideas. Now that we have heard it again, requiescat in pace.

Next week William Steinberg, music director of the Pittsburgh Symphony, will be guest conductor here for the first time. He will present Haydn's E-flat Symphony, No. 99; Richard Strauss' "Death and Transfiguration," and Mahler's First Symphony.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

DEC 31 1959

At Symphony

Aaron Copland will conduct the Boston Symphony Orchestra at the Symphony Hall concerts tomorrow afternoon and Saturday night and Tuesday night in Cambridge.

He will conduct the first performance at these concerts of "New England Triptych" by William Schuman and Purcell's "Fantasias for Strings."

He also has scheduled the Symphony in C minor, No. 95, by Haydn and David Diamond's "Rounds for String Orchestra." The program will conclude with his own Symphony No. 1.

American (e)
BOSTON, Mass.
Independent
Circ. 179,169

DEC 28 1959

Hub Podium For Copland

Aaron Copland, eminent American composer and chairman of the faculty at the Berkshire Music Center at Tanglewood, Lenox, has been invited by Charles Munch to conduct the Boston Symphony Orchestra in its concerts of Friday and Saturday at 2:15 and 8:30 p. m. in Symphony Hall and Tuesday at 8:30 p. m. in Cambridge at Sanders Theater.

Mr. Copland will conduct the first performance at these concerts of 'New England Triptych' by William Schuman and Purcell's "Fantasias for Strings." He also has scheduled the Symphony in C minor, No. 95, by Haydn and David Diamond's "Rounds for String Orchestra." The programs will conclude with his own Symphony No. 1.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

JAN 2 - 1960

MUSIC

Symphony Concert

The Boston Symph[illegible]estra, Aaron Copland conducti[illegible]d the 11th program of the 79[illegible]esterday afternoon in Symp[illegible]ll. The program will be repea[illegible]ight at 8:30.

Fantasias for Strings.....Purcell
Symphony in C Minor, No. 95..Haydn
New England Triptych: Three Pieces for Orchestra after William Billings.....Schuman
Rounds for String Orchestra..Diamond
First Symphony.....Copland

By ROBERT TAYLOR

In the absence of Charles Munch, who is taking a winter vacation, Aaron Copland conducted the New Year concert of the Boston Symphony Orchestra yesterday. He gave us music that was old yet unfamiliar; American music; valid experiments; and a rousing early work of his own. The afternoon was a brilliant illustration of the art of making a program.

Not the least of its delights was the conducting of Mr. Copland himself, scrupulous, firm in outline and touched by warmth and expressivity. Tempi throughout seemed to me judicious, the point of view imaginative. Wiry and lean as an exclamation point, Mr. Copland was the visible embodiment of the whiplash, linear modern works on the program; but his phrasing of Purcell and Haydn was equally persuasive and stylistically exact.

Neglected Works

Purcell's three fantasias have never been done at these concerts before, a situation bespeaking the incredible neglect which, for some reason, surrounds the composer. They are masterly. Aside from novelty, their harmonic procedure is so original that they bring us plumb into the 20th century.

The fantasias provided a perfect frame for the program, linking the scores at the close with the methods of a 17th century English genius. Rich in texture and melodic decor too, these brief pieces display the exquisite rococo delicacy of a Vermeer interior.

They sum up the workmanship of an era, but the lucid highlights and brocaded surfaces are crowded with bold details unobtrusively reflecting into our own time. The transposition for modern strings by Andre Mangeot is very good, indeed.

It was also pleasurable to hear the C minor symphony of Haydn, from the Salomon set. Mr. Copland's approach avoided overstatement in this rarely-done score and the cantabile playing of Samuel Mayes during the Minuetto was soaring and lyrical. There was a sprightly, natural coherence to the treatment in which Haydn's spacious spirit attained a winning resilience.

The New England Triptych is, I think, one of William Schuman's most fully-realized works, though I remained of two minds about it. The music (another first performance) is an homage to William Billings, the colonial hymn-writer and patriot; and it is beguiling to encounter a contemporary composer so inspired by the American heritage. Schuman has been most successful in capturing the rugged, fervent idealism of Revolutionary days, the mood of an ancestral portrait retained in modern hues.

Gaudy Brass

But at the same time the work, with its evocative timpany and gaudy brass, is a trifle overblown in its themes. One is reminded of an epic Cinemascope production of the Revolutionary War. Sheer size dwarfs meticulous attention to historic truth, and overstatement mars emotional meaning. Nontheless much of the atmosphere comes through, in the rattling drums and grass roots religious tunes, and the Triptych has real indigenous power as well as being over-elaborate.

David Diamond's Rounds for String Orchestra struck me as being the single dud on the program, using the technically simple device of the round ("Three Blind Mice," for instance) to produce music of exceptional aridity. The flabby, contrived exercise seemed to me to have all the artistic impulse of an academic discourse on the sandlea; but it did underscore the excessively cerebral element in modern American music.

As if in compensation, Mr. Copeland then gave us his own First Symphony, a work so robust, ingenious and refreshing that faith was restored. onducted with marvelous vigor, the Symphony's thrusting rhythms, declamatory excitement, flashing color and tart polyphony emerged with striding force. The energy and drive of the piece is undeniable; it is the sound of a new voice glorying in its skill, its authority, the resonant voice of youth. It still stirs one, and the First Symphony is still first-rate.

Next week William Steinberg will be guest conductor. He has scheduled Haydn's Symphony No. 99, in E flat Strauss's "Tod und Verklarung," Op .24 and Mahler's Symphony No. 1, in D major.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

DEC 30 1959

Aaron Copland Guest Conductor With Symphony

Aaron Copland, eminent American composer and Chairman of the Faculty at the Berkshire Music Center at Tanglewood, has been invited by Charles Munch to conduct the Boston Symphony Orchestra in its concerts of January 1 and January 2 in Symphony Hall and January 5 in Cambridge at Sanders Theatre.

Mr. Copland will conduct the first performance at these concerts of "New England Triptych" by William Schuman and Purcell's "Fantasias for Strings." He also has scheduled the Symphony in C minor, No. 95, by Haydn and David Diamond's "Rounds for String Orchestra." The programs will conclude with his own Symphony No. 1.

Doctor Munch has invited William Steinberg, Music Director of the Pittsburgh Symphony Orchestra, to be guest conductor for the two weeks which begin with the concerts of January 8-9. For his first program, Mr. Steinberg has chosen Haydn's Symphony in E-flat, No. 99, the Richard Strauss Tone Poem "Tod und Verklarung" and Symphony in D minor, No. 1, by Mahler.

Sunday Globe
BOSTON, Mass.
Circ. 398,886

DEC 27 1959

Copland Guest Conductor Of the Boston Symphony

Aaron Copland, eminent American composer and chairman of the faculty at the Berkshire Music Center at Tanglewood, had been invited by Charles Munch to conduct the Boston Symphony Orchestra in its concerts of Jan. 1 (Friday, 2:15) and Jan. 2 (Saturday, 8:30) in Symphony Hall, and Jan. 5 (Tuesday, 8:30) in Cambridge at Sanders Theater.

Mr. Copland will conduct the first performance at these concerts of "New England Triptych" by William Schuman and Purcell's "Fantasias for Strings." He also has scheduled the Symphony in C minor, No. 95, by Haydn and David Diamond's rounds for String Orchestra. The programs will conclude with Copland's own symphony No. 1.

Doctor Munch has invited William Steinberg, Music Director of the Pittsburgh Symphony Orchestra, to be guest conductor for the two weeks which begin with the concerts of Jan. 8-9 For his first program, Mr. Steinberg has chosen Haydn's Symphony in E-flat, No. 99, the Richard Strauss Tone Poem "Tod und Verklarung" and Symphony in D minor, No. 1, by Mahler.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

DEC 26 1959

Walter Strate

Aaron Copland, American composer, has been invited to conduct the concerts by the Boston Symphony Orchestra on Friday afternoon and Saturday night, Jan. 1-2, in Symphony Hall.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

DEC 27 1959

45

BOSTON SYMPHONY THIS WEEK

Aaron Copland, eminent American composer and chairman of the faculty at the Berkshire Music Center (Tanglewood, Lenox, Mass.), has been invited by Charles Munch to conduct the Boston Symphony Orchestra in its concerts this Friday at 2:15 p.m., and Saturday evening at 8:30 in Symphony Hall and Tuesday Jan. 5, at 8:30 p.m. in Cambridge at Sanders Theatre.

Mr. Copland will conduct the first performance at these concerts of "New England Triptych" by William Schuman and Purcell's "Fantasias for Strings." He also has scheduled the Symphony in C minor, No. 95, by Haydn and David Diamond's "Rounds for String Orchestra." The programs will conclude with his own Symphony No. 1.

Doctor Munch has invited William Steinberg, music director of the Pittsburgh Symphony Orchestra, to be guest conductor for the two weeks which begin with the concerts of Jan. 8-9. For his first program, Mr. Steinberg has chosen Haydn's Symphony in E-flat, No. 99, the Richard Strauss Tone Poem "Tod und Verklarung" and Symphony in D minor, No. 1, by Mahler.

Sun (e)
LOWELL, Mass.
Circ. 41,242

JAN 9 1960

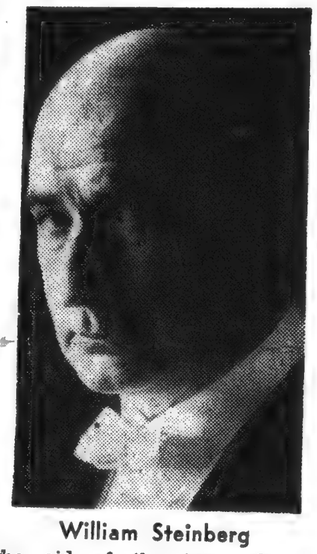
Music

Symphony Rehearsal Top Flight Affair

By Alfred Burke

LOWELL — The third open rehearsal in the current series of such events at Symphony hall, Boston, Wednesday night, produced a top-flight musical affair with guest conductor, William Steinberg of the Pittsburgh Symphony orchestra, and members of the Boston Symphony orchestra sharing starring roles in a program of high order.

Sitting in on a concert where Mr. Steinberg is director offers one the opportunity of hearing a program not only well done, but complete with traditional elegance. On this occasion, the conductor's baton had a long road of interpretative character to travel.



William Steinberg

The program offered an imposing list. Surely no exponent of the symphonic medium would consider Haydn, Strauss and Mahler a mere whim or creation in selecting a program. Each composer has written much, and in their individual way has created a style and school of music both strong in structure and quite demanding in opinion.

The conductor with the aid of the tremendous organization that faced him on stage, and we might add, provided him yeoman service throughout, opened the evening with the Haydn Symphony No. 99. To us, Haydn has never been capable of any wrong, and at this time it was only necessary to sit back and listen to the simply scored melodies, cleverly inserted changes of mood and moments that sprang to life.

Responding to the cleverly motioned beat and expressions of the conductor the orchestra made everything big in result while retaining the composition's proper place in the program.

Richard Strauss' "Tod und Verklarung" was superbly done. Although here and there the picture strayed from the desired color and effects, there was character, feeling and tremendous impact to the overall picture. The director moved his players through the quiet passages, the minutes given to reflective meditation and the finally resolved events of the occasion, with real authority.

It is interesting to watch Mr. Steinberg deliver a point or technique or even a fundamental touch to a passage of music. He apparently inspires as well as enlightens his co-artists, for during those moments he reserved for this, brought results of artistic stature.

Rounding out the evening, but far from the least, was the Mahler Symphony No. 1. Apparently the orchestra's members, and also the conductor, girded themselves for this part in the program, for the final analysis could be summed up as "Mahler at his finest, or truly an occasion."

Mr. Steinberg wended a trail of excellence throughout. His orchestra was equal to the occasion if the melodic splendor that developed at times, offset by colorful moments of sheer instrumentation, and finally reverting to the original pattern, could be accepted as a medium of authority.

No doubt, this program whose purpose was to prepare for a week-end of concerts, was in itself full-scale and done with all the artistry and taste one could credit to such a combine of musical talents.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 26,702
DEC 31 1959

GUEST CONDUCTOR

William Steinberg, Music Director of the Pittsburgh Symphony Orchestra, will conduct the Boston Symphony Orchestra for the first time at the Orchestra's concerts of Jan. 8-9. The programs announced by Mr. Steinberg include two works not previously performed by this Orchestra: Samuel Barber's "Souvenirs" and the "Pittsburgh Symphony" by Paul Hindemith.

Sunday Herald
BOSTON, Mass.
Circ. 293,904
JAN 3 - 1960

Music Events This Week

William Steinberg, Music Director of the Pittsburgh Symphony Orchestra, will conduct the Boston Symphony Orchestra for the first time at the orchestra's concerts of Friday and Saturday. Doctor Munch, who is on vacation, has invited Mr. Steinberg to conduct the orchestra in Boston at the concerts through Jan. 16 and in New York, Brooklyn, Newark and Baltimore the week of Jan. 18.

The programs announced by Mr. Steinberg include two works not previously performed by this orchestra. They are Samuel Barber's "Souvenirs" and the "Pittsburgh Symphony" by Paul Hindemith.

The Symphony Hall concerts of Friday afternoon at 2:15, Saturday evening at 8:30, and Jan. 10 (Sunday at 3:00 p.m. will open with Haydn's Symphony No. 99 and will include the Tone Poem "Tod und Verklarung" by Strauss. The programs will close with Symphony No. 1 by Mahler.

"Souvenirs" by Barber will be introduced at the fifth concert of the Tuesday Evening Series on Jan. 12. The program also will include Haydn's Symphony No. 99 and Mahler's Symphony No. 1.

The Overture to "Tannhauser" by Wagner will open the program on Jan. 15 and 16 when the "Pittsburgh Symphony" by Paul Hindemith will be heard for the first time. Symphony No. 2 by Schubert and Stravinsky's Suite from "The Firebird" also are listed for this program.

MONDAY

A Survey of American and Russian Chamber Music (in four evenings, of which this is the first), by Robert Holmes, lecturer, with James Stagliano, French horn (BSO), and Edith Stearns, piano, at the Waltham Public Library in the Sears Memorial Gallery, at 8:15 p.m. No tickets required.

TUESDAY

A concert of vocal and instrumental music by the Conservatory Club in Recital Hall (New England Conservatory) at 8:30 p.m. Works by Handel, William Grant Still, Mozart, Chopin, J.S. Bach, Debussy, Faure, Puccini. Public invited, no tickets required.

WEDNESDAY

Maureen Forrester, young Canadian contralto, is the guest artist of the Boston Morning Musicales in the Statler Hilton Ballroom at 11 a.m., with John Newmark at the piano. Songs and lieder by Dorumsgaard, Schumann, Poulenc, Beniamin Britten, Gelius Gougherty.

The "Great Music" Series in Room 12, Boston University College of Liberal Arts. Program b Dr. Karl Geiringer: "The Sons of Bach."

A recital of piano music by graduate students at the N.E. Conservatory in Jordan Hall, at 8:30 p.m. Works by Debussy, Bartok, Ravel, Mussorgsky. Public invited, no tickets required.

FRIDAY

The Boston Symphony Orchestra, Pittsburgh's William Steinberg conducting, in Symphony Hall at 2:15 p.m. (Program: see above.

Dr. Shephard Ginandes, Boston's popular singer of forksongs, in the YMCA (Huntington Avenue) at 8:15 p.m. (Folksong Society of Greater Boston). Admission by membership and at the door.

SATURDAY

Youth Concert at Symphony Hall at 11 a.m., members of the Boston Symphony Orchestra, Harry Ellis Dickson, conducting. The soloist is Armando Ghitalla, trumpet. This program for children will last one hour.

deFalla ..... Miller's Dance "(Three Cornered Hat")
Debussy ..... Prelude to "L'Apres-midi d'un Faune"
Farberman ..... Double Concerto for Single Trumpet
Enesco ..... Rumanian Rhapsody No. 1
Shostakovitch ..... Scherzo
Copland ..... "Hoe-Down," from Rodeo

Sister Rosetta Tharpe and Prof. Alex Bradford with his men of song in an Evening of Gospel Singing in Jordan Hall at 8:30 p.m. (Folklore Concert Series and the Boston Chronicle, co-sponsors). Tickets at the box office.

The Boston Symphony Orchestra, Pittsburgh's William Steinberg conducting, in Symphony Hall at 8:30 p.m. (Program: see above).

Sun (e)
LOWELL, Mass.
Circ. 41,242
JAN 2 - 1960

Music

William Steinberg, music director of the Pittsburgh Symphony orchestra, will conduct the Boston Symphony for the first time at the orchestra's concerts of Jan. 8-9. Dr. Charles Munch, who is on vacation, has invited Mr. Steinberg to conduct the orchestra in Boston at the concerts through Jan. 16 and in New York, Brooklyn, Newark and Baltimore the week of Jan. 18.

THE PROGRAMS announced by Mr. Steinberg include two works not previously performed by the group. They are Samuel Barber's "Souvenirs," and the "Pittsburgh Symphony," by Paul Hindemith.

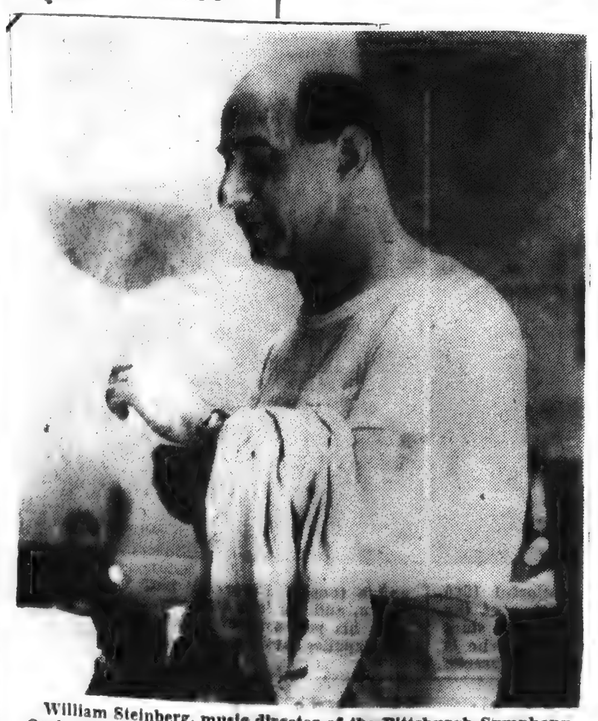
The Symphony hall concerts of Jan. 8-9-10 will open with Haydn's Symphony No. 99, and will include the Tone Poem "Tod und Verklarung," by Strauss. The programs will close with the Symphony No. 1, by Mahler.

Born in Cologne, Germany, Aug. 1, 1899, Mr. Steinberg graduated from the Cologne Conservatory and was violinist in the Cologne Municipal orchestra before his appointment as assistant to Otto Klemperer at the Cologne opera. In 1925 Mr. Steinberg moved to Prague where he was conductor and later director, of the Prague opera. He was active in the operatic and symphonic activities of Frankfurt and Berlin from 1927 until 1933.

The late Arturo Toscanini met Mr. Steinberg in Israel in 1936 where Mr. Steinberg, in conjunction with Bronislav Huberman, had founded the Israeli Philharmonic orchestra. Maestro Toscanini invited him to come to America as assistant conductor of the newly formed NBC Symphony orchestra, of which Mr. Toscanini was conductor.

Mr. Steinberg worked with the NBC Symphony orchestra until his appointment in 1945; as conductor of the Buffalo Philharmonic orchestra. He became music director of the Pittsburgh Symphony in 1952.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JAN 5 - 1960



William Steinberg, music director of the Pittsburgh Symphony Orchestra, will be guest conductor of the Boston Symphony for two weeks beginning with Symphony Hall concerts of Jan. 8-9.

American (e)
BOSTON, Mass.
Independent
Circ. 179,169
JAN 6 - 1960

Guest at Symphony

Haydn's Symphony No. 99 will open the Friday afternoon, Saturday evening and Sunday afternoon Symphony Hall concerts, with William Steinberg, music director of the Pittsburgh Symphony Orchestra, conducting.

Dr. Charles Munch, who is on vacation, has invited Mr. Steinberg to conduct the orchestra at the concerts here through Jan. 16 and in New York, Brooklyn, Newark and Baltimore the week of Jan. 18.

The programs announced by Mr. Steinberg include two works not previously performed by this orchestra. They are Samuel Barber's "Souvenirs" and the "Pittsburgh Symphony" by Paul Hindemith.

This week's Symphony Hall concerts will open with Haydn's Symphony No. 99 and will include the Tone Poem, "Tod und Verklarung," by Strauss. The programs will close with Symphony No. 1 by Mahler.

"Souvenirs" by Barber will be introduced at the fifth concert of the Tuesday Evening Series next at 8:30 p. m. Haydn's Symphony No. 99 and Mahler's Symphony No. 1 also will be heard.

The Overture to "Tannhauser" by Wagner will open the program on Friday, Jan. 15, at 2:15 p. m. and on Saturday, Jan. 16, at 8:30 p. m. when Hindemith's "Pittsburgh Symphony" will be heard for the first time. Symphony No. 2 by Schubert and Stravinsky's Suite from "The Firebird" also are listed for this program.

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070
JAN 6 - 1960

46

Conductor William Steinberg Says American Players Best

By CYRUS DURGIN

STEINBERG

"American instrumentalists are the best in the world, technically," declared William Steinberg at Symphony Hall yesterday. The music director of the Pittsburgh Symphony, who will be guest conductor of the Boston Symphony the next three weeks, had just finished his first rehearsal, and was in a glow of pleasure at the quality of the orchestra.

"This country has taken the lead in practically everything, and no less so than in music," he added. "When I first came to the United States, a little more than 20 years ago, there was still some need for American musical students to complete their education in Europe. Now it is the other way 'round. Europeans feel the need to study here.

"The only thing which European musicians have over our own is in the polish of ensemble playing. Americans are more individual as performers. Europeans are accustomed to merging their individual talent into the orchestral whole."

Didn't Want to Conduct

Steinberg knows what he is talking about, for he has had long experience on both sides of the Atlantic. Cologne-born Aug. 1, 1899, he was barely a student out of the Cologne Conservatory when his talent was observed by the great conductor, Otto Klemperer, then head of the opera of that city in the German Rhineland.

"I did not even want to be a conductor," continued Steinberg. "I was a pianist, and a pretty good one, and that was what interested me. But my mother wanted me to conduct and Klemperer urged it. So I became his assistant.

"I had the usual wide range of experience in theater conducting, and I may say it is the only way to obtain a solid foundation. Musical theater is complex and you learn many things, especially what to do and what not to do, like losing your head, when things go wrong."

Then I asked him what he considers the most important musical attribute in conducting.

Hungry Stomach

"What a question to answer upon a hungry stomach!" he groaned in mock dismay. "That would take a book. But I will say the communication of experience is the most important. Without experience and the ability to communicate it in many ways to an orchestra, you have nothing.

"An orchestra knows that, too. Even before you have made a first down beat, they can tell whether you have had experience. They seem to smell it out. Orchestral musicians are very shrewd, sensitive people in that respect."

Conductor of the Pittsburgh Symphony since 1952, Steinberg has found the public of that city voracious for music, and, for the most part, eager to hear contemporary music even of the most radical sort.

He is also music director of the London Philharmonic in England.

London Music

"For two seasons now, I have spent four weeks in London before the opening of the Pittsburgh season, then four during my mid-winter holiday, and five when the Pittsburgh season is over. That is May and June. This Winter I shall not go to London because I want a short vacation when I have completed my three weeks with the Boston Symphony. English musicians, among them Sir Adrian Boult and Sir Malcolm Sargent, will conduct instead.

"London is a fabulous city, musically. Though they have but one good hall, the Royal Festival, now that Queen's Hall is gone, they have six symphony orchestras, each different in membership. These orchestras are well-supported—after all, London is a city of 12 million people—and you can hear a symphony concert by a different orchestra almost every night of the week.

Hair-Raising

"They like contemporary music, too, and I have a special series devoted to music composed in the 20th Century. My London Philharmonic musicians call it 'The Hair-Raising Series,'" he laughed. "Of course"—patting his bald pate—"the name does not apply personally to me."

In the United States since 1937, when Toscanini brought him over to assist with the newly-founded NBC Symphony, Steinberg has acquired an American patina. He laughs and jokes easily, speaks fluent English with a touch of vernacular.

In appearance he suggests the late composer Arnold Schoenberg, as Schoenberg looked about 1933 when he arrived in Boston to spend a year teaching at the former Malkin Conservatory.

Steinberg is a pipe-smoker. "Peaceful men smoke a pipe!"

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770
JAN 8 1960

Steinberg Conducting Boston Symphony

BOSTON (UPI)—William Steinberg, conductor of the Pittsburgh Symphony Orchestra and the London Philharmonic Orchestra, will serve as Boston Symphony Orchestra conductor for the next three weeks.

Steinberg fills in for the vacationing Charles Munch.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
JAN 9 1960

Triumph for Guest Conductor

Steinberg Inspires Symphony to Excel

By CYRUS DURGIN

The Boston debut of William Steinberg as guest conductor of the Boston Symphony yesterday afternoon likely may prove to have been an historic occasion.

He is obviously a superb conductor, and his performance of Mahler's First Symphony, which concluded the program, was no less than great.

At this point, the applause which had been most cordial through the afternoon, swelled to cheers. Steinberg was recalled to the stage time after time, and the Friday audience seemed reluctant to let him go.

Plainly the public, as well as the orchestra and at least one reviewer, had been much taken by this German-born artist who is music director of the Pittsburgh Symphony.

Luckily he will be here yet another week, and we shall be privileged to hear more of him.

WILLIAM STEINBERG

Guest Steinberg Cheered After Conducting Mahler

SYMPHONY

Continued from the First Page

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 12th program of the Friday-Saturday series. William Steinberg as guest conductor, presented the following program: Haydn: Symphony in E-flat, No. 99; Richard Strauss: Tone Poem, "Death and Transfiguration"; Mahler: Symphony in D major, No. 1.

This city, this newspaper and this reviewer do not bandy superlatives lightly, but the general impression was that Steinberg is among the most gifted, sensitive and powerful masters of the baton to appear here in the past 30 years. It was high time we made his acquaintance.

His technic is prodigious; his manner of conducting is his own — muscular, graphic, simple — the character and quantity of gesture governed by the music and its style. His ear, too, must be extraordinarily keen, for he maintained a balance of instruments, even in the richest and most complex pages of Strauss and Mahler, which was of the utmost clarity and felicity.

No Forcing

Let us be candid. We have become accustomed to a Boston Symphony resonance of extreme French lightness and dryness. Steinberg restored the old rich, juiciness of sound, with all its splendor, that the Boston Symphony used to have.

Yet there was no forcing of string vibrato into sentimentality. The woodwinds were bright, but sweet; the brass took on an unaccustomed mellowness without loss of cutting edge.

Among Steinberg's happiest resources is his command of the long line. This was especially evident in the somewhat episodec structure of "Death and Transfiguration" and Mahler's long-drawn, fanciful Symphony. With this attribute goes an evident fondness for rubato when that is desirable, but a rubato never exaggerated and always controlled.

Distinction of style was just as masterful. Haydn of this glorious Symphony, one of his most personal, was purely and plainly Haydn; Strauss had all the requisite breadth, grandeur and drama; the fairy tale fancies and colors of Mahler were glowingly painted, and that stormy finale, with its contrasting string episode that tears at the heart, will echo in my memory for days.

We have not often enjoyed, in the past decade and more, such a program and performance, music of Central European origin set forth by a conductor whose artistic nature was shaped by the best in the 19th Century German symphonic tradition, and played by an expert orchestra which needs only to respond to warmth and artistic authority to sound again as the superlative instrument it has been and always can be.

Next week Mr. Steinberg will conduct Wagner's Overture to "Tannhaeuser"; the "Pittsburg" Symphony of Hindemith, new here; the Second Symphony, in B-flat, by Schubert, and the Suite from Stravinsky's Ballet, "The Firebird."

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JAN 6 - 1960

Steinberg's Busy Career

Conductor of Two Orchestras To Make Boston Debut Friday

By Harold Rogers

Now that it is possible for a man to assume the directorship of orchestras located at widely divergent places on the globe—as have Herbert von Karajan, Igor Markevitch, and William Steinberg—we are moving into the age of the jet-propelled conductors. Mr. Steinberg—in Boston for two weeks as guest conductor of the Boston Symphony (and a third week on the regular New York tour)—takes his two assignments in easy stride. He has the direction of the Pittsburgh Symphony and the London Philharmonic.

"London and Pittsburgh are no longer far removed from each other," he said yesterday at Symphony Hall after having conducted a rehearsal. "People used to take the train. I board a plane." He went on to say that he conducts the London Philharmonic four weeks in the fall before the Pittsburgh season begins, then another four or five weeks midseason when he is on vacation from Pittsburgh, and another four weeks in the spring after the Pittsburgh season.

This winter, however, owing to his engagement with the Boston Symphony, he is omitting his midwinter trip to London. When he is not in London the concerts are conducted mainly by Sir Malcolm Sargent and Sir Adrian Boult.

* * *

Mr. Steinberg said that there are six major symphony orchestras in London, all having separate personnel. Each holds concerts every week, all of which are extremely well attended. By and large, he explained, the audiences prefer Beethoven and Tchaikovsky, which he is quite willing to give them, but he also established a special series devoted to music of the 20th century—"hair-raising concerts," he personally calls them, though they might include such composers as Elgar and Mahler. These concerts, surprisingly enough, are sold out, but the audiences are different—much younger.

Mr. Steinberg was born in Cologne in 1899. Upon his graduation from the Cologne Conservatory in 1920, he was awarded the Wüllner Prize for conducting. His major study, however, had been the piano. At this time he was discovered by Otto Klemperer, who became his mentor and who made him his assistant conductor at the Cologne Opera. In 1924 he became first conductor.

From 1925 to 1929 he served as conductor of the German Theater in Prague, and from 1929 to 1933 he was general music director of the Frankfurt Opera until he was removed by the Nazis. In 1936 he founded the Israel orchestra, and in 1937 he became Toscanini's assistant with the NBC Symphony. He became the conductor of the Buffalo Philharmonic in 1945, and in 1952 he assumed his present position in Pittsburgh.

* * *

He doesn't believe in wunderkind conductors, though he himself was something of a wunderkind himself, having conducted "Tristan und Isolde" in his very early twenties. He admits now that it couldn't have been an ideal performance, because the art of conducting, as he briefly defined it, consists in the ability to impart experience to the musicians.

Orchestral players, he said, know instantly when an inexperienced conductor stands before them—indeed, he pointed out, "they know even before he stands before them." A good conductor, he explained, must be a man of wide experience who knows what is right, what he wants, and how to go about getting it."

* * *

Mr. Steinberg will be conducting the Boston Symphony for the first time at the weekend Symphony Hall concerts. For his stay he has scheduled two works not previously performed by the orchestra. They are Samuel Barber's "Souvenirs" and the "Pittsburgh Symphony" by Paul Hindemith, he latter of which was commissioned by Mr. Steinberg.

The Symphony Hall concerts of Jan. 8 (Friday, 2:15), Jan. 9 (Saturday, 8:30), and Jan. 10 (Sunday, 3:00) will open with Haydn's Symphony No. 99 and will include the Tone Poem "Tod und Verklärung" by Strauss. The programs will close with Symphony No. 1 by Mahler.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JAN 9 1960

-William Steinberg's Debut at Symphony

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JAN 9 1960

Conductor Scores Triumph With Mahler

By Harold Rogers

William Steinberg, noted conductor of the Pittsburgh Symphony and the London Philharmonic, made his Boston debut with the Boston Symphony yesterday afternoon and scored an exciting success. His Symphony Hall audience responded with enthusiasm to a program of Haydn's Symphony No. 99, Strauss's "Death and Transfiguration," and Mahler's First Symphony.

Mr. Steinberg belongs to the anti-virtuosic school of conductors, if there be such a thing—the style of conducting in which emotion and "experience," to use Mr. Steinberg's term, is communicated to the players without balletics or acrobatics. He uses a crystal-clear beat, keeps his feet secure on the floor, employs his left hand sparingly but effectively, and expresses his wishes more by knowing what is called for than by displaying it.

This style might have somewhat of a squarish look, but it is commendable and refreshingly different in these days of youthful baton wavers who do not hesitate to inject their own athletic personalities between the music and the listeners.

* * *

Mr. Steinberg's Haydn was not so sensitive as that of some other conductors who have stood on the same podium, but his conducting technique has nothing to do with this. Perhaps he is not so much at home with the classicists as he is with the romantics; perhaps he simply used more strings than were found in the classical orchestra of Haydn's day.

The "Death and Transfiguration," however, was masterly done, with trenchant poetic insights into the meaning of the score and an ability to rouse the orchestra to those climaxes that few besides Strauss have ever constructed so powerfully.

* * *

The Mahler was the best of all — a symphony filled with marvels from first to last. There is some Sturm and Drang in the fourth movement, true enough, that has little meaning, but all the rest is sheer delight — its woodland reveries, filled with birds and hunting horns; its idyllic waltz, with those soaring countermelodies for the cellos that are Mahler's stock in trade; its extraordinary combination of a scherzo with a funeral march — "The Hunter's Funeral Procession" in which animals join the forester's cortege.

No one but a genius could so daringly combine the elements of humor and grief in such fantastic measure and get away with it. The performance reflected Mr. Steinberg's clear intelligence and warm heart. What more could one ask?

Anna Russell Returning

The first of Anna Russell's major concerts for 1960 will be given in Boston on Thursday and Friday, Jan. 14 and 15, at Jordan Hall. The "international concert comedienne" has now appeared in North America, Europe, Australia, New Zealand, Honolulu, Tasmania, South Africa, Ireland, Hong Kong, Singapore, and the Fiji Islands.

Last season Miss Russell gave a command performance at the White House for President and Mrs. Eisenhower. Her new book, "Three in One," is soon to be released. Her first book, "The Power of Being a Positive Stinker" is now in its fifth printing.

Miss Russell's Boston programs of musical satires will include new material and some of her established favorite sketches. Seats are now on sale at the Jordan Hall box office.

Telegram (m)
WORCESTER, Mass.
Circ. 60,734
JAN 8 1960

Press-Herald (m)
PORTLAND, Me.
Circ. 50,968
JAN 8 1960

London Conductor To Lead Hub Symphony

BOSTON (UPI) — William Steinberg, on "musician's holiday" from the London Philharmonic and Pittsburgh Symphony orchestras, will make his debut in Boston Friday.

Steinberg, a native of Germany, will conduct for Charles Munch, the Boston Symphony's vacationing music director.

Steinberg will introduce works by Paul Hindemith and Samuel Barber to Boston audiences this weekend and next Tuesday.

Steinberg also will conduct the Boston orchestra when it visits Brooklyn and New York City, Newark, N.J., and Baltimore later this month.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581
JAN 9 1960

Steinberg Hailed At Boston Debut

BOSTON (UP) — William Steinberg received a prolonged shouting, foot-stomping ovation from the often staid Friday afternoon audience in his debut as guest conductor of the Boston Symphony Orchestra.

Steinberg, on leave as conductor of the Pittsburgh Symphony and London Philharmonic orchestras, led the Boston musicians in a program of music by Haydn, Mahler and Richard Strauss.

TUFTS WEEKLY, JAN 6, 1960

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

JAN 9 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, William Steinberg conducting, presented the 12th program of the 79th season yesterday. The program will be repeated tonight at 8:30 and Sunday at 3 p.m.

Symphony in E flat, No. 99.....Haydn
"Tod und Verklarung,"
Tone Poem, Op. 24.....Strauss
Symphony in D maior, No. 1.....Mahler

By ROBERT TAYLOR

"Conducting," stated William Steinberg in the course of an interview this week, "is conveying experience." Yesterday, as the conductor of the Pittsburgh Orchestra and the London Philharmonia made his first appearance with the Boston Symphony, we knew what he meant. The experience he conveyed was inspired.

Mr. Steinberg was, in a word, magnificent, and the word scarcely suggests his absolute control over lines and his sensitivity to musical style. This was a transcendent performance by a conductor who, though relatively little known here, belongs to the inmost circle of the world's finest.

His presence is brisk and businesslike but gracious. He is a small figure, bald, with features that might have been imperially stamped on an ancient classic coin. He projects the elegant assurance of a man who knows exactly what he is about, and then sets out and does it. It is the grace of superb professionalism.

Crisp Detail

Mr. Steinberg's musical approach reminds one of the best British conductors, for he combines aristocratic polish and refinement with crisply-formed detail. Everything is clean, clear and brilliant. The baton technic, which uses the left hand sparingly, is meticulous. Subleties of rhythmic inflection and of phrasing are handled with incisive authority.

The program was an excellent one, and the unified readings were the result of insight into the musical design of three widely divergent periods. Seldom has the orchestra exhibited such a wealth of definition. The outer lines of each work were boldly expressed yet never at the expense of flexible and ingratiating inner detail.

Mahler's First Symphony was the most interesting item on the program, and Mr. Steinberg endowed the massive romantic statement with a darkling grandeur. The work is perhaps magniloquent, perhaps strives for too much intensity, perhaps strikes a stance of cardboard passion. Its limitations are evident, and it remains an utterance of sweeping genius.

Mr. Steinberg offered the youthful score in an elevated broad reading. To bring together the dazzling alternate moods of the music into a fantastic and turbulent whole without destroying the spectral, Byronic essence of the thing is a major feat. The unity of the First lies in its special atmosphere. That atmosphere is one of subjective, fervent musing; shifting from the blithe celebration of youth and spring to the Gothic grotesqueries of a funeral in which forest animals are burying the huntsman, and this in turn giving way to a more elemental and demonic reverie about the human plight.

A Tone Poem

Rather than being a symphony with a conventional symphonic plan, Mahler's First is, in fact, a tone poem held together by lush tensions of emotion. The ideas are breathtaking, but feeling is the principal aim. Mr. Steinberg presented the First as a piercing outcry, not as a ponderous anthology of a young romantic's attitudes, and the sincerity and vigor of the music emerged on the grand scale of conviction.

The Haydn was equally persuasive. It had lilt and sparkle and charm; but if this were all then Haydn would be scanted. Too often his later symphonies are treated as soggy exercises in salon deportment. Mr. Steinberg gave us an E flat symphony that was a good deal tougher than one often hears, as robust and virile as middle Beethoven. Compact, sharp-edged and neat, the music retained its formal shapeliness without sacrificing vigor.

The Strauss "Death and Transfiguration" sounded as different from the Mahler as the latter did from the Haydn, attesting to the conductor's sensitivity to each. He brought out the "Transfiguration" theme beautifully, never seeking the big effect inherent in the score. As a result the gorgeous Strauss program music was not marred by theatricality; it emerged effortlessly; and in the last shimmering cadence we had occasion to reflect that Pittsburgh is a fortunate city, indeed.

Next week Mr. Steinberg returns as guest conductor. He has scheduled Wagner's "Tannhauser" Overture; Hindemith's "Pittsburgh Symphony"; Schubert's Symphony No. 2 and Stravinsky's Suite from "The Fire Bird."

Tomorrow's Boston Symphony Concert

By Brooks Lyman

Tomorrow, guest conductor William Steinberg of the Pittsburg Symphony Orchestra will lead the BSO in a program consisting of Hayden's *Symphony No.* 1T *in E* Vat *major;* Richard Strauss's *Tod and Verklrung, tone poem, Op.* BBD; and Gustav Mahler's *Symphony No.* V *in D major, "The Titan".*

Although there is little to say about the first two works, the latter deserves some attention. Mahler wrote the following description of his symphony: "Part I, The days of youth. Youth, flowers and thorns. 1) Spring without end. The introduction represents the awakening of nature at early dawn. 2) A chapter of flowers (andante). 3) Full sail! (scherzo). Part II, Commedia Umana (Human Comedy) 4) Stranded. A funeral march a la Callot (The hunters funeral procession) 5) *Dall' Inferno al Paradiso* (allegro furioso), the sudden outbreak of a profoundly wounded heart."

This program will also be played on Sunday at 3 p. m. for those who are interested. On Tuesday, Steinberg will again conduct the BSO in the following program: Haydn *Symphony No. 99;* Barber's *"Souvenirs"* (first BSO performance) and Maher's *Symphony No. 1.* The Saturday concerts are broadcast live by WGBH-FM and WCRB-AM-FM.

Sunday Herald
BOSTON, Mass.
Circ. 293,904

JAN 10 1960

Steinberg Taking Symphony Baton

By ROBERT TAYLOR

During the next three weeks, while Charles Munch is on vacation, the Boston Symphony Orchestra will be conducted by William Steinberg, the distinguished leader of the Pittsburgh Symphony. He has had a lustrous career: as an operatic conductor, in the 20's, he brought out "Wozzeck" with the Frankfurt Symphony; he is the father of the original Palestine Symphony Orchestra; a popular guest and former conductor of the Buffalo Orchestra; associated with Klemperer, Toscanini and virtually every great musical name of the period.

We found Mr. Steinberg the other day between rehearsals at Symphony Hall, and had a brief chat with him as he relaxed and mused over a pipe after a morning devoted to Haydn, Strauss and Mahler. He is a man oof medium height, bald save for a tonsure of dark hair emphasizing a rather prominent head with rugged bold features; he speaks with the shadow of a German accent; and he is articulate, indeed, on almost any musical topic.

"I'm looking forward to these weeks with the Boston Symphony Orchestra," he told us. "What conductor wouldn't? It's a great thing to conduct such an orchestra.

London Conducting

"Right now, in addition to the Pittsburgh, I'm the conductor of the London Philharmonic. How do I keep up with both? Well, London is a lot closer than you think: as other people board trolley cars so I board planes. It's a matter of arranging one's schedule so that one isn't used up. Last year was too much—I did 150 concerts in nine and one-half months on both sides of the Atlantic.

"The English 'Sirs'—like Boult and Sargent—are conducting the Philharmonic while I'm away. London is really amazing when you think about it: six different orchestras, and each with different personnel! You can go to a concert every night of the week in London. It's not like Paris where they use the ridiculous system of having all the orchestras play on a single night, Saturday.

"British players are — well—very British. Those beloved British composers, Beethoven and Tchaikowsky, will always guarantee a sell-out. I try to vary the diet each year, however, with what I call my 'hair-raiser series' of 20th century music. As you can see, I have no hair so it doesn't disturb me. Or the younger people who make up the bulk of the audience for these events.

"The only ones who wanted me to be a conductor were my mother and Otto Klemperer. Klemperer is a colossal figure. He's booked for years in advance. He's 74 now and probably won't come to America because of his health. It's an odd thing, he wouldn't be accepted by the American audience after his accident (he was smoking, the bed caught fire and he tried to put out the flames with what he thought was water: it was alcohol). The American audience is conditioned to contemplate beautiful things in the concert hall. It simply won't accept anything like a conductor on crutches.

Opera Training

"My early training was in opera like most European conductors. Only in the theater can you meet so many intricate demands, so many emergencies. I haven't done any operatic conducting in recent years, though; the last time was at San Francisco, which has the best operatic stage—the singers, of course, are top-rate anywhere—in America.

"America leads the world in symphony orchestras. This is the place where you have to come to find the best instrumentalists on earth. Americans simply play better than Europeans. What the Europeans have is tradition—the idea of conforming to a higher will. Americans play as strong individualists. Naturally, this has its challenges for conductors.

"Conducting," said William Steinberg, tapping out the ashes from his pipe bowl, "is the conveying of experience. Your total experience in music. An orchestra will sense how much experience you possess instantly. It will know before you lift your baton for the first beat. A horse knows always right away, which jockey is sitting on its back."

ERIE, PA.
TIMES-NEWS
SUN. 69,109

JAN 10 1960

They Liked Him

William Steinberg received a prolonged, shouting, foot-stomping ovation following his debut as guest conductor of the Boston Symphony Orchestra.

Steinberg, on leave as conductor of the Pittsburgh Symphony and London Philharmonic Orchestra, led the Boston musicians in a program of music by Haydn, Mahler and Richard Strauss.

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470

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,989
JAN 13 1960

476

William Steinberg Conducts 'Souvenirs' at Symphony

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
JAN 13 1960

Steinberg Introduces 'Souvenirs' by Barber

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, last night, the fifth program of the Tuesday series. William Steinberg, as guest conductor, presented the following program: Haydn: Symphony in E-flat, No. 99; Samuel Barber: "Souvenirs," Ballet Suite (first time in Boston); Mahler: Symphony No. 1, in D major.

By CYRUS DURGIN

William Steinberg, making his fourth appearance with the Boston Symphony Orchestra at Symphony Hall, last night, gave the first local performance of the Ballet Suite, "Souvenirs," by Samuel Barber. This work is not preecisely new, having been composed in 1952, and given first performance by the Chicago Orchestra, under Fritz Reiner, in the year following.

It is comparatively light music, whose aim, according to the composer, was: ". . . one might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first tangos; souvenirs remembered with affection, not in irony, or with the tongue in cheek, but in amused tenderness." This quotation, in Mr. Burk's program notes for this concert, is all that needs to be conveyed for an equally affectionate comprehension and enjoyment of the music.

The fact is, "Souvenirs" is extremely clever and diverting, cast in six short dance movements—waltz, schottische, pas de deux, two-step, hesitation-tango and galop. The music has character, individuality, melody, substance, all in a neatly re-created notion of those dance forms, some of eternal life, like the waltz, others now out of fashion yet musically alive. The general texture is altogether pleasant, and though the orchestration is derived from Ravel, Offenbach, and perhaps some others, it is that of a really learned musician. The piece made good effect.

Steinberg conducted "Souvenirs" with evident relish, and with much elegance and finesse, not to mention a sweeping vivacity.

He began the evening with Haydn's E-flat Symphony, No. 99, and ended it with the Mahler First Symphony, each of which he had performed last Friday, Saturday and Sunday. Once again, he performed each remarkably well, and at the conclusion of the evening, he was rewarded with applause, several recalls and spontaneous cheers. One may remark again that he is a notably expert and interesting conductor.

Nostalgic Dance Rhythms In Barber's Ballet Suite

Good music becomes a deep experience under the guiding hand of a master. Such a master is William Steinberg, who appeared last night as guest conductor of the Boston Symphony Orchestra at Symphony Hall.

A man of controlled demeanor, Mr. Steinberg possesses a wonderfully expressive face, reflecting all the humor, sadness, and beauty to be found in the music he conducts. His presence requires attention and commands immediate respect. Never excessive in bodily movement, he seems always in control of his person and his orchestra; yet not at any time does his emotion appear to be separate from the music. His whole body is music, his left hand being as graceful as a nightingale in flight.

* * *

The Haydn Symphony in E-flat, No. 99, performed as the first work of the evening, presented a clear idea of the conductor's inherent mastery. The orchestra, manifesting at times a collective genius, warmed quickly to the first movement. Not until the third movement, however, was its finest mettle shown; this minuet was brilliantly colored by Mr. Steinberg's own vivacity. If his exuberant approach to Haydn tended to be a little weighty, it was at least vivid and, after all, pleasing.

"Souvenirs," Ballet Suite, Op. 28, composed by Samuel Barber in 1952, was presented at these Tuesday evening concerts for the first time. This is a collection of six musical vignettes, each in a particular dance rhythm, a souvenir "remembered with affection, not in irony, or with the tongue in the cheek, but in amused tenderness," in the words of Mr. Barber.

Each listener is entitled to his own visions while hearing "Souvenirs." And it is that kind of music: it colors the consciousness with pictures, sharply defined moods. To this reviewer the first, Tempo di walzer, suggests Lillian Russell on a diamond bicycle; its glitter is charming and carefree. The Schottische brings visions of Garbo as "Ninotchka," Nordic, comical, and heartily expressive.

* * *

A pair of doves gliding in Egyptian moonlight, that is the Pas de deux. The Two-step is a reminder of tea dancing among the potted palms at the St. Regis Roof, on Sunday afternoons. The Hesitation-Tango seems to be a feather floating on long, curving currents in the sky over Rio, and the final Galop is a flight on skis down the white-cloud slopes of an Alpine dream.

Mahler's Symphony in D major, No. 1, offered an experience in music that was so moving and so lovely that it seemed Mr. Steinberg had saved his best till last. At once celestial and still earthly, its performance proved a fitting triumph for a superb conductor. A tremendous ovation made it clear that Boston looks forward to his return.

B. M.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 26,702
JAN 14 1960

MUSIC IN REVIEW

By GERALD A. BERLIN

WILLIAM STEINBERG: SUCCES D'ESTIME

Every other year or so a guest conductor comes to town whose impact on the orchestra and audience ignites the entire community and sets tongues wagging about heirs apparent. So it was with the visits of the late Guido Cantelli, of Igor Markevich and now more than ever with the present two-week-plus-trip stint of William Steinberg. Much of the written and spoken acclaim that followed Mr. Steinberg's appearance here last Friday sounded less like music commentary than poems of ecstasy. and by eight-thirty Saturday night I for one was prepared for anything.

Well, make room on the bandwagon for yet another perfervid enthusiast, for Mr. Steinberg certainly conducted one of the most satisfactory concerts to come from the Boston Symphony Orchestra in a long, long while. With a program as solidly Central European as Wienerschnitzel — it included Hadyn's Symphony in E flat, No. 99, Strauss' "Death and Transfiguration" and Mahler's First Symphony — he displayed a wealth of musical instinct and intelligence and a prodigality of conducting technique that will not soon be forgotten. Under him the orchestra became the model of how a symphony orchestra should sound; a magnificent amalgam of tonal splendor, of hair-line control, of seemingly infinite reserves of power.

These qualities showed to best advantage in the opening work, which was as finely rendered a Hadyn Symphony as I can recall. Whether examined in the light of the exquisite proportioning of its over-all lines, the refinement with which its phrases were shaped, or the almost chamber-music balance of the instrumental sections, here was a rarely encountered apprehension of the classical manner.

The spell carried over into the Strauss. It is asking a lot of "Death and Transfiguration" to excite me at this stage of my life, but that is what happened. What was most impressive here was the mellowness of tone and the clarity and responsiveness of the execution. Not many conductors manage to keep our Boston Symphony brasses in check, but when they do, things begin to happen to the rest of the players, and such was the case in this performance. On the other hand, almost any Mahler can excite me any time, although seldom does one find an interpreter able adequately to elicit from a Mahler work that elusive elixir of gaiety, fantasy and schmerz that lends to Mahler his own very special quality. Whatever mysteries there are to such interpretations, Mr. Steinberg has certainly mastered them, and I had that certain if indefinable feeling of listening to a definitive reading.

But let not the rapturous summary aforegoing serve to enroll me in the king-is-dead-long-live-the-king school of thinking now making its inevitable rounds hereinabout. On the contrary, this is the place to trot out a few of my biennial strictures anent guest conductors. Remember they are wearing their Sunday best. A maestro whose metier is, say, the great Austro-German symphonic line is certainly not going to go visiting and try to win friends and influence audiences with Russian or French composers with whom he is incompatible. Maybe he will not get along over the long haul with the players, or with the board of trustees, or the community. Or perhaps he will lack the physical or psychological strength to put up with the inexorable demands of too many rehearsals, concerts, recording sessions and new scores to learn. No, the measure of a conductor cannot be taken in a pair of concerts. It cannot be taken for at least a whole season; more realistically, it requires two.

And having said that, let me adjure you to stop at nothing to get to Symphony Hall this weekend or at least to a radio, and to listen to William Steinberg conduct the Boston Symphony Orchestra in a program consisting of Wagner's Overture oo "Tannhauser", the first performance at these concerts of Hindemith's new Pittsburgh Symphony, Schubert's Second Symphony and Stravinsky's Suite from the ballet, "L'Oiseau de feu."

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070
JAN 13 1960

Steinberg Introduces 'Souvenirs' by Barber

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, last night, the fifth program of the Tuesday series. William Steinberg, as guest conductor, presented the following program: Haydn: Symphony in E-flat, No. 99; Samuel Barber: "Souvenirs," Ballet Suite (first time in Boston); Mahler: Symphony No. 1, in D major.

By CYRUS DURGIN

William Steinberg, making his fourth appearance with the Boston Symphony Orchestra at Symphony Hall, last night, gave the first local performance of the Ballet Suite, "Souvenirs," by Samuel Barber. This work is not preecisely new, having been composed in 1952, and given first performance by the Chicago Orchestra, under Fritz Reiner, in the year following.

It is comparatively light music, whose aim, according to the composer, was: ". . . one might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first tangos; souvenirs remembered with affection, not in irony, or with the tongue in cheek, but in amused tenderness." This quotation, in Mr. Burk's program notes for this concert, is all that needs to be conveyed for an equally affectionate comprehension and enjoyment of the music.

The fact is, "Souvenirs" is extremely clever and diverting, cast in six short dance movements—waltz, schottische, pas de deux, two-step, hesitation-tango and galop. The music has character, individuality, melody, substance, all in a neatly re-created notion of those dance forms, some of eternal life, like the waltz, others now out of fashion yet musically alive. The general texture is altogether pleasant, and though the orchestration is derived from Ravel, Offenbach, and perhaps some others, it is that of a really learned musician. The piece made good effect.

Steinberg conducted "Souvenirs" with evident relish, and with much elegance and finesse, not to mention a sweeping vivacity.

He began the evening with Haydn's E-flat Symphony, No. 99, and ended it with the Mahler First Symphony, each of which he had performed last Friday, Saturday and Sunday. Once again, he performed each remarkably well, and at the conclusion of the evening, he was rewarded with applause, several recalls and spontaneous cheers. One may remark again that he is a notably expert and interesting conductor.

Sunday Globe
BOSTON, Mass.
Circ. 398,886
JAN 10 1960

Hindemith, Barber Works, New Here, at Symphony

The Ballet Suite, "Souvenirs," by Samuel Barber, and Paul Hindemith's "Pittsburgh Symphony" will be played for the first time by the Boston Symphony Orchestra this week in Symphony Hall. Mr. Barber's Suite was composed in 1952 on commission from the Ballet Society and it had its first concert presentation by the Chicago Symphony Orchestra in 1953. Paul Hindemith, who has been a faculty member at the Berkshire Music Center, Tanglewood, composed his new symphony in honor of the bicentennial celebration of the city of Pittsburgh. The premiere, conducted by William Steinberg, took place in Pittsburgh, Jan. 30, 1959.

Guest conductor William Steinberg will conduct the second concert of the Orchestra program of the Tuesday evening series. The program will include Haydn's Symphony No. 99 in E-flat, Richard Strauss' Tone Poem, "Tod und Verklarung," and Mahler's Symphony No. 1.

Mr. Barber's "Souvenirs" will be introduced at the concert Jan. 12 at 8:30, the fifth program of the Tuesday evening series. The program will include Haydn Symphony No. 99 and Mahler's Symphony No. 1.

The Hindemith Symphony will be heard at the concerts Friday at 2:15 and Saturday at 8:30. The program will open with the Overture to "Tannhauser" by Wagner and will include Schubert's Symphony No. 2 and the Suite from "The Firebird" by Stravinsky.

Mr. Steinberg, who is Music Director of the Pittsburgh Symphony Orchestra, also will conduct the Boston Symphony Orchestra during the week of Jan. 18 when concerts will be given in New York, Newark, Brooklyn and Baltimore.

Dr. Munch, who is on vacation, will return to conduct the Orchestra at the Boston concerts of Jan. 29-30.

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Sunday Herald
BOSTON, Mass.
Circ. 293,904
JAN 10 1960

Music Events of the Week

The Ballet Suite, "Souvenirs," by Samuel Barber and Paul Hindemith's "Pittsburgh Symphony" will be played for the first time by the Boston Symphony Orchestra at concerts this week in Symphony Hall. Mr. Barber's Suite was composed in 1952 on commission from the Ballet Society and it had its first concert presentation by the Chicago Symphony Orchestra in 1953. Paul Hindemith, who has been a faculty member at the Berkshire Music Center, Tanglewood, composed his new symphony in honor of the Bicentennial celebration of the City of Pittsburgh.

Guest conductor William Steinberg will conduct the second concert of the Orchestra's Sunday Afternoon Series today at 3:00 p.m. His program will include Haydn's Symphony No. 99 in E flat, Richard Strauss' Tone Poem, "Tod und Verklarung," and Mahler's Symphony No. 1.

Mr. Barber's "Souvenirs" will be introduced at the concert on Tuesday evening at 8:30 p.m., the fifth program of the Tuesday Evening Series. The program will include the Haydn Symphony No. 99 and Mahler's Symphony No. 1.

The Hindemith Symphony will be heard for the first time at the Friday afternoon and Saturday evening concerts at 2:15 and 8:30 p.m. respectively. These programs will open with the Overture to "Tannhauser" by Wagner and will include Schubert's Symphony No. 2 and the Suite from "The Firebird" by Stravinsky.

Mr. Steinberg, who is permanent Music Director of the Pittsburgh Symphony Orchestra, will conduct the Boston Symphony Orchestra during the week of Jan. 18 when concerts will be given in New York, Newark, Brooklyn and Baltimore.

Doctor Munch, who is on vacation, will return to conduct the Orchestra at the Boston concerts of Jan. 29 and 30.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

JAN 16 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, William Steinberg conducting, presented the 13th program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30:
Overture to "Tannhauser" ..... Wagner
Pittsburgh Symphony ..... Hindemith
Symphony No. 2, in B-flat major ..... Schubert
Suite from the ballet, "L'Oiseau de feu" ..... Stravinsky

By ROBERT TAYLOR

The second program of William Steinberg of the Pittsburgh Symphony Orchestra, guest conductor while Charles Munch is on vacation, was a repetition of the success of his debut here. He was again no less than magnificent.

Indeed the only question that nags the listener concerning Mr. Steinberg's two appearances with the Boston Symphony involves his limitations. He is patently a conductor of the first order; but being such an artist, he is also more of an individualist than a lesser man. That Koussevitzky had a tendency to over-interpretation, and Munch is inclined to rush things, in no way detracts from their ultimate grandeur. In fact, these very faults on one level on another result in their finest work: Koussevitzky's incandescent emotional power, Munch's awesome demonic intensity.

Blind Spots

So far we have not had acquaintance enough with William Steinberg to discover his defining blind spots. He has presented virtually flawless performances of seven diverse works. The orchestra has responded with unusual depth and richness. It has been one triumph after another; a perfectly realized guest appearance; though scarcely indicative of even a fragment of the artist. He is too good not to have flaws.

The only exception one could make to yesterday's excellent program was the tempo of the Schubert Symphony No. 2 which, on the whole, proved a shade fast. Yet it was not a relentless, driving pace smashing the songful delicacy of the master's workmanship. The tempo, rather, was legitimate nuance that respected the intentions of the composer while providing Mr. Steinberg's own conception of the score: a Schubert of animation instead of sweetness. I thought the approach lent the music an agreeable vivacity.

Aside from this arguable point, the communication between the conductor, orchestra and audience was achieved by means of the utmost economy, clarity and fidelity. The outstanding item was a first performance here, Hindemith's Pittsburgh Symphony, composed to honor the biennial celebration of Pittsburgh last year.

Commissioned music, according to myth, is inevitably hackneyed and dull. The subject is one difficult to fit into a theory, since commissioned music has, in history, inspired genius to both its best and worst. Paul Hindemith was inspired to his best.

The work is divided into three movements, the first a throbbing reiteration of a machine-like motto; the second a bucolic adagio contrast of a folk character that Hindemith explores, developing into a bizzare Germanic scherzo; and the third, a lusty fanfare syncopating the clanking industrial theme against the lyric rural melodies, all merging into a surge of praise for Pittsburgh.

Civic Tribute

I was delighted by the composer's civic tribute. The material is as broad and as obvious as a WPA postoffice mural, but the treatment is deftly sophisticated and the sincerity of its impulse shining. Although the bold outlines are abstract, the purpose of technique is communication. Hindemith's trademarks are stamped on the music, his use of tonal centers, of intervals, his impeccable scoring; but he never gets overly-involved in the means of production.

Partly this is due to his free-ranging use of grass-roots elements ranging from a song loosely-translated as "My Little Rag Doll Is Running Me Ragged," to the Pittsburgh equivalent of "Southie Is My Home Town." He respects this material; and his exaltation of it reveals what an artist can perceive in casual, simple themes.

The "Tannhauser" overture, for one of the few times in my experience, lacked bloat. Instead of dragging out a big, fustian climax, Mr. Steinberg gave it to us straight, as Wagner intended, without intoning the heroic melody. The architecture was not mammoth, and it seemed to me infinitely more expressive.

Schubert's Second is so rarely done that merely to encounter the lovely and delicate structure was a privilege; and Mr. Steinberg, as indicated, gave the music a lively individual turn, exquisite dynamic range. Nor could one deny the opulence of his "Firebird," which employed Stravinsky's relatively modest orchestration.

Coming after the pastel refinements of Schubert's vision, I'm afraid I found Stravinsky's glowing pigments blatant, coarse and tawdry. Mr. Steinberg made the tonal palette a radiant one, and Stravinsky's rhinestone decor glittered like the real thing. Owing to Schubert, however, the music remained imitation Rimsky. What, indeed, is William Steinberg's approach to the latter or to Beethoven? May this towering artist return to Boston soon with the answers.

Next week the orchestra is on tour. On Jan. 29-30, Dr. Munch returns with Ruggiero Ricci as soloist in Sibelius's Violin Concerto, Op. 47; the local premiere of Lopatnikov's "Music for Orchestra," and Beethoven's Fifth Symphony.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221 337

JAN 3 1960

HEMIDEMISEMIQUAVERS: "Capriccio," Richard Strauss' last opera, will be presented on the West Coast for the first time next Saturday when it is given the first of three performances by the Opera Theatre of the University of Southern California in Los Angeles. Walter Ducloux is both staging and conducting it. . . . When William Steinberg, conductor of the Pittsburgh Symphony, leads the Boston Symphony on Jan. 15 he will have the orchestra give the Boston premiere of Hindemith's Pittsburgh Symphony. . . .

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

JAN 16 1960

'Pittsburg' Symphony Conducted by Steinberg

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 13th program of the Friday-Saturday series. William Steinberg, as guest conductor, presented the following program: Wagner: Overture to "Tannhaeuser"; Hindemith: "Pittsburgh" Symphony (first time in Boston); Schubert: Symphony in B-flat major, No. 2; Stravinsky: Suite from the Ballet, "The Fire Bird."

By CYRUS DURGIN

"Come, O come to Pe-e-ts-burg," sang Beatrice Lillie invitingly in one of her memorable revue numbers. Paul Hindemith sings also of the Smoky City in his "Pittsburg" Symphony, which at the hands of guest conductor William Steinberg, received first local performance at the Boston Symphony concert yesterday.

But I must say, the voice of Hindemith is less inviting than stentorian, for this work, composed for the 1959 Bicentennial of the city it celebrates, is one of the loudest on record.

It would be all too easy to find in these complex pages a tonal depiction of steel mills and other heavy industry. Indeed, there is a general mechanized roar in the first and last movements which suggest that the composer was being more than vaguely general, in the program notes, in his allusion to "Pennsylvania—restless, industrial, progressive."

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

JAN 13 1960

Hindemith Work For Symphony

William Steinberg, guest conductor of the Boston Symphony Orchestra, will present the first Boston performance of Paul Hindemuth's "Pittsburgh Symphony." It will be played at the Friday afternoon and Saturday night concerts.

Also on the program will be the Overture to "Tannhauser" by Wagner, Schubert's Symphony No. 2 and the Suite from "The Firebird" by Stravinsky.

Mr. Steinberg, who is permanent music director of the Pittsburgh Symphony Orchestra, will conduct the Boston Symphony the week of Jan. 18. The concerts will be given in New York, Newark, Brooklyn and Baltimore.

Dr. Charles Munch, who is on vacation, will return to conduct the orchestra at the Boston concerts of Jan. 29 and 30.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

MAR 1960

■ The January spotlight at Symphony Hall was turned on William Steinberg, regular conductor of the Pittsburgh and London Symphonies, in Boston for four guest appearances. The large audiences applauded his self-possession and distinctive technic, which defines some very exact points of phrasing and dynamics for the orchestra. His programs were drawn mostly from the late-German Romantic School (including a Haydn Symphony in which extra violins made for heavy-handedness), so that it was difficult to imagine what he might have made of the filmy cocoons of Debussy, or the crackling surfaces of Prokofieff. Wistful Bostonians always wonder when a visiting conductor feels he has to "play it safe." Steinberg's visit brought one novelty, Hindemith's "Pittsburgh" Symphony, so dubbed because it was commissioned for the conductor's home orchestra, and because it contains a belated and blatant spelling out of "Pittsburgh Is a Grand Old Town" in the last movement. This jungle of brassy counterpoint must certainly have more to do with steel mills than musical inspiration.

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SCRANTON, PA.
SCRANTONIAN
SUN. 47,869

FEB 7 1960

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 46,674

JAN 31 1960

By DELOS SMITH

The Boston Symphony has "shook up" both its players and its patrons by giving William Steinberg a three-week tenure as guest conductor in place of its music director and conductor, Charles Munch, whether that was the intended effect or not.

"Tension Man"

Munch is a tension man. He holds an orchestra taut as it is playing, as though it was one instrument which had been tempered to withstand any strain and be all the better for it. But Steinberg is the deliberate kind of conductor, of the so-called German school.

Every effect is worked out in rehearsal, and it comes off precisely as planned before the audience. The tempis are precise and the crescendos come off according to exact calculations. Very effective, this school of conducting.

But everyone is remarking how differently the Boston Symphony sounds under Steinberg than it does under Munch who in his years of conducting it has made it sound like his personal instrument. And everyone is remarking on what a wonderful instrument the orchestra is. Steinberg made it sound as though he owned it.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

JAN 16 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, William Steinberg conducting, presented the 13th program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30:
Overture to "Tannhauser".....Wagner
Pittsburgh Symphony.....Hindemith
Symphony No. 2 in B-flat major.....Schubert
Suite from the ballet, "L'Oiseau".....Stravinsky

By ROBERT TAYLOR

The second program of William Steinberg of the Pittsburgh Symphony Orchestra, guest conductor while Charles Munch is on vacation, was a repetition of the success of his debut here. He was again no less than magnificent.

Indeed the only question that nags the listener concerning Mr. Steinberg's two appearances with the Boston Symphony involves his limitations. He is patently a conductor of the first order; but being such an artist, he is also more of an individualist than a lesser man. That Koussevitzky had a tendency to over-interpretation, and Munch is inclined to rush things, in no way detracts from their ultimate grandeur. In fact, these very faults on one level on another result in their finest work: Koussevitzky's incandescent emotional power, Munch's awesome demonic intensity.

Blind Spots

So far we have not had acquaintance enough with William Steinberg to discover his defining blind spots. He has presented virtually flawless performances of seven diverse works. The orchestra has responded with unusual depth and richness. It has been one triumph after another; a perfectly realized guest appearance; though scarcely indicative of even a fragment of the artist. He is too good not to have flaws.

The only exception one could make to yesterday's excellent program was the tempo of the Schubert Symphony No. 2 which, on the whole, proved a shade fast. Yet it was not a relentless, driving pace smashing the songful delicacy of the master's workmanship. The tempo, rather, was legitimate nuance that respected the intentions of the composer while providing Mr. Steinberg's own conception of the score: a Schubert of animation instead of sweetness. I thought the approach lent the music an agreeable vivacity.

Aside from this arguable point, the communication between the conductor, orchestra and audience was achieved by means of the utmost economy, clarity and fidelity. The outstanding item was a first performance here, Hindemith's Pittsburgh Symphony, composed to honor the biennial celebration of Pittsburgh last year.

Commissioned music, according to myth, is inevitably hackneyed and dull. The subject is one difficult to fit into a theory, since commissioned music has, in history, inspired genius to both its best and worst. Paul Hindemith was inspired to his best.

The work is divided into three movements, the first a throbbing reiteration of a machine-like motto; the second a bucolic adagio contrast of a folk character that Hindemith explores, developing into a bizzare Germanic scherzo; and the third, a lusty fanfare syncopating the clanking industrial theme against the lyric rural melodies, all merging into a surge of praise for Pittsburgh.

Civic Tribute

I was delighted by the composer's civic tribute. The material is as broad and as obvious as a WPA postoffice mural, but the treatment is deftly sophisticated and the sincerity of its impulse shining. Although the bold outlines are abstract, the purpose of technique is communication. Hindemith's trademarks are stamped on the music; his use of tonal centers, of intervals, his impeccable scoring; but he never gets overly-involved in the means of production.

Partly this is due to his free-ranging use of grass-roots elements ranging from a song loosely-translated as "My Little Rag Doll Is Running Me Ragged," to the Pittsburgh equivalent of "Southie Is My Home Town." He respects this material, and his exaltation of it reveals what an artist can perceive in casual, simple themes.

The "Tannhauser" overture, for one of the few times in my experience, lacked bloat. Instead of dragging out a big, fustian climax, Mr. Steinberg gave it to us straight, as Wagner intended, without intoning the heroic melody. The architecture was not mammoth, and it seemed to me infinitely more expressive.

Schubert's Second is so rarely done that merely to encounter the lovely and delicate structure was a privilege; and Mr. Steinberg, as indicated, gave the music a lively individual turn, exquisite dynamic range. Nor could one deny the opulence of his "Firebird," which employed Stravinsky's relatively modest orchestration.

Coming after the pastel refinements of Schubert's vision, I'm afraid I found Stravinsky's glowing pigments blatant, coarse and tawdry. Mr. Steinberg made the tonal palette a radiant one, and Stravinsky's rhinestone decor glittered like the real thing. Owing to Schubert, however, the music remained imitation Rimsky. What, indeed, is William Steinberg's approach to the latter or to Beethoven? May this towering artist return to Boston soon with the answers.

Next week the orchestra is on tour. On Jan. 29-30, Dr. Munch returns with Ruggiero Ricci as soloist in Sibelius's Violin Concerto, Op. 47; the local premiere of Lopatnikov's "Music for Orchestra," and Beethoven's Fifth Symphony.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

JAN 16 1960

'Pittsburg' Symphony Conducted by Steinberg

THE BOSTON SYMPHONY ORCHES... This performed at Symphony Hall yesterday afternoon and will repeat tonight at 8:30, the 13th program of the Friday-Saturday series. William Steinberg, as guest conductor, presented the following program:
Wagner: Overture to "Tannhauser."
Hindemith: "Pittsburgh" Symphony (first time in Boston).
Schubert: Symphony in B-flat major, No. 2.
Stravinsky: Suite from the Ballet, "The Fire..."

By CYRUS DURGIN

"Come, O come to Pe-e-ts-burg," sang Beatrice Lillie invitingly in one of her memorable revue numbers. Paul Hindemith sings also of the Smoky City in his "Pittsburg" Symphony, which at the hands of guest conductor William Steinberg, received first local performance at the Boston Symphony concert yesterday.

But I must say, the voice of Hindemith is less inviting than stentorian, for this work, composed for the 1959 Bicentennial of the city it celebrates, is one of the loudest on record.

It would be all too easy to find in these complex pages a tonal depiction of steel mills and other heavy industry. Indeed, there is a general mechanized roar in the first and last movements which suggest that the composer was being more than vaguely general, in the program notes, in his allusion to "Pennsylvania—restless, industrial, progressive."

But the slow movement, a march based upon an old Pennsylvania Dutch tune, "My Little Rag Doll Is Running Me Ragged," is a deep bow to the early Pennsylvania Dutch contribution to the society and mores of the Keystone State. By contrast, it is mild—if Hindemith can be said to be mild.

The "Pittsburg" Symphony is an extraordinary work, not one of its creator's best, I think, and surely one of his most difficult to comprehend, but nonetheless extraordinary. Oftentimes it sounds like a somewhat free manipulation of 12-tone serial technic, though Hindemith has been careful not to say anything along that line. Some of it, in orchestral color and rhythm, sounds reminiscent of the Chinese aspects of his earlier Symphonic Metamorphosis of Themes by Weber.

Down among the fierce dissonances and pounding rhythms, but there to be hacked out, like gold from a quartz vein, are nuggets of genuine melody. The most easily perceived is a plain tune, "Pittsburg Is a Great Old Town," which as theme for the conclusion, emerges hearty and diatonic and even singable, in one of the best portions of the Symphony. Yet, weirdly enough, this conclusion reminds me of that light-hearted Frenchman, Albert Roussel, in one of his highest-spirited moods.

"I suppose you'll say this music will require further hearing to appreciate," grinned a friend at intermission. Yes, I shall, and mean it. This is genuine Hindemith and hard to take, but worth the effort for at least a few tries more.

Steinberg, using a score for the only time since he has been guest here (his memory has sufficed beautifully for everything else) gave the "Pittsburg" Symphony the works. The Orchestra pitched in with him. One of the tiredest pair of arms in Boston tonight will be those of tympanist Everett Firth.

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

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Mr. Steinberg, who is permanent music director of the Pittsburgh Symphony Orchestra, will conduct the Boston Symphony the week of Jan. 16. The concerts will be given in New York, Newark, Brooklyn and Baltimore.

Dr. Charles Munch, who is on vacation, will return to conduct the orchestra at the Boston concerts of Jan. 29 and 30.

NEW YORK, N.Y.
TIMES
D. 800,319 S. 1,221,337

JAN 3 1960

HEMIDEMISEMIQUAVERS: "Capriccio," Richard Strauss' last opera, will be presented on the West Coast for the first time next Saturday when it is given the first of three performances by the Opera Theatre of the University of Southern California in Los Angeles. Walter Ducloux is both staging and conducting it. . . . When William Steinberg, conductor of the Pittsburgh Symphony, leads the Boston Symphony on Jan. 15 he will have the orchestra give the Boston premiere of Hindemith's Pittsburgh Symphony. . . .

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

MAR 1960

■ The January spotlight at Symphony Hall was turned on William Steinberg, regular conductor of the Pittsburgh and London Symphonies, in Boston for four guest appearances. The large audiences applauded his self-possession and distinctive technic, which defines some very exact points of phrasing and dynamics for the orchestra. His programs were drawn mostly from the late-German Romantic School (including a Haydn Symphony in which extra violins made for heavy-handedness), so that it was difficult to imagine what he might have made of the filmy cocoons of Debussy, or the crac[illegible]aces of Prokofieff. Wistful Bostonians always wonder when a visiting conductor feels he has to "play it safe." Steinberg's visit brought one novelty, Hindemith's "Pittsburgh" Symphony, so dubbed because it was commissioned for the conductor's home orchestra, and because it contains a belated and blatant spelling out of "Pittsburgh Is a Grand Old Town" in the last movement. This jungle of brassy counterpoint must certainly have more to do with steel mills than musical inspiration.

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SCRANTON, PA.
SCRANTONIAN
SUN. 47,869

FEB 7 1960

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 46,674

JAN 31 1960

By DELOS SMITH

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490

Sunday Herald
BOSTON, Mass.
Circ. 293,904

JAN 17 1960

Music Events This Week

The Boston Symphony Orchestra will be absent from Boston this week when it makes its third visit of the season to the New York City area. Under the direction of guest conductor William Steinberg, the Orchestra will perform at the Mosque Theatre in Newark on Tuesday, at Manhattan's Carnegie Hall on Wednesday, and Saturday. Concerts will be given at the Lyric Theatre in Baltimore on Thursday and at the Brooklyn Academy of Music on Friday.

Charles Munich will have returned from his mid-season vacation and will conduct the Orchestra at the concerts of Jan. 29-30 in Symphony Hall. Violinist Ruggiero Ricci has been invited by Doctor Munch to make his first appearance with the Orchestra at these concerts. Mr. Ricci will be guest artist in a performance of the Concerto for Violin and Orchestra by Sibelius. Included in the same program will be the first performance at these concerts of "Music for Orchestra" by Lopatnikov and Beethoven's Symphony No. 5 in C minor.

TODAY

Zino Francescattis, the foremost French violinist, will appear in a recital this afternoon at 3:30 in Symphony Hall (Boston University Celebrity Series, presented by Aaron Richmond). Remaining seats on sale at the box office at 1:30 p. m. The program:

Faure ..... A Major Sonata
Bach ..... C Major Sonata
Debussy ..... G minor Sonata
A. Copeland Waltz from "Billy the Kid"
Shostakovitch-Tziganov ..... Prelude
Paganini ..... "I Palpiti"

The Paganini Quartet will perform in the Kresge Auditorium (M. I. T. Humanities Series), this afternoon at three. Henri Temianka, and Charles Libove, violins, David Schwartz, viola, and Lucien Laportee, violincello. Tickets at the box office.

The Greater Boston Youth Symphony will give a concert dedicated to Alber Scheitzer this afternoon in Sanders Theater (Cambridge) at four.

Rise Stevens, Metropolitan Opera soprano, will give a benefit concert, assisted by The Regis College Glee Club and the St. Teresa Chorale in Symphony Hall this evening at eight. Miss Stevens program includes songs by Shumann, Richard Strauss, Hugo Wolf, Brahms, de Falla, Bizet, Quilter, Samuel Barber, Leonard Bernstein, Mischa Levitski, Saint Saens, and will introduce two sacred songs by Rev. Joseph A. Devaney. Tickets at the box office.

A recital by music students from all departments of the Boston Conservatory in the new Auditorium (Hemenway street) at 8:30 p. m. Open to the public without charge.

MONDAY

The Concord Chorus, 80 voices under the direction of Edward H. Howard, will present a rarely performed mass by Rossini at the Concord High School at 8 p.m. Soloists: Taeko Fujii, soprano, Janet Winburn, mezzo-soprano, C. Ray Bryan, tenor, and Robert Mesrobian, baritone. Accompanists: Robert K. Love and Kathleen Adams.

TUESDAY

A recital of vocal music, presented by the N. E. Conservatory in Jordan Hall at 8:30 p.m. Arias from: "Mignon," "The Abduction from the Seraglio," Barber's "Hermit Songs," and songs by Schubert, Mendelssohn, Rspighi and Villa-Lobos.

WEDNESDAY

Betty Riggenback, soprano, Paul Giles, baritone, with Emile Fritzsche, piano, will present the mid-day concert at the Old South Meeting House (Washington and Milk) at 1.15 p.m. Songs by Mozart, Falconieri, Schumann, Poulence, Mahler and a scene from "Thais". Open to the public without charge.

The Chorus Pro Musica, Alfred Nash Patterson, conductor, will present a concert of sacred music in Trinity Church (Copley Square), at 8:30 p.m. Program: Gabrielli, Palestrina, Handel, Schubert, Boulanger, Poulenc and Schoenberg. Admission free.

A concert of chamber music, presented by the N. E. Conservatory, in Jordan Hall at 8:30 p.m. No tickets required.

FRIDAY

When the Moscow State Symphony makes its first Symphony Hall appearance this Friday evening, Boston will also hear for the first time Galina Vishnevskaya, leading soprano of the Bolshoi Opera, as soloist. Vishnevskaya was acclaimed by the press last week in her American debut at Carnegie Hall singing the program she will perform this Friday, the letter scene from 'Eugene Onegin" and Lisa's aria from Act III of "The Queen of Spades." The orchestra portion of this all-Tchaikowsky program to be conducted by Kirill Kondrashin includes the Sixth Symphony and the C major Serenade for String Orchestra, Op. 48.

Although no seats remain at the Symphony Hall box office for this concert, some choice seats still remain at the Enfglish Speaking Union, 44 Commonwealth Ave. The ESU has purchased a block of seats to benefit their scholarship fund.

LINDEN, N.J.
NEWS-OBSERVER
W. 1,483
JAN 7 1960

Boston Symphony To Play Concert

Mahler's First Symphony which is fast winning recognition as one of that composer's greatest works is featured in the program which William Steinberg has arranged for the Boston Symphony Orchestra when it appears at the Mosque Theatre, Newark, Tuesday, January 19, under Garden State Concert auspices.

Director of the Pittsburgh Orchestra and a musician of note, Steinberg, who will be guest conductor, has chosen the Richard Strauss tone poem "Death and Transfiguration" and Haydn's Symphony No. 99, as the other works on the program.

Both contrast effectively with the towering Mahler work and its eruptive finale.

Written in 1888, the Mahler Symphony was considered a revolutionary one in its day and so was the Strauss tone poem, written a year later. "Death and Transfiguration" is based on a poem written by the German poet, Alexander Ritter, dealing with the destiny of man.

The poem is said to have had a great effect on Strauss in urging him away from classicism toward what then was called Wagnerian expressivism.

Of another genre is the Haydn Symphony. One of Haydn's twelve London symphonies, it excels in gaiety and lightness.

NEWARK, N.J.
NEWS
D. 272,959 S. 341,901
DEC 13 1959

Bostonians Led By Steinberg

Symphonic works by Haydn, Richard Strauss and Mahler will be on the program when the Boston Symphony Orchestra comes to the Mosque Tuesday evening, Jan. 19. The performance will be the second event in the Garden State Concerts' symphony series. William Steinberg, musical director of the Pittsburgh Orchestra, will be guest conductor on the occasion.

Recognized as one of the foremost conductors of today, Steinberg was appointed to his present post in 1952 after seven seasons as musical director of the Buffalo Philharmonic. He has done much since then to develop the Pittsburgh musical organization and played a major role in organizing the city's first international contemporary music festival.

Born in Cologne in 1899, he is now an American citizen. After a notable career in music in Europe he was associated with Toscanini in conducting the NBC Orchestra. Equally renowned as an operatic conductor, he achieved one of the greatest successes of his American career in 1944 as conductor of the San Francisco Opera.

PATERSON, N.J.
CALL
D. 34,280
DEC 11 1959

Noted Symphony To Appear In Newark Jan. 19

Symphonic works by Haydn Strauss and Mahler will be on the program when the Boston Symphony Orchestra comes to the Mosque Theater, Newark, on Tuesday evening, Jan. 19, for a performance under Garden State Concerts auspices. William Steinberg, musical director of the Pittsburgh Symphony, will be guest conductor on the occasion.

Recognized internationally as one of the foremost conductors of our time, Mr. Steinberg was appointed to his Pittsburgh post in 1952 after seven seasons as musical director of the Buffalo Philharmonic Orchestra. Under his direction the Pittsburgh Symphony played a major role in organizing and presenting the city's first International Contemporary Music Festival.

Now an American citizen, Mr. Steinberg was born in Cologne in 1899. He was a violinist at 10, a virtuoso pianist at 15 and an orchestra leader at 19 when he won the Wullner prize for conducting presented by the city of Cologne. His career since then has been no less brilliant. In 1936 he was given the task of establishing the Palestine Symphony and later was associated with Toscanini in conducting the NBC orchestra.

BALTIMORE, MD.
SUN (MORNING)
D. 196,719 S. 314,229
DEC 22 1959

Boston Symphony Due

The Boston Symphony Orchestra will perform at 8.30 P.M. January 21 at the Lyric Theater. William Steinberg, musical director of the Pittsburgh Symphony, will conduct.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

JAN 14 1960

Boston Symphony On Tour Next Week

The Boston Symphony Orchestra will be absent from Boston next week when it makes its third visit of the season to the New York City area.

Under the direction of guest conductor William Steinberg, the Orchestra will perform at the Mosque Theatre in Newark on Tuesday (Jan. 19), at Manhattan's Carnegie Hall on Wednesday (Jan. 20) and Saturday (Jan. 23). Concerts will be given at the Lyric Theatre in Baltimore on Thursday (Jan. 21) and at the Brooklyn Academy of Music on Friday (Jan. 22).

Charles Munch will have returned from his mid-season vacation and will conduct the Orchestra at the concerts of January 29-30 in Symphony Hall. Violinist Ruggiero Ricci has been invited by Doctor Munch to make his first appearance with the Orchestra at these concerts. Mr Ricci will be guest artist in a performance of the Concerto for Violin and Orchestra by Sibelius. Included in the same program will be the first performance at these concerts of "Music for Orchestra" by Lopatnikov and Beethoven's Symphony No. 5 in C minor.

NEWARK, N.J.
STAR-LEDGER
D. 224.746 S. 365.592
SEP 20 1959

Ormandy, Steinberg on list of Garden State concerts

Eugene Ormandy

Garden State Concerts yesterday released its calendar for the coming concert season.

The list includes Ormandy, Steinberg, Rubinstein, Markevitch, Abas, Arrau, Firkusny, Dorfman, among conductors and soloists; the Philadelphia and Boston Symphony Orchestras, the New Jersey Symphony and the Lamoureux from Paris.

The Chicago Opera Ballet and Vienna on Parade will be special events.

* * *

TO SUPPORT a drive for funds, Mayor Carlin has proclaimed the week of Sept. 27 as "Garden State Music Week" in Newark.

Harry Mack, business manager, said famous pianists have been scheduled to appear as soloists with the orchestras to provide subscribers concerts not possible under the previous plan of presenting a master piano series and a symphony series.

* * *

THE NEW season will be ushered in Monday evening, Nov. 30 when Eugene Ormandy and his Philadelphians share the Mosque theatre with Rudolf Firkusny, the Czech pianist, and 180 voices of the Masterwork Chorus of Morristown. They will present Beethoven's "Creatures of Prometheus Suite", Mozart's Piano Concerto No. 24 in C Minor, K. 491, Beethoven's Symphony No. 8 in E Major and the same composer's Fantasia for Piano, Chous and Orchestra.

* * *

The Boston Symphony Orchestra, absent from these parts for two seasons, will perform on Tuesday evening, Jan. 19, with William Steinberg as guest conductor.

Rudolf Firkusny

Rubinstein will appear Sunday afternoon, Feb. 7; the New Jersey Symphony Sunday afternoon, Feb. 21 with Mathys Abas conducting and pianist Arrau playing Brahms Second Piano Concerto.

Final event of the major series will be a return of the Philadelphians April 19 when Ormandy will have as guest soloist Ania Dorfman, the only woman ever to appear as soloist with Toscanini. She will play Beethoven's First Piano Concerto.

* * *

SPECIAL EVENTS include Vienna on Parade on Saturday evening Jan. 9; the Chicago Opera Ballet on Wednesday evening, Feb. 10 with Melissa Hayden as prima ballerina, and the Lamoureux Orchestra from Paris, March 11 with Igor Markevitch as conductor.

A series of teas at the Essex House to meet the various artists after concerts have been arranged by Mrs. Herbert S. Gay Sr., chairman of the woman's auxiliary.

SOUTH ORANGE, N.J.
NEWS-RECORD
W 8,087
JAN 7 1960

Boston Symphony due at Mosque

The Boston Symphony Orchestra will appear at the Mosque Theatre, Newark, Tuesday, January 19, under Garden State Concert auspices. William Steinberg, director of the Pittsburgh Orchestra, will be guest conductor.

Mahler's First Symphony will be featured in the program as well as the Richard Strauss tone poem "Death and Transfiguration" and Haydn's Symphony No. 99.

PATERSON, N.J.
NEWS
D. 47,715
OCT 29 1959

Garden State Concert Series Opens Nov. 30

A stellar array of musical talent has been engaged by Garden State Concerts for its 1959-60 series of events which will open a second season at the Mosque Theater, Newark, on Monday evening, Nov. 30. The first concert will present the ever-popular Philadelphia Orchestra, under Eugene Ormandy, with the eminent Czech pianist, Rudolf Firkusny, as soloist. A highlight of this program will be a performance of Beethoven's rarely heard Choral Fantasia in C Minor for piano solo in which Firkusny and the orchestra will be assisted by the Masterwork Chorus of Morristown. There has been a strong advance sale of tickets for this event.

The Boston Symphony Orchestra, with William Steinberg of the Pittsburgh Orchestra as guest conductor, will give the second concert on Tuesday evening, Jan. 19. Artur Rubinstein, famed pianist, will appear in recital on Sunday afternoon, February 7. Another important event will be a concert by the New Jersey Symphony Orchestra, under its own conductor, Mathys Abas, on Sunday afternoon, Feb. 21, with the famed Chilean pianist, Claudio Arrau as soloist.

SPRINGFIELD, N.J.
SUN
W. 2,941
JAN 7 1960

Symphony Next At Mosque

Mahler's First Symphony which is fast winning recognition as one of that composer's greatest works is featured in the program which William Steinberg has arranged for the Boston Symphony Orchestra when it appears at the Mosque Theatre, Newark, Tuesday, January 19, under Garden State Concert auspices. Director of the Pittsburgh Orchestra and a musician of note, Steinberg, who will be guest conductor, has chosen the Richard Strauss tone poem "Death and Transfiguration" and Haydn's Symphony No. 99, as the other works on the program. Both contrast effectively with the towering Mahler work and its eruptive finale.

Written in 1888, the Mahler Symphony was considered a revolutionary one in its day and so was the Strauss tone poem, written a year later. "Death and Transfiguration" is based on a poem written by the German poet, Alexander Ritter, dealing with the destiny of man. The poem is said to have had a great effect on Strauss in urging him away from classicism toward what then was called Wagnerian expressivism.

Of another genre is the Haydn Symphony. One of Haydn's twelve London symphonies, it excels in gaiety and lightness.

NEWARK, N.J.
NEWS
D. 272,959 S. 341,901
JAN 20 1960

Mahler Music Is Triumphant

Symphony Scores Hit in Boston's Concert Here

By ALAN BRANIGAN

One of the great orchestral performances of recent local history took place last night at the Mosque, where the Boston Symphony Orchestra appeared before a large audience. The famous ensemble, directed this time by William Steinberg, who has been here before with his own Pittsburgh Symphony, won the hearts and hands of the music lovers present by playing a fine program with magnificence and enthusiasm.

The concert marked another triumph for the Garden State Concerts, which has provided a good deal of music here in its brief but significant history.

Most astonishing of the compositions programmed was Gustav Mahler's Symphony No. 1. This composer is having a heydey right now, albeit a posthumous one; he was born 100 years ago and everybody is out to play his music. If all the performances turn out as joyously, beautifully and excitingly as the one given last night, concertgoers at large are in for a fine season, one in which they can hear music that has not been overplayed by anyone, anywhere.

The first symphony, a comparatively youthful work, is one of the most fascinating pieces that one can encounter. Some of it reflects other composers' work. One can hear bits of Wagner here and there, as well as a typical Schumann measure, or a Handelian paean of praise, or a little Schubert laendler motif. But no matter; Mahler had a mind of his own and a style that was an accumulation of what had gone before, plus great inventiveness. He carried the symphony to new heights of expressivity.

And it was wonderful to hear Mahler's diverse and successful orchestral images set forth by these proper Bostonians. Every little effect went off perfectly, and when it came to the grand climaxes and the perorations for brass, winds and percussion, there was something of glory shining all around. Steinberg held the whole scheme in tight rein and let every theme sings its heart out.

We liked all of it—the little nature sounds and the hints of hunting and chivalric doings in the first movement; the sometimes jolly, sometimes desperate waltzes of the second; the sinister tread of the funeral march in the third, and the great concentration of themes in the fourth. The horn chorals alone were worth the price of admission.

Balance

There were other great works present, too. One was Richard Strauss' deeply moving and plangent "Death and Transfiguration" with Steinberg demonstrating his enormous command of orchestral balances and timbres.

The solemn parts were ominous in their pulsing sadness, and the upward reaching themes on trumpets, harps and flutes reminded one of Raphael's clouds of angels.

The concert began with one of Haydn's "London" Symphonies, the No. 99 in E Flat. This work, not often played, was marvelously done throughout, but nowhere better than in the intertwined musical lines of the slow movement. To hear Steinberg and his Boston men play through this beautiful tonal tapestry was to realize that here was an experience to cherish.

ORANGE, N.J.
TRANSCRIPT
W.
DEC 10 1959
MONTCLAIR, N.J.
TIMES
W. 8,114
DEC 10 1959

Steinberg to Conduct Boston Symphony

Symphonic works by Haydn, Strauss and Mahler will be on the program when the Boston Symphony Orchestra comes to the Mosque Theatre, Newark, on Tuesday evening, Jan. 19, for a performance under Garden State Concerts auspices. William Steinberg, musical director of the Pittsburgh Symphony, will be guest conductor on the occasion.

Recognized internationally as one of the foremost conductors of our time, Steinberg was appointed to his Pittsburgh post in 1952 after seven seasons as musical director of the Buffalo Philharmonic Orchestra. Under his direction the Pittsburgh Symphony played a major role in organizing and presenting the city's first International Contemporary Music Festival.

MILLBURN, N.J.
SHORT HILLS ITEM
W. 4,535
JAN 7 1960

Symphony Next At Mosque

Mahler's First Symphony which is fast winning recognition as one of that composer's greatest works is featured in the program which William Steinberg has arranged for the Boston Symphony Orchestra when it appears at the Mosque Theatre, Newark, Tuesday, January 19, under Garden State Concert auspices. Director of the Pittsburgh Orchestra and a musician of note, Steinberg, who will be guest conductor, has chosen the Richard Strauss tone poem "Death and Transfiguration" and Haydn's Symphony No. 99, as the other works on the program. Both contrast effectively with the towering Mahler work and its eruptive finale.

Written in 1888, the Mahler Symphony was considered a revolutionary one in its day and so was the Strauss tone poem, written a year later. "Death and Transfiguration" is based on a poem written by the German poet, Alexander Ritter, dealing with the destiny of man. The poem is said to have had a great effect on Strauss in urging him away from classicism toward what then was called Wagnerian expressivism.

Of another genre is the Haydn Symphony. One of Haydn's twelve London symphonies, it excels in gaiety and lightness.

★

Although about 10,000 grizzly bears exist in Alaska today, there are only about 800 in the rest of the United States. Montana's grizzly population of about 430 ranks second.

NEWARK, N.J.
NEWS
D. 272,959 S. 341,901
JAN 17 1960

Centennial Of Mahler

Boston Group, at Mosque, Bills His Symphony No. 1

By ALAN BRANIGAN

NEWARK music lovers will have a chance to take part in a centennial celebration this week. The Boston Symphony, under William Steinberg, will feature Gustav Mahler's Symphony No. 1 in D Major at the Mosque on Tuesday night. Thereby, they will help to spotlight a composer who was among the final group of great symphonists to close the 19th Century, who left the musical world in a state far different from the way they found it.

Mahler, born in July 1860, lived a very intense life (he died in 1911). He was reared in Vienna, studied music under Bruckner, whose music he idolized along with that of Beethoven.

He made most of his career as a conductor, heading the Vienna Court Opera at the age of 37, later coming to the United States. He conducted at the Metropolitan and was leader of he New York Philharmonic. His regimes at both places were rich in both artistic accomplishments and outbursts of temperament by all concerned. One commentator of the day called his conducting "wonderfully good."

✣ ✣ ✣

MAHLER'S curious nature, with its mixture of varied and warring religious beliefs and obsessions left over from a troubled childhood, is reflected in the fantasies of his music. He wrote little other than symphonies. As he said: "For me 'symphony' signifies using all the means of available technique to construct a world for myself."

And into this rather formless and amorphous entity called the symphony he poured a great flood of melody, counterpoint, choral pieces, vocal solos, band music . . . indeed, anything he could lay his hands on. This outpouring resulted in nine symphonies, some of which are more than an hour long. Some say Mahler's later music is not so much written as overwritten, with too much emphasis on cloudy Germanic metaphysics.

✣ ✣ ✣

MAHLER'S First Symphony, being played here, has had a minimum of Newark performances. The only one we recall distinctly took place at Newark Schools Stadium 20 years ago. It is too good a work to have to wait so long to be repeated. Some Mahlerites may prefer the Symphony No. 4 or the "Lied von der Erde," but neither of these has the simple appeal of much of the First.

The work's opening movement is like an evocation of the Black Forest, with direct, folk-like tunes and many intimations of the wonders of nature. The cuckoo call is heard, not in thirds as many composers do it but in fourths (do down to sol), which creates quite a different effect. The second movement is a two-theme invention in a fast waltz time, with some weird, wild harmonies and a desperate air to many of the measures.

✣ ✣ ✣

WHEN we think of the Third movement, this writer recalls a little hotel in Donaueschingen, near the Black Forest. Along the paneled staircase hangs a series of prints of a satirical nature, about animals in a forest and a hunter bent on killing them. One sardonic scene shows the hunter's funeral, with the animals mockingly bearing the would-be assassin on a bier.

It is this print, widely known in Germany, which inspired the march-like slow movement. The key is D Minor and it begins with a solo on the double bass, which turns out to be "Frere Jacques," played in a doleful minor mode. This theme is treated in a fugal fashion leading to a romping but still sad march that has a strange character that can be found nowhere else. The whole movement is dark, wryly humorous, disturbing and obviously the work of a genius.

The symphony ends in a conglomeration of whirling themes with a kind of endless quality that one also finds in Bruckner. It is a violent conclusion to a symphony that has on it the stamp of a rebellious and mysterious personality.

NEWARK, N.J.
JEWISH NEWS
W. 22,530
JAN 8 1960

Mahler Symphony Set for Mosque

Mahler's First Symphony, now winning recognition as one of his greatest works, will be performed by the Boston Symphony Orchestra at the Mosque Theater, Newark, on Jan. 19 under Garden State Concert auspices. The program was arranged by William Steinberg.

Steinberg, who will be guest conductor, has also selected the Richard Strauss tone poem, Death and Transfiguration, and Haydn's Symphony No. 99 for the program.

NEWARK, N.J.
STAR-LEDGER
D. 224,748 S. 365,592
JAN 15 1960

Symphony featured

Mahler's Symphony No. 1 will be featured in the program which the Boston Symphony Orchestra will perform at the Mosque, Tuesday night. William Steinberg, director of the Pittsburgh Orchestra, will be guest conductor. Besides the celebrated Mahler work, Steinberg has chosen the Richard Strauss tone poem "Death and Transfiguration," and Haydn's Symphony No. 99 as the other symphonic works on the program.

Steinberg

Written in 1888, the Mahler symphony was considered an ultra-modern work in its day and so was the Strauss tone poem which was written a year later. Of another genre is the Haydn symphony. One of Haydn's 12 so-called "London symphonies," it has gaiety and lightness.

NEWARK, N.J.
NEWS
D. 272,959 S. 341,901
JAN 18 1960

GUEST — William Steinberg, conductor of Pittsburgh Symphony, will lead Boston Symphony in its concert at the Mosque Theater tomorrow at 8:40 p.m.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 120,161

OCT 24 1959

Steinberg Says Jazz Important To Symphonists

By IRVING KOLODIN

"ONE of the limiting restrictions of German orchestral musicians is that not enough of them have played in jazz bands."

If this is an unorthodox view, it comes nevertheless from a highly qualified source—William Steinberg, music director of the Pittsburgh Symphony Orchestra and also permanent conductor of the London Philharmonic, who was intercepted for an informative lunch recently in New York between flights.

"I discovered this not long ago when I was rehearsing Paul Creston's 'Invocation and Dance' with the Berlin Philharmonic. They couldn't get together on the rhythm, so I asked them 'Didn't you play in jazz bands when you were growing up?' 'Yes,' they answered, 'but it was not music like this.' " He made a kind of helpless gesture.

"Basically, it was rather simple. My boys in Pittsburgh could play it right off. My orchestra in London could give a finished performance after one rehearsal. They are fantastic sight readers. Of course, the Germans will give you a fine performance, once they have figured it out. But you don't always have that much time."

* * *

STEINBERG is acutely aware of the refinements and niceties of ability which distinguish musicians in one country from those of another, with inevitable influence on the time required to prepare a proper performance.

"American players have an exceptional level of individual ability," he emphasized, "because competitive conditions are so keen. On the other hand, English musicians perform with a wonderful sense of ensemble. They listen to each other, and give you something very special as a result."

Probably, it was suggested, this has something to do with training and disposition? "Yes," said Steinberg, "but also with conditions of employment. The London musician plays on a 12 months' contract, and develops a rhythm of effort spread over a longer time. The American generally crowds his effort into six months or so, operating under more tension and at a higher pressure."

* * *

A NATIVE of Cologne who was moving steadily up the ladder of success in the prewar musical life of Germany until he was dispossessed by the Nazis, Steinberg is apparently enjoying every moment of the esteem that has come to him through the hardest kind of effort.

His eyes light up at the mention of Toscanini, who brought him to America after guest-conducting the Israeli Philharmonic which Steinberg founded 20-odd years ago after his expulsion from Germany.

"I had a remarkable experience with this man," he said. "For years, I tried to get him interested in Mahler, whose music he rejected because he could only remember him as a rather difficult colleague when they were together at the Metropolitan in 1908-'09-'10. Then a few years ago, when I gave the first Italian performance of "Das Lied von der Erde" at La Scala, Toscanini came and listened to every rehearsal. At the end, he wrote me a letter saying how wrong he had been, and what great music this was."

(Gustav Mahler's "Das Klagende Lied" is the Hartford Symphony Orchestra's latest recording, under the baton of its musical director, Fritz Mahler, a kinsman of the composer.)

* * *

THIS WINTER, Steinberg will visit New York not only as conductor of his own Pittsburgh Symphony, but also as guest conductor for the first time of the Boston Symphony.

It has been a long, uphill fight for Steinberg since he staked his American career on molding something representative of the Buffalo Philharmonic (whose present con-

Rockville Chronicle

NEW YORK, N.Y.
TIMES
D. 800,319 S. 1,221,337

JAN 17 1960

CONCERT AND OPERA PROGRAMS OF THE WEEK

OPERA
METROPOLITAN

TONIGHT, 8 P. M., Cavalleria Rusticana and Pagliacci. Benefit for West Side Institutional Synagogue.
The former with Rankin, Vanni, Votipka; Tucker, Cassel. The latter with Nache; Jon Vickers (debut), MacNeil, Anthony, Marah. Conductor, Adler.

MONDAY, 8 P. M., Macbeth.
Rysanek, Ordassy, Stratas, Allen; Warren, Barioni, Hines, Olvis, Pechner, Hawkins, Sgarro, Tozzanelli, Hemmerly. Conductor, Leinsdorf.

TUESDAY, 8 P. M., The Gypsy Baron.
Della Casa, Resnik, Hurley, Votipka, Fercana, Shawn; Gedda, Siepak, Flagello, Reitan, Franke, De Paolis, Nagy, Birlenbach, Mayreder, Stanz. Conductor, Leinsdorf.

WEDNESDAY, 8 P. M., Don Giovanni.
Steber, Amara, Dobbs; Siepi, Valletti, Uppman, Corena, Wildermann. Conductor, Boehm.

THURSDAY, 7:45 P. M., Tristan und Isolde.
Nilsson, Ludwig; Liebl, Hines, Cassel, Marsh, Sgarro, Franke, Anthony. Conductor, Boehm.

FRIDAY, 8 P. M., Pelleas et Melisande.
De los Angeles, Resnik, Allen; Uppman, London, Tozzi, Harvuot. Conductor, Leinsdorf.

SATURDAY, 2 P. M., The Marriage of Figaro.
Della Casa, Soederstroem, Miller, Resnik, Allen, Stratas, Wall; Siepi, Borg, Flagello, Kullman, Carelli, Davidson. Conductor, Leinsdorf.

SATURDAY, 8 P. M., Aida.
Rysanek, Dalis, Vanni; Baum, London, Wildermann, Sgarro, Nagy. Conductor, Cleva.

CONCERTS, RECITALS
TODAY

NEW YORK PHILHARMONIC, Carnegie Hall, 3 P. M., Conductor, Mitropoulos; David Bar-Illan, pianist.
Andante, from Symphony No. 10 ..... Mahler
Spectra ..... Schuller
Piano Concerto No. 1; Mephisto Waltz ..... Liszt

CITY SYMPHONY ORCHESTRA OF NEW YORK, American Museum of Natural History, 3 P. M. Conductor, Franz Bibo; Don-Alexander Feder, pianist. Admission free.
Tragic Overture ..... Brahms
Piano Concerto No. 3 ..... Prokofieff
Symphony No. 5 ..... Beethoven

JOHN SOLUM, flutist, and Mathilde McKinney, pianist, New-York Historical Society, 3 P. M. Admission free.
Sonata in C ..... C. P. E. Bach
Introduction and Variations on Trock'ne Blumen ..... Schubert
Sonata in D ..... Prokofieff

MICHAEL RUDIAKOW, 'cellist, Museum of the City of New York, 3 P. M. Admission free.
Suite for 'cello ..... d'Herveloix
Sonata in G minor, Op. 5, No. 2 ..... Beethoven
'Cello Concerto in D ..... Haydn

HAYDN'S THE CREATION, Park Avenue Christian Church, 3 P. M. Director, Solon Alberti; Lucretia Ferre, Beryl Layne, sopranos; Adolfo Balli, tenor; John Florita, baritone; Frank Ingrao, bass.

CONCERT AND DRAMATIZATION TO HONOR ERNESTINE ROSE, Brooklyn Academy, 2 P. M. Participants: United Jewish Philharmonic Chorus conducted by Maurice Rauch; Pete Seeger, folk singer; Zelda Lerner, actress; Steve Quinto, actor; dance group directed by Edith Segal.

PAUL HARELSON, pianist, Brooklyn Museum, 2 P. M.
Italian Concerto ..... Bach
Three Intermezzi ..... Brahms
Piano Sonata No. 2 ..... Talma
Waltz in E flat, Op. 18; Berceuse; Two Etudes ..... Chopin

BROOKLYN COMMUNITY SYMPHONY ORCHESTRA, children's concert, Walt Whitman Auditorium, Brooklyn College, 2:30 P. M. Conductor, Coleridge-Taylor Parkinson; Martha Strongin, violinist.

STEPHEN RICHARD'S THE BALLAD OF RUTH, first performance, Riverside Church, 5 P. M. Chamber orchestra and Riverside Choir; Richard Weagley, director.

CLIFFORD CLARK, organist, St. Luke's Chapel, 487 Hudson Street, 5 P. M. Bach program.

SUNDAY CONCERT SOCIETY, Carnegie Recital Hall, 5:30 P. M. Feld Quartet and Arpad Sandor, pianist.
Quartet in D, Op. 20, No. 4 ..Haydn
Trio-Serenade for two violins and viola ..... Kodaly
Piano Quintet ..... Brahms

ROBERT LISTOKEN, clarinetist, and **ANN LISTOKEN**, pianist, Four Steps, 64 East Seventh Street, 5 P. M.

CAROLYN HAWKINS, organist, St. Luke's Chapel, 483 Hudson Street, 5 P. M.

MOSCOW STATE SYMPHONY, Carnegie Hall, 8:40 P. M. Conductor, Konstantin Ivanov; Valeril Klimov, violinist.
Tchaikovsky program: Romeo and Juliet; Violin Concerto; Symphony No. 4.

PATRICIA NEWAY, program of songs by John Gruen, Carnegie Recital Hall, 8:30 P. M.
Six groups of songs set to poems of Rainer Maria Rilke, T. S. Eliot, Jacques Prevert, Juan Ramon Jimenez, Attilio Bertolucci and Frank O'Hara.

MUSIC IN OUR TIME, Ninety-second Street "Y," 8:30 P. M. Participants: Walter Trampler, violist; Lucy Greene, pianist; Manhattan School Madrigal Group conducted by Hugh Ross; Claremont Quartet; Max Pollikoff, violinist; Alexander Kouguell, 'cellist; Eddie Bert, trombonist; Addison Farmer, bassist; Teo Macero, saxophonist; Charles Russo, clarinetist; Douglas Nordli, pianist; Jack Shaindlin, conductor. Composers: Billy Jim Layton, Teo Macero, Hall Overton, Henry Weinberg.
Sonata for viola and piano (first performance) ..... Overton
Vox In Rama (first performance) ..... Weinberg
String Quartet (first N. Y. performance) ..... Layton
Density in Space (first performance) ..... Macero

ARTUR BALSAM, pianist, Washington Heights-Inwood Y. M. H. A., 8:30 P. M.

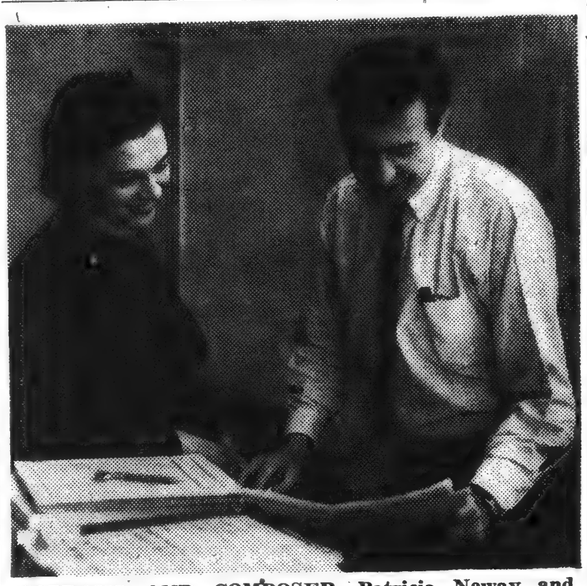
CLARION CONCERTS, Town Hall, 8:30 P. M. Conductor, Newell Jenkins; Adele Addison, Saramae Endich, sopranos; Russell Oberlin, counter tenor; Joseph Sopher, tenor; Ara Berberian, bass; Robert Nagel, trumpeter.
Trumpet Suite ..... Jeremiah Clark
Symphony No. 5 ..... Chavez
Il Martirio di sant'Orsola ..... Scarlatti

NIEUW AMSTERDAM TRIO, Carnegie Recital Hall, 8:30 P. M.
Trio in E flat, Op. 1 No. 1 ..... Beethoven
Trio ..... Ives
Dumky Trio ..... Dvorak

NEW YORK CHAMBER ENSEMBLE, B. de Rothschild Foundation, 316 East Sixty-third Street, 8:30 P. M. Conductor and piano soloist, Seymour Lipkin; Sheila Jones, soprano. Admission free; tickets on written request.
Rondo ..... Martinu
Septet in Seven Movements ..... Brunswick
Divertimento No. 7 (K. 205) ..... Mozart
The Habit of Perfection ..... Godfrey Winham
Octandre ..... Varese

WEDNESDAY

GORDON JONES, organist, St. Paul's Chapel, Broadway and Fulton Street, 12:30 P. M.



SOPRANO AND COMPOSER—Patricia Neway and John Gruen. She will sing his music tomorrow night at Carnegie Recital Hall, to his piano accompaniments.

Three sonatas: Op. 2, No. 3; Op. 110; Op. 111 ..... Beethoven

MONDAY

MOSCOW STATE SYMPHONY, Carnegie Hall, 8:40 P. M. Conductor, Kiril Kondrashin; Emil Gilels, pianist.
Third Suite ..... Tchaikovsky
Piano Concerto in C (K. 503)...Mozart
Piano Concerto No. 2 ..... Tchaikovsky

BEVERIDGE WEBSTER, pianist, Town Hall, 8:30 P. M.
Chromatic Fantasy and Fugue...Bach
Sonata in F ..... Mozart
Theme and Variations ..... Faure
La Valse ..... Ravel-Webster
Sonata in C minor, Op. 111..Beethoven

CONCERT OF ITALIAN CHAMBER MUSIC, Hunter College Assembly Hall, 8:30 P. M. Benefit for the Library Fund of the New York College of Music. Participants: Arved Kurtz, Max Weiner, violinists; Raymond Sabinsky, violist; Nathan Stutch, 'cellist; Vladimir Padwa, pianist; Rose Bampton, soprano. Sponsored by the Italian Cultural Institute.
Quartet ..... Verdi
Tre Canzoni ..... Pizzetti
Sonata in B minor ..... Respighi

MARION ENGLE, organist, Church of Saint Mary the Virgin, 8:30 P. M.

TUESDAY

ALLEN SEVER, organist, St. Paul's Chapel, Columbia University, noon.

MOSCOW STATE SYMPHONY, Carnegie Hall, 8:40 P. M. Repeating Sunday's program.

BEETHOVEN'S MISSA SOLEMNIS, St. Bartholomew's Church, Park Avenue and Fifty-first Street, 8:15 P. M. Conductor, Jack Ossewaarde; Ruth Diehl, soprano; Jean Sanders, contralto; Lucius Metz, tenor; Myron Sands, bass. Cards of admission may be secured from the church office.

BOSTON SYMPHONY ORCHESTRA, Carnegie Hall, 8:30 P. M. Conductor, William Steinberg.
Symphony No. 99 in E flat....Haydn
Tod und Verklaerung ..... Strauss
Symphony No. 1 in D ..... Mahler

TICHMAN TRIO, Ninety-second Street "Y," 8:30 P. M.
Trio in E flat, Op. 38....Beethoven
Trio for clarinet, 'cello and piano ..... Robert Parris
Trio in A minor, Op. 114....Brahms

AFRICA AT THE GATE, benefit for Africa Defense and Aid Fund, Village Gate, 185 Thompson Street, 9 P. M. Participants: Josh White, folk singer; Nigerian Dance Group; Larry Adler, harmonica player; Clarice Crawford, mezzo-soprano; Robert Rounseville, tenor; Leon James, Al Minns, dancers, and others.

THURSDAY

RALPH KNEEREAM, organist, St. Paul's Chapel, Columbia University, noon.

NEW YORK PHILHARMONIC, Carnegie Hall, 8:30 P. M. Conductor, Mitropoulos. Preview concert.
Passacaglia for orchestra, Op. 1 ..... Webern
Symphony No. 9 ..... Mahler

RENATA KAMPFEL, pianist, Carnegie Recital Hall, 8:30 P. M.

FRIDAY

NEW YORK PHILHARMONIC, Carnegie Hall, 2:15 P. M. Repeating Thursday's program.

EMIL GILELS, pianist, Carnegie Hall, 8:40 P. M.
Aria Variata a la Maniera Italiana ..... Bach
Sonata in D, Op. 53 ..... Schubert
Sonata No. 2 ..... Kabalevsky
Arabesque: Toccata ..... Schumann

FRANK IOCHA, pianist, Town Hall, 8:30 P. M.
Organ Toccata in C ..... Bach-Busoni
Impromptu in G flat, Op. 90 ..... Schubert
Sonata in F minor ..... Brahms
Five Piano Pieces from Op. 11 ..... Kodaly
Jeux d'eau; Toccata ..... Ravel
Nocturne in F sharp; Barcarolle ..... Chopin

JEANNE SARTENAER, pianist, Carnegie Recital Hall, 8:30 P. M.
Sonata in G, Op. 31, No. 1 ..... Beethoven
Variations on a Theme by Paganini, Book II ..... Brahms
Jardins sous la pluie; L'isle joyeuse ..... Debussy
Sonatine ..... Absil
Suite, Op. 14 ..... Bartok
Ondine; Scarbo ..... Ravel

QUARTETTO DI ROMA, Rogers Auditorium, Metropolitan Museum of Art, 8:30.
Piano Quartet in G minor (K. 487) ..... Mozart
Piano Quartet in F minor, Op. 2 ..... Mendelssohn
Piano Quartet in G minor, Op. 25 ..... Brahms

PAGANINI QUARTET, Vanderbilt Hall, New York University, 8:30 P. M. Assisting artist, David Glazer, clarinetist.
Clarinet Quintet (K. 581)....Mozart
Sixth Quartet ..... Bartok
Quartet ..... Debussy

GERALD WARBURG, 'cellist, Third Street Music School Settlement, 8:30 P. M.

LUDWIG OLSHANSKY, pianist, Greenwich House Music School, 8:30 P. M.

ST. THOMAS CHORAL SOCIETY, St. Thomas Church, Fifth Avenue and Fifty-third Street, 8:30 P. M. Conductor, Donald McAfee. Paul Solm, tenor; Russell Oberlin, counter tenor; Fred Jones, bass; James Palsgrove, organist. Admission free.

CAMILLE BUDARS, pianist, Kosciuszko Foundation, Fifteen East Sixty-fifth Street, 8:30 P. M.

FACULTY CONCERT, Mannes College of Music, 8:30 P. M.

BOSTON SYMPHONY ORCHESTRA, Brooklyn Academy of Music, 8:30 P. M. Conductor, William Steinberg.
Symphony No. 2 ..... Schubert
Overture to Tannhauser ..... Wagner
Souvenirs ..... Barber
Suite from The Firebird....Stravinsky

SATURDAY

NEW YORK PHILHARMONIC, Young People's Concert, Carnegie Hall, 12 noon. Conductor, Leonard Bernstein. Russian Music Then and Now.

BOSTON SYMPHONY ORCHESTRA, Carnegie Hall, 2:30 P. M. Conductor, William Steinberg. Repeating Friday's program at Brooklyn Academy.

SOLOMON PIMSLEUR CONCERT, Lecture Hall, Columbia University Journalism Building, 3 P. M. Lorraine Coats, soprano; Laura Dominecki, violinist; Benjamin de Miranda, 'cellist; Solomon Pimsleur, pianist.
Program of music by Solomon Pimsleur.

THE DESCANTS, Carnegie Recital Hall, 5:30 P. M. Victor Vraz, flutist; Alfred Bartles, 'cellist; Gerald Goodman, harpist; Dolores de Costa, soprano.

NEW YORK PHILHARMONIC, Carnegie Hall, 8:30 P. M. Repeating Thursday's program.

GOLDEN HILL CHORUS, Town Hall, 8:30 P. M. Conductor, Charles Ennis; Constantine Cassolas, tenor.

LEON BIBB, folk singer, Ninety-second Street "Y," 8:30 P. M.

QUARTETTO DI ROMA, Washington Irving High School, 8:30 P. M.
Piano Quartet in E flat, Op. 16 ..... Beethoven
Piano Quartet in C minor, Op. 60 ..... Brahms
Piano Quartet in C minor, Op. 15 ..... Faure

NEXT SUNDAY, JAN. 24

NEW YORK PHILHARMONIC, Carnegie Hall, 3 P. M. Repeating Thursday's program.

THE FIRESIDE PLAYERS, Town Hall, 2:30 P. M.

KAREN RANUNG, soprano, New-York Historical Society, 3 P. M.

GILDA MUHLBAUER, violinist, Brooklyn Academy of Music, 3 P. M.

VALENTINA KOJELIS, soprano, Town Hall, 5:30 P. M.

TIMES 1-17-60

Ed Fitzgerald

CONDUCTOR—William Steinberg, who leads the Boston Symphony Orchestra three times in New York this week.

NEW YORK, N.Y.
DAILY NEWS
D. 2,058,521 S. 3,455,033

JAN 17 1960

Mahler's Ninth

Dimitri Mitropoulos winds up his four-week stand as New York Philharmonic conductor with this week's Thursday-through-Sunday concerts at Carnegie Hall. Mahler's Symphony No. 9 will take up most of the evening. Webern's "Passacaglia for Orchestra" will be the opener . . . William Steinberg conducts the Boston Symphony in Mahler's Symphony No. 1, Wednesday night at Carnegie Hall.

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TRIB. 1-3-60

Record for Mahler

While the present New York symphonic season is not yet half over, it is assured of at least one record in its number of performances of Gustav Mahler's works. The Philharmonic's current observance of Mahler's centennial offers forty hearings of ten compositions (counting a group of songs as a single work). The Boston Symphony played the adagio from his unfinished Symphony No. 10 here on Dec. 19 under Charles Munch, and will play his Symphony No. 1 under William Steinberg's guest conductorship at Carnegie Hall on Wednesday night, Jan. 20.

This week's Philharmonic performances of this symphony under Dimitri Mitropoulos come soon after the fiftieth anniversary of its New York premiere under the composer's direction on Dec. 16, 1909. Mahler did not plug his own music during his two Philharmonic seasons, offering only two of his works in 1909-'10, and three, including two songs, in 1910-'11.

Mr. Steinberg, who is the Pittsburgh Sympony's music director, will open his Jan. 20 program with Haydn's Symphony in E flat, No. 99, and Strauss' "Tod und Verklaerung." His program for the Bostonian's concerts for Friday night, Jan. 22, in Brooklyn, and the following afternoon at Carnegie Hall includes one American work, Samuel Barber's ballet suite, "Souvenirs," along with Schubert's Symphony No. 2, Wagner's overture to "Tannhaeuser" and Stravinsky's "Fire Bird."

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JAN 22 1960

NEW YORK, N.Y.
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JAN 21 1960

Music: A New Bostonian

Steinberg, Orchestra's Guest Conductor

By HOWARD TAUBMAN

A GOOD conductor can impress his personality and style on an unfamiliar orchestra in a short time if the ensemble itself is of high quality and its members are willing to cooperate. Such a conductor, William Steinberg, and such an orchestra, the Boston Symphony, joined forces at Carnegie Hall last night with fascinating results.

Mr. Steinberg, who has been music director of the Pittsburgh Symphony since 1952, has spent two weeks with the Boston Symphony in its home city, and this week on tour is his third. He has never directed it before, but you would think from the quality of the performances that they had been happily wedded for years.

William Steinberg

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In examining Mr. Steinberg's accomplishment, it is important to bear in mind the nature of the Boston ensemble's permanent leadership. Charles Munch, the regular conductor, is a musician of temperament with a penchant for unexpected, improvisatory turns in an interpretation. He conducts as the mood inspires him, often with thrilling results. The outcome is an atmosphere of tension, which conditions tempo, tone, attacks and balances.

Mr. Steinberg strikes one as a conductor who leaves nothing to chance. Every "i" is dotted and every "t" crossed during rehearsals, and they must be dotted and crossed in exactly the same way at the performance. His approach stems from the German, or middle European tradition, with its affinity for breadth and spaciousness. Tempos tend to be slow and steady; the orchestral tone is balanced with precision and weight.

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One cannot pretend that either orientation is the last word. What gives the concert hall its excitement—and distinguishes it, by the way, from a recording that is played over and over—is the possibility of variety. Mr. Steinberg's way with music has its validity just as has Mr. Munch's.

The astonishing thing is how quickly Mr. Steinberg has succeeded in transforming the Boston sound into his conception of an ensemble texture. The difference between it and the Pittsburgh, which Mr. Steinberg has led in New York in recent seasons, was the Boston's superiority because it is a finer instrument.

Thanks to Mr. Steinberg's interpretive vision, Richard Strauss' "Death and Transfiguration" emerged with a sense of its pristine vigor and imagination. The piece, never Strauss at his best, has tended to grow more grandiloquent than eloquent with the years, and when it is whipped up, its tawdriness becomes transparent. But Mr. Steinberg conducted it with control and dignity, letting it build its climaxes with inevitability.

The orchestra responded with glowing tone. The care the conductor had taken with his wind instruments was manifested in the way chords meshed. The strings were rich and yet mellow. The rhythms were firmly in hand but vibrant. The Bostonians played as if they enjoyed this fresh and solid view of an old landmark.

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The Haydn E flat Symphony had clarity and sturdiness. In this thoughtful reading the end was foreseen at the beginning. Certainly this was a justifiable approach to the mature Haydn. And yet one longed for just a little more lightness and flexibility, a little more of the southern sun.

Mr. Steinberg tackled the First Symphony of Mahler, the year's ubiquitous composer, with personal conviction. One felt that there could have been a touch of mystery in the opening. But what the conductor did had logic and force. And the Bostonians gave him every nuance he asked for. They evidently recognized and enjoyed working with a musician whose character is his own.

The Program

BOSTON SYMPHONY ORCHESTRA, ~~Conducted~~ William Steinberg, at Carnegie Hall.
Symphony No. 99 in E flat.....Haydn
Death and Transfiguration.....Strauss
Symphony No. 1 in D.....Mahler

REPRISE

The Boston Symphony responded to William Steinberg "with glowing tone," and the guest conductor showed that within three weeks he had impressed his personality on the orchestra. . . . Hans Schwieger gave "a lively notion of his capacities" as guest conductor of the Little Orchestra Society. . . . Dimitri Mitropoulos' reading of Mahler's Ninth Symphony with the New York Philharmonic was "impressive in its perception." . . . The Moscow State Symphony performed Shostakovich's Eleventh Symphony, "1905," with "enormous conviction." . . . Nikolai Lopatnikoff's Symphony No. 3, played by the National Orchestral Association, was "full of rhythmic vigor and often very appealing." . . . Among pianists, Emil Gilels gave "a recital of rare distinction," Charles Rosen made an excellent impression as an orchestral soloist and Frank Iogha, Raymond Pannell, George Sementovsky and Jeanne Sartenaer were good technicians. . . . Mattiwilda Dobbs was "exquisite" singing Zerlina for the first time at the Metropolitan. . . . Robert Parris' Trio for clarinet, 'cello and piano, introduced by the Tichman Trio, had "a good deal of personality."

New York Post 1/21/60 51

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Of the three compositions heard last night, the Haydn Symphony in E Flat, No. 99, and the Strauss tone poem, "Tod und Verklaerung," came off best.

Despite the admirable qualities of orchestral finesse and general comprehension which he gave to the Mahler First Symphony, the interpretation was too impersonal to communicate the quintessence of its ideas.

Founded Palestine Symphony

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One is never in doubt as to his intentions. His podium manners is simple and direct. If he indulges in superfluous gestures, they have escaped me.

The 12 symphonies which Haydn wrote for the series of concerts he gave in London under the aegis of the German-born musician and impresario, Johann Peter Salomon, crown not only his own career as a symphonist but stand among the glowing musical contributions of the 18th century.

No. 99, the first of the second series of six, opens with a thoughtful slow introduction. This feature together with its deeply pensive *Adagio* and its vigorous sense of drama, all foreshadow Beethoven. The surprise pause and *Adagio* just before the end of the *Vivace* finale is a delightful Haydnesque touch.

Haydn Exquisite in Detail

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best N.Y. WORLD TELE 7 SUN 1/22/60

Music

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The performance was again the perfect observance of the Viennese master's centennial. It couldn't have happened to a better composer. Nothing was spared to give the symphony a breathing reality.

These are great days for the long-maligned Mahler, and they seem to bring out the best in conductor and orchestra alike. Because of another assignment, I missed the Haydn and Strauss numbers on Mr. Steinberg's program.

To judge by the symphony alone, the orchestra was in exceptionally good form.

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MONTHLY - CIRC. NOT AVAIL.

FEB 1960

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Mr. Steinberg has much more of the fastidiousness which Sir John Barbirolli gave the symphony here. These conductors have both recorded with their own orchestras the slowest Scherzo I have heard in this work, though Mr. Steinberg has now abandoned that conception. I wish he would also abandon the ludicrous bump with which he ends the symphony by slowing up its two familiar whiplike chords. The elegant Mr. Steinberg seems determined to show Mahler who is master, another symptom of which is the wholly gratuitous small cut he made this time, midway through the finale.

Strauss's early "Death and Transfiguration" belongs to the same year as Mahler's First, and characteristically conjures a more romanticized vision of death than Mahler does in his grotesque "Frère Jacques" dirge (third movement). It is the fashion to say that the death is far more interesting than the transfiguration, but I found both equally convincing in this glowing presentation, except for that final cadence figure, with which poor Strauss could find nothing better to do than repeat it three times with progressively enfeebled harmonization.

The wit and grace of Haydn's 99th were well served, and might have been further enhanced had the strings been reduced.

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Curiously enough, Haydn's ninety-ninth symphony had only two performances here by major orchestras during the 1950s. Yesterday's interpretation did this perennially fresh work full justice in its appropriately varied expressive atmosphere and in the conductor's straightforward, unaffected and duly flexible tempi. The orchestral tone quality was also rewarding, but at times, mainly in the first movement, the wealth of string sonority seemed excessive in relation to the wood winds' share of the performance. It might have been better to have had an instrumental proportion more in line with that of Haydn's time.

Vividness of color and richness of tone were well suited to the Strauss and Mahler works, while the Bostonians' performance was also marked by lucidity of detail and, when required, ample delicacy; the dynamic shading, as well as the orchestral hues, were finely distinguished as well as generous in range. Hearing these works, both performed seventy years ago, in the same program, gave an interesting opportunity for comparison; "Tod and Verklaerung" seemed to be the more extrovert of the two, although this Mahler symphony is far from emotionally baffling.

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WORLD TELEGRAM & SUN 1/22/60

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51a

La musique

RETOUR D'EUROPE . . .

Steinberg et Mahler à Carnegie Hall

par Edgard FEDER

NOUS voici de nouveau dans l'ombrage de Carnegie Hall, de Town Hall, du "Met" (mais non pas de Hunter College!), après un périple européen au cours duquel nous nous fîmes refuser l'accès de la Scala de Milan, faute d'avoir lesté nos vingt kilos de bagages en "économique" d'un smoking et de ses accessoires. Il est vrai qu'il s'agissait d'une première présentant un vif intérêt: "Andrea Chenier", avec Tebaldi et Del Monaco, à vingt-cinq dollars le fauteuil d'orchestre (prix officiel — le double chez les marchands de billets). Un vrai coup de "carabinieri".

A Vienne, par contre, dans l'Opéra flambant neuf, d'une blancheur aveuglante, nous assistâmes à une médiocre représentation du "Mariage de Figaro", à côté de deux aimables et dignes douairières, mastiquant, avec un louable et touchant souci de ne pas gêner leurs voisins, d'appétissants petits pains au jambon. C'était infiniment plus réjouissant que d'écouter le chef d'orchestre, M. Heinrich Hollreiser, mener la sublime partition de Mozart d'une main aussi brutale qu'imprécise, à un train d'enfer, aux abords de la perdition dont elle ne fut sauvée que grâce aux efforts de quelques artistes de valeur, comprenant l'admirable Giuletta Simionato.

A Florence, les concerts symphoniques ont lieu dans le cadre écrasant du Vieux Palais. On y rentre accablé. Nous en sortîmes de même. Le chef d'orchestre était une vieille connaissance de nos parages américains, M. Efrem Kurtz.

A Paris enfin, nous eûmes tout juste le temps de lire les affiches prometteuses, sur lesquelles des noms familiers semblaient nous saluer: Jean Casadesus, Braïlowsky, Menuhin, Uninsky, Emile Beaume. L'un des chefs d'orchestre en vogue est M. Lorin Mazel, qui fit ses débuts d'enfant prodige à New-York il y a une quinzaine d'années. Et l'Opéra s'est assuré un succès retentissant avec une reprise, qu'on dit sensationnelle, de "Carmen".

ICI donc, nous arrivâmes à point pour nous précipiter à Carnegie Hall et entendre l'Orchestre de Boston jouer divinement, sous la baguette aguerrie et hautement compétente de M. William Steinberg, invité à diriger la célèbre phalange pendant les quelques semaines de congé de Charles Münch.

Nous avons déjà exprimé notre profonde admiration pour M. Steinberg à l'occasion de sa récente visite à la tête de son propre orchestre, celui de Pittsburgh. A le ré-entendre, cette semaine, le bienfondé de notre opinion fut amplement confirmé: sobre, intelligent et méticuleux, M. Steinberg est également pourvu d'un tempérament qui, pour n'être guère apparent d'une manière visuelle, n'en est pas moins perceptible par l'animation, la robuste vitalité et l'implacable logique de ses interprétations.

Quant à la mise au point technique de ses exécutions, on ne saurait mieux la décrire qu'en la qualifiant de parfaite. Après avoir écouté M. Steinberg diriger une Symphonie de Haydn, la céleste IIème Symphonie de Schubert, l'"Oiseau de Feu" de Stravinsky, "Mort et Transfiguration" de Strauss et la Ière Symphonie de Mahler, nous sommes désormais sûr qu'il est l'un des grands chefs d'orchestre de notre époque.

A la Philharmonie de New-York, c'est M. Mitropoulos — heureusement remis de la maladie qui l'a tenu éloigné du pupitre pendant près d'un an — qui a assuré le lancement du "Festival Mahler 1960", en commémoration du centenaire de la naissance du compositeur autrichien et du cinquantenaire de son proconsulat à la tête de l'Orchestre philharmonique de New-York, dont il fut le directeur attitré en 1910.

L'oeuvre de Mahler que présenta M. Mitropoulos (après, en guise d'entrée en matière, la "Passacaglia" d'Anton Webern, un morceau de jeunesse auquel semblent avoir collaboré tous les ancêtres spirituels de l'auteur) fut la Symphonie n° IX. Nous faillîmes dire "monumentale", mais ceci n'aurait point servi à la distinguer des autres, car elles le sont toutes! On croirait que Mahler était incapable de s'exprimer, symphoniquement, autrement qu'en un minimum de quatre-vingts minutes. Et c'est là, précisément, que réside sa faiblesse.

Il aurait certainement pu être l'un des plus grands musiciens de tous les temps, s'il avait eu autant de talent qu'il avait de génie, autant d'invention que d'audace, autant de souffle que de prolixité, autant de mesure que d'ambition, autant de goût que de sincérité. Plus encore, s'il avait su choisir avec davantage de discrimination le matériel de base sur lequel reposent ses vastes, compliqués et savants échafaudages, mais dont la nature intrinsèque est de servir à des fins plus modestes.

Et pourtant, ce fleuve sonore n'est pas sans majesté. On y trouve des pages d'une rare beauté et l'"adagio" final de cette symphonie est, presque dans sa totalité, d'une noblesse et d'un pathétique profondément émouvants, où l'on sent que l'âme tourmentée et angoissée de Gustave Mahler a enfin trouvé refuge. Hélas, c'était le refuge final, car une année plus tard, à l'âge de 51 ans, en plein épanouissement de sa maturité, le dernier des grands symphonistes autrichiens, héritier présomptif de Bruckner, disparaissait avant d'avoir dit son dernier mot.

Dimitri Mitropoulos dirigea la Symphonie comme s'il avait communié de sa substance. Atténuant les effets laborieux dont fourmille la partition, mais mettant en valeur tous les éléments d'expression authentique, M. Mitropoulos, dans l'un de ses jours les plus heureux, rendit à l'ouvrage un service immense. Il en fut récompensé par une ovation prouvant bien que le public est à même de reconnaître les hautes vertus artistiques, quelque ardu qu'en soit l'accès.

BALTIMORE, MD.
SUN (MORNING)
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DEC 1959

Steinberg To Conduct

WAR-CLOUDED skies in Frankfurt, Germany, in 1935 must have left the youthful William Steinberg with little but despair. At the beginning of a brilliant career as a conductor (he had been a conductor at 10, piano virtuoso at 15) he had been dismissed from his post as conductor of the Frankfurt Opera because he did not line up with the Nazi regime.

Steinberg, who will guest conduct the Boston Symphony at the Lyric on January 21, has been leader of the Pittsburgh Symphony since 1952. Before that, upon flight from Germany, he founded the Israeli Philharmonic, and in 1936 heard his fledgling orchestra conducted in its first series by Arturo Toscanini.

Toscanini was so impressed by young Steinberg that he summoned him, in 1938, to conduct the NBC Symphony in New York. Since then he has conducted nearly every major orchestra in the United States, as well as those of most of the important music centers in Western Europe.

Recent engagements have included a Beethoven cycle at Amsterdam, the Holland festival, Vienna, Rome, Paris, Zurich, as well as appearances with the Philadelphia orchestra and the Chicago Symphony.

As guest conductor of the Boston orchestra here, Mr. Steinberg is part of an intricate exchange of podiums involving Charles Munch, the Boston Symphony's regular conductor, and Eugene Ormandy, music director of the Philadelphia Orchestra. As a result of guest appearances by the various principals in Boston, Philadelphia and Pittsburgh, Mr. Steinberg will conduct the Boston for a fortnight in its home city and then embark on a week's tour which is to include Baltimore.

The Boston Symphony put Baltimore back on its concert tour list just last year after almost a quarter of a century hiatus, and it was one of the highlights of the season.

There will be unusual interest in Mr. Steinberg's musical directorship of the Boston Orchestra in its second visit here, for he has considerable musical attention in his leadership of the Pittsburgh Symphony.

BALTIMORE, MD.
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JAN 3 1960

The Boston Symphony

AMONG the musical events of January will be a performance by the Boston Symphony Orchestra under the direction of a guest conductor, William Steinberg, who is musical director of the Pittsburgh Symphony.

Mr. Steinberg is taking the Boston Symphony on a tour that includes appearances in Newark, Brooklyn and New York, in addition to Baltimore. The local program is scheduled for January 21 at the Lyric Theater.

BALTIMORE, MD.
SUN (EVENING)
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DEC 11 1959

Boston Symphony Due Jan. 21

The Boston Symphony will be heard at the Lyric Theater at 8.30 P.M., January [illegible] annual concert schedule [illegible] orchestra resumed [illegible] in Baltimore last year.

Besides the Haydn Symphony 99, which will open the program, the symphony will play Richard Strauss's "Death and Transfiguration;" Barber's "Souvenirs" and will conclude the evening with the colorful and dynamic Suite from "The Firebird," by Stravinsky.

On the podium for this concert will be William Steinberg, musical director of the Pittsburgh Symphony, who will guest conduct for Charles Munch, while the latter assumes Mr. Steinberg's baton in Pittsburgh.

BALTIMORE, MD.
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JAN 20 1960

Boston Symphony Due Thursday At Lyric

The Boston Symphony, which officially opened the Lyric Theater on October 31, 1894, returns to Baltimore for a concert at 8.30 P.M. tomorrow at the Lyric.

While Charles Munch, the orchestra's regular conductor, "guest-conducts" the Pittsburgh Symphony in Pittsburgh, William Steinberg, music director of the Pennsylvania orchestra will conduct the Boston Symphony here.

Thursday's program will include Haydn's "Symphony No. 99," also known as the "London Symphony," Richard Strauss's "Death and Transfiguration," Barber's "Souvenirs," and Stravinsky's "Firebird Suite."

The Boston Symphony, organized in 1881 and the first permanent symphony orchestra in the United States, has appeared here on numerous occasions before sellout houses.

In 1956 the orchestra won acclaim by being the first American symphonic orchestra to play in Russia.

BALTIMORE, MD.
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NOV 18 1959

Steinberg To Conduct Boston Concert Here

William Steinberg, musical director of the Pittsburgh Symphony Orchestra, will be guest conductor when the Boston Symphony Orchestra performs January 21 at the Lyric.

Mr. Steinberg is taking the Boston Symphony on a tour which includes appearances in Newark, Brooklyn, N.Y., and Carnegie Hall, New York, as well as Baltimore.

BALTIMORE, MD.
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NOV 18 1959

Bostonians Here Jan. 21

When the Boston Symphony Orchestra appears at the Lyric Theater the evening of Jan. 21, the guest conductor will be William Steinberg, musical director of the Pittsburgh Symphony. Steinberg is taking the Boston Orchestra on a tour which also includes appearances in Newark, Brooklyn, and Carnegie Hall, New York.

In its appearance here last March the Boston Symphony drew a capacity crowd.

Steinberg came to this country in 1938 to work with the NBC Symphony after being dismissed in 1933 from the Frankfort Opera during the Nazi regime.

BALTIMORE, MD.
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AUG 30 1959

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Music Notes

On Musical Agenda In Coming Season

By WELDON WALLACE

WHILE the coming season will take its principal "tone" from several well-stabilized series—such as those of the Baltimore Symphony, Philadelphia Orchestra, Candlelight Concerts and Baltimore Civic Opera—a number of "one night stands" will add their own color to the calendar.

For example, the Moscow State Orchestra, numbering 125 players, will visit the Lyric Theater January 13 on its first American tour, giving a Tchaikovsky program under the direction of Konstantine Ivanov. The Boston Symphony is another coming attraction. It will play at the Lyric, January 21, under the direction of William Steinberg, musical director of the Pittsburgh Symphony.

A Hess Recital

The many admirers of Dame Myra Hess will be interested to know that she is booked for a recital at the Lyric February 23, when she will play music by her favorite composers, Mozart, Schumann and Beethoven.

Another piano recitalist at the Lyric will be Ruth Slenczynska, a former prodigy, who is scheduled to appear February 5. In recent seasons Miss Slenczynska has visited Baltimore as soloist with the Boston Pops Orchestra. A novelty event that should be rewarding is the performance to be given at the Peabody concert hall December 4 by Carlos Montoya, reputedly the world's best Flamenco guitarist.

An opera "extra" for the season will be "La Boheme," presented at the Lyric October 30 by the Cherry Blossom Opera Company. The company is unfamiliar to us, but its conductor, Hugh Ross, is very well known, for he heads the Schola Cantorum in New York.

Singers starred in this production will include: Giovanni Millo, tenor, of La Scala, Milan; Margherita Girosi, soprano, of San Carlo, Naples; Russell Scarfeo, baritone, New York City Opera, and Nina Matchkalova, soprano, of the Teatro Colon, Buenos Aires.

A concert in lighter vein, titled "Vienna on Parade," is scheduled at the Lyric January 16. The entertainers are to be the well-known Deutschmeister Band, with chorus; a choir of young people; the Grinzing Schrammel Ensemble; and soloists. The program includes marches, waltzes and folk songs.

Ballet Programs

The Chicago Opera Ballet will be here February 18, starring Melissa Heyden, Kenneth Johnson, Veronika Mlakar and Barbara Steele. The National Ballet of Canada, which has given such fine performances here in other seasons, will appear at the Lyric March 4. Roberto Iglesias and his Ballet Espagnol (a troupe of twenty dancers) will visit the Lyric February 2, and Jose Greco and his company are due at the Lyric for a special Sunday afternoon performance April 3.

Inbal, the National Dance Theater of Israel, will fill an engagement at the Lyric December 26, appearing under auspices of the Baltimore Jewish Community Center. This troupe, which visited Baltimore last season, will give a different program in which authentic Yemenite costumes and dances are to be featured.

Jan Peerce, tenor, is scheduled for a recital at the Lyric March 26, presenting operatic arias and concert music of a lighter kind.

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Steinberg To Conduct

William Steinberg, noted conductor who has been guest conductor of nearly every major symphony orchestra in the country, will lead the Boston Symphony in its concert at the Lyric Thursday evening at 8.30.

The Boston's program will include Haydn's Symphony No. 99, known as the "London," Richard Strauss' tone-poem, "Death and Transfiguration," Samuel Barber's "Souvenirs" and Stravinsky's famous "Fire Bird" suite.

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JAN 15 1960

—The Week's Music—

By GEORGE KENT BELLOWS

The concert halls will be busy this week, with musical interest centering on the performances of the Boston Symphony Orchestra at the Lyric Theater Thursday evening.

The new edition of "Vienna On Parade" will be the feature attraction tomorrow night at the Lyric, with the famed 250-year-old Deutschmeister band, directed by Julius Herrmann.

The soloists include Erwin von Gross, tenor, and Christine von Widmann, soprano, with a new string ensemble under the direction of Rudolf Bibl, composer, conductor and pianist.

The company will also present the Viennese Belles and Lidia Coronica and Fred Meister, dancers, with choreography by Mme. Dia Luca.

The program:

Radetzky March	Strauss
Archduke March	Komzak
March of the Emperor's Rifleman	Muhlberger
The Deutschmeister Band	
Vienna on Parade	Strauss
The Emperor Waltz	Strauss
Prince Eugene March,	arr. Leonhardt
In Franz Schubert's Old Vienna,	Schubert
The Band	
It's Spring Parade—Vienna's Gay Nineties	Stolz
"Chambre Separee" from the operetta, "Opera Ball"	Heuberger
"Schwipslied" from the operetta, "A Night in Venice"	Strauss
Two Hearts in Three-Quarter Time	Stolz
Soloists and Company	
Now Let's Go	Lehar
Gypsy Princess	Kalman
The Band	
White Horse Inn	Benatzky
The World is Blue Like the Sky	Stolz
The Merry Widow	Lehar
Blue Danube Waltz	Strauss
Entire Company	

The Netherlands String Quartet, now on its second tour of the United States, will present the fourth Candlelight Concert of the season in the Peabody Concert Hall on Tuesday evening at 8.30 P.M.

The members of the quartet also play with the Amsterdam Concertgebouw Orchestra, and include Nap de Klijn and Jaap Schroeder, violinists; Paul Godwin, violist; and Carel Boomkamp, cellist.

Their program:

Quartet No. 19, in C Major	Mozart
Quartet No. 3, Op. 22	Hinemith
Quartet in F Major, Op. 59, No. 1	Beethoven

Andres Segovia, world-famous classic guitarist, will be the soloist with the Baltimore Symphony Orchestra for the eighth mid-week concert at the Lyric on Wednesday at 8.30 P.M.

Herbert Grossman will conduct the following program:

Second Suite for Orchestra, Op. 8	Holby
Concerto del sur, for Guitar and Orchestra	Ponce
Andres Segovia	
Symphony No. 5, in D Minor, "Reformation"	Mendelssohn
Suite No. 2 from the Ballet, "Daphnis and Chloe"	Ravel

The Boston Symphony Orchestra will give one performance at the Lyric Theater Thursday evening at 8.30 o'clock, with William Steinberg as the guest conductor.

Conductor of the Pittsburgh Symphony, Mr. Steinberg will conduct for two weeks in Boston and then tour for another week with appearances here as well as in Newark, Brooklyn, and New York.

The program:

Symphony No. 99 ("London")	Haydn
Death and Transfiguration	Strauss
Souvenirs	Barber
Firebird Suite	Stravinsky

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JAN 17 1960

520

Music Notes

Unusual Features On The Calendar

By WELDON WALLACE

THE music calendar offers unusual features this week. One is the first Baltimore performance by a well-known Dutch chamber ensemble. Another is the appearance of Andres Segovia, world's greatest classic guitarist, with the Baltimore Symphony, while the third is a concert by the Boston Symphony under the direction of William Steinberg.

The Dutch visitors comprise the Netherlands String Quartet, which will give a program at the Peabody Conservatory Tuesday night, starting at 8.30 o'clock. This is the Peabody's fourth Candlelight Concert of the season.

The Netherlands group is coming here during its second American tour. All of its members belong to the famous Concertgebouw Orchestra of Amsterdam. The quartet was formed in 1951, since which time it has toured the Continent regularly.

An interesting program has been chosen for the group's Baltimore debut. It is as follows:

Quartet No. 19 in C Major Mozart
Quartet No. 3, Op. 22 Hindemith
Quartet in F Major, Op. 59, No. 1 ..... Beethoven

Andres Segocia, appearing as soloist with the Baltimore Symphony Wednesday night, is undoubtedly one of the most famous musicians of our time. His current tour marks his fiftieth anniversary on the concert stage, for it was in 1909, when he was 14, that he made his debut in Granada, Spain.

His first program in the United States took place in New York in 1928. A critic in the Herald-Tribune described it as "one of the most engrossing recitals of music that has ever taken place in a New York concert hall."

'Fine Performance'

Evidently he is still very much the master. After a recital in New York a few days ago, a critic in the Times, as the final paragraph in a laudatory review, noted that "it was a fine performance by a splendid artist in top form. The listeners, by their applause, made it clear that they were delighted."

For his forthcoming Baltimore appearance, Mr. Segovia will be the soloist in a guitar concerto written by Manuel Ponce, who died in 1948. It seems to be understood that the guitarist will offer some unscheduled encores.

The concert, scheduled for 8.30 o'clock, will be presented under the direction of Herbert Grossman, associate conductor of the Baltimore Symphony.

The program comprises the following selections:

Second Suite for Orchestra..Holby
Concerto for Guitar and Orchestra ..... Ponce
Symphony No. 5 in D ("Reformation") ..Mendelssohn
Daphnis and Chloe, Suite No. 2 ..... Ravel

Led By Steinberg

The Boston Symphony will have a guest leader when it comes to this city for a concert at the Lyric Theater Thursday night, starting at 8.30 o'clock.

He is one of the most distinguished conductors of our time, William Steinberg, whose regular post is at the helm of the Pittsburgh Symphony.

Everything in culture seems to be on an "exchange" basis these days, and Charles Munch, the Boston's fulltime conductor, will reciprocate by leading Mr. Steinberg's orchestra (not in Baltimore, we hasten to add).

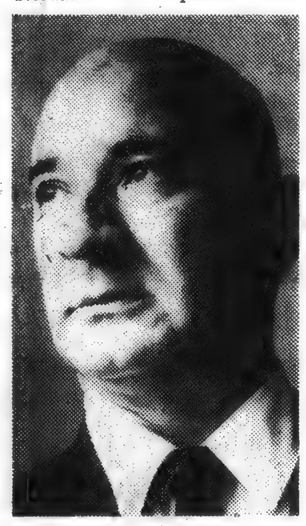
Mr. Steinberg has attracted a great deal of favorable attention. He has appeared as guest conductor of the top orchestras in this country, as well as those abroad.

His European engagements of the recent past have included: A Beethoven cycle with the Concertgebouw Orchestra of Amsterdam, as well as bookings at the Holland Festival and in Berlin, Vienna, Rome, London, Paris, Zurich and Naples.

On his Baltimore visit with the Boston Symphony, Mr. Steinberg will conduct the following works:

Symphony No. 99 ("London") ..... Haydn
Death and Transfiguration, Strauss
Souvenirs ..... Samuel Barber
Firebird Suite ..... Stravinsky

It is always a treat to have the Boston Symphony, and it should be interesting to hear how it will adapt its tone and style to the demands of a conductor who represents a different tradition and temperament from the French background of Mr. Munch.



William Steinberg will be the guest conductor of the Boston Symphony Orchestra Thursday at the Lyric.

Andres Segovia, classic guitarist, will appear with Baltimore Symphony Wednesday night at Lyric Theater.

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JAN 22 1960

BOSTON SYMPHONY

Small Crowd Hears A Grand Concert

By R. P. HARRISS

ONCE in a while Baltimore decides to stay away from what will almost certainly be a very fine concert. Nobody knows just why this should be so, but it is. A few seasons back it was the French National Orchestra that Baltimore decided not to hear; almost nobody was there — and it was the best concert of the season.

This time it was the Boston Symphony that Baltimore decided not to hear. Oh, at the last minute a certain number did trickle into the Lyric, but still it was an absurdly small audience. The place should have been packed. Well, those who did have the gumption to attend were richly rewarded. It may not prove to have been the best concert of this season, but it was a grand one.

With William Steinberg on the podium, the Boston performed a well-chosen program that began with Haydn's Symphony No. 99 in E-flat, proceeding through Richard Strauss' "Death and Transfiguration", Samuel Barber's "Souvenirs" Ballet Suite and Stravinsky's "Fire-Bird". There was variety without violent contrast.

In the Haydn the Boston's strings were not so rich in tone as the Philadelphia's; nevertheless there were compensating excellencies: clarity, individuality in the choirs, evocative tenderness, and unction in the right places.

"Death and Transfiguration" has always seemed to this listener turgid romanticism in which the brass blows the music to tatters. Last night, it seemed really worthwhile. And Barber's ballet suite came off handsomely, light-hearted but never trivial.

BUT THE CHIEF glory of the concert was the Stravinsky. Like everyone who has attended concerts over the years, I have heard the "Fire-Bird" many times and I've enjoyed the ballet itself back in the days when the Ballet-Russe still had the spirit of Diaghileff in it. I have heard it when the composer himself conducted it.

Yet never have I heard any orchestra top last night's performance. From the ominous sforzando of the opening violas and cellos through the silvery sweep of the first violins announcing the oiseau de feu, on through to the end when the evil Kastchei gets his lumps, it was all ravishingly beautiful.

Weep, you stay-at-homes. What an evening you missed!

BALTIMORE, MD.
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JAN 22 1960

Music Notes

Boston Symphony

By WELDON WALLACE

The wonders of the Boston Symphony were disclosed to several hundred listeners and a vast number of empty seats at the Lyric Theater last night.

The orchestra had William Steinberg as guest conductor, substituting for its fulltime leader, Charles Munch. Mr. Steinberg's regular post is with the Pittsburgh Symphony, the focal point from which his fame radiates through the musical world.

Munch and Steinberg differ strikingly in temperament. The first is flamboyant and effervescent on the podium, while Steinberg is quite business-like in technique, wasting no motion.

Broad In Phrasing

Last night's proceedings began with Haydn's "Symphony in E Flat, No. 99." We liked Steinberg's approach to this music. He did not thin out the orchestra or narrow the tone as do many other conductors when dealing with Haydn.

The presentation was spacious in design, broad in phrasing, clear and sturdy in sound.

One might justifiably call it heavy, but it sounded good that way. Haydn, in this listener's opinion, is written off too lightly. While he is widely respected as one of the master composers, there is a persistent image of the man as dear old Papa Haydn, ever-faithful servant of the Esterhazys, a very nice fellow but perhaps a little senile.

In truth, Joseph Haydn was one of the most inventive, original and vital composers who ever set notes upon paper, and Steinberg caught the spirit of his impressiveness last night.

Tone Poem

With seven-league boots, conductor and orchestra strode past many intervening developments in musical history and into the world of Richard Strauss to present "Death and Transfiguration."

As to the performance of this tone poem, the writer can do no better than to say that he has rarely encountered such unanimitl of response among professional musicians and laymen alike.

A conductor in the audience was dissecting Steinberg's technique in ecstatic terms. The layman sitting next to this listener was mopping his eyes. Other listeners were saying it was the best or the greatest "Death and Transfiguration" they had ever heard.

Ballet Suite Presented

Following intermission, the orchestra presented a ballet suite by Samuel Barber called "Souvenirs." This was delightfully played, and the audience seemed to find it entertaining.

As for the writer's reaction, he longed to have this splendid orchestra used in one of the really profound master works in the repertoire. It seemed sheer, wanton extravagance of Mr. Steinberg to squander the gold of the Boston Symphony's tone on such trivia.

Mr. Barber's suite is quite pleasant to take and goes down easily. It would serve admirably as the musical prop for a ballet. But it is hardly a composition to hold a major place on a program like that of last night.

In conclusion, Mr. Steinberg conducted a ballet suite that has made its way successfully under its own steam in the concert hall, away from the choreography.

This was Stravinsky's "Fire-bird."

The Boston Symphony gave it a scintillating performance.

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BOXHOLDERS for the Boston Symphony included Mrs. Lay Martin, Dr. Walter Wise and Mrs. Houghton P. Metcalf. Standing in rear: Dr. Martin and Francis White.

ALSO ON HAND for the symphony were James I. North, Mrs. Guy Hudson Parr, Miss Frances V. W. Turner and Brig. Gen. Henry C. Stanwood.

—News-Post Staff Photos.

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NEW YORK, N.Y.
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JAN 18 1960

Brooklyn by Night

Guest Conductor to Lead Boston Symphony Friday

By HUGH O. MUIR,
World-Telegram Staff Writer.

William Steinberg, music director of the Pittsburgh Symphony and the London Philharmonic, will be guest conductor Friday for the Boston Symphony Orchestra Concert at Brooklyn Academy of Music.

It will be the first borough appearance of Dr. Steinberg as conductor of the Boston Symphony. He made his first guest appearance with the orchestra earlier this month in Boston and was acclaimed there as "a sensitive and powerful" conductor.

The 8:30 p.m. program will present Schubert's Symphony No. 2, Wagner's Overture to "Tannhauser," Barber's ballet suite from "Souvenirs" and the suite from Stravinsky's "Firebird" ballet. Tickets are $3.50 to $4.50 mezzanine and orchestra, $3 and $3.50 balcony and $3 to $5 box.

* * *

A special two-man exhibit opened this week at the Brooklyn Arts Gallery, 141 Montague St., Brooklyn Heights. The artists are Sylvia Dwyer, director of the gallery (this is the first major exhibit of her work in it and Salvatore Tortora, an advertising art man by profession and a permanent member of the gallery.

The showing, which was previewed yesterday, will run through Feb. 6. It was described by Jacob Lawrence, American artist with works on display at the Whitney, Modern Art and Brooklyn Museums, as "a very fine exhibit of two artists who complement each other . . . Tortora has mastered the cubist technique to a very fine degree . . . Dwyer is very fine portrait artist whose form and content are reminiscent of the Mexican school."

The hours for the second floor gallery are 11 a.m. to 9 p.m. Monday and Tuesday, 11 a.m. to 6 p.m. Wednesday through Saturday and 3 to 6 p.m. Sunday.

* * *

Tonight's travelogue at the Academy of Music is the Burton Holmes film on "The Exotic Orient." The narrator-lecturer will be Robert McKeown. This will be the third of five Burton Holmes films at the Academy. There will be two performances today, at 1 p.m. and 8:15 p.m. Admission is $1.50.

* * *

Fabian's Fox is showing James Garner and Natalie Wood in the movie version of the Cameron Hawley novel. Co-featured is "The Killer Shrews" and "Israel," a short subject by Leon Uris.

WILLIAM STEINBERG will be the guest conductor of the Boston Symphony Orchestra Friday at the Brooklyn Academy of Music.

Loew's Metropolitan tomorrow ends "Blackboard Jungle," with Glenn Ford, and "High School Confidential," with Mamie Van Doren. On Wednesday begins "The Gene Krupa Story," with Sal Mineo in the title role. "Edge of Eternity," with Cornel Wilde and Mickey Shaughnessy, is the companion feature.

The RKO Albee continues "Journey to the Center of the Earth," starring James Mason, Pat Boone, Arlene Dahl and Diane Baker. The second film is "The Miracle of the Hills," with Rex Reason and Nan Leslie.

* * *

The Town and Country Club has announced that its run of the Jewel Box Revue has been extended from the end of February to April. The show opened at the club, Flatbush Ave. and Ave. V, in mid-December. Last year it had a six-month run at the club.

"The Last Angry Man," starring Paul Muni and David Wayne. The second feature is "Battle of the Coral Sea," with Cliff Robertson. The program is scheduled to change Friday. The Brooklyn Paramount has "Cash McCall," starring

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
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JAN 15 1960

Steinberg Conducts Boston Symphony

William Steinberg, Music Director of the Pittsburgh Symphony Orchestra and the London Philharmonic, a musician recognized throughout the world as one of the great conductors of the day, will be guest-conductor of the Boston Symphony Orchestra at the concert of Friday evening, January 22nd, at the Brooklyn Academy of Music, 30 Lafayette Ave.

This will be the first Brooklyn appearance of Dr. Steinberg as the guest-conductor of the Bostonians. Previously, Dr. Steinberg has directed performances of the NBC Symphony, the New York Philharmonic, the Philadelphia, Chicago, Cleveland and Minneapolis orchestras, the Los Angeles Philharmonic and many other distinguished organizations. He has an enviable reputation, also, as an operatic conductor. Prior to his coming to the United States, he was active in the formation of the Palestine Symphony and it was in Palestine (now Israel) that his brilliance drew the attention of Arturo Toscanini, who became his sponsor and brought him here as an associate with the NBC Symphony. Of Steinberg, The New York Times once said, after praising his knowledge and craftmanship, "he conducts from the heart."

With the Boston Symphony Orchestra on Friday, January 22nd, Dr. Steinberg will conduct a program that includes Schubert's second symphony, the Overture to Wagner's "Tannhaeuser," Samuel Barber's Ballet Suite, "Souvenirs" and the Suite from Igor Stravinsky's ballet, "The Firebird." Tickets are now on sale at the box-office of the Brooklyn Academy of Music. Mail orders will be filled in order of receipt and should be accompanied by a stamped, self-addressed envelope.

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. - CIRC. NOT AVAIL.
JAN 21 1960

Boston Symphony To Perform

The Boston Symphony Orchestra will perform January 22 at Brooklyn Academy of Music. William Steinberg, Music Director of both the Pittsburgh Symphony Orchestra and the London Philharmonic, will conduct music by Schubert, Wagner, Stravinsky, and Samuel Barber.

CHICAGO, ILL.
NEWS
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JAN 21 1960

Boston's Orch. To Play Friday

The Boston Symphony Orchestra, with Dr. William Steinberg, music director of the Pittsburgh Symphony Orchestra and the London Philharmonic, conducting, will be presented tomorrow night by the Brooklyn Academy of Music, 30 Lafayette Ave.

BROOKLYN, N.Y.
BROOKLYN DAILY
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JAN 20 1960

Wm. Steinberg Guest Conducts Boston Symphony At Academy

William Steinbehg, Music Director of the Pittsburgh Symphony Orchestra and the London Philharmonic, a musician recognized throughout the world as one of the great conductors of the day, will be guest-conductor of the Boston Symphony Orchestra at the concert Friday evening, Jan. 22, at the Brooklyn Academy of Music, 30 Lafayette Avenue.

This will be the first Brooklyn appearance of Dr. Steinberg as the guest-conductor of the Bostonians.

Previously, Dr. Steinberg has directed performances of the NBC Symphony, the New York Philharmonic, the Philadelphia, Chicago Cleveland and Minneapolis orchestras, the Los Angeles Philharmonic and many other distinguished organizations. He has an enviable reputation, also, as an operatic conductor.

Prior to his coming to the United States, he was actve in the formation of the Palestine Symphony and it was in Palestine (now Israel) that his brilliance drew the attention of Arturo Toscanini, who became his sponsor and brought him here as an associate with the NBC Symphony.

With the Boston Symphony Orchestra on Friday, Jan. 22, Dr. Steinberg will conduct a program that includes Schubert's second symphony, the Overture to Wagner's "Tannhaeuser," Samuel Barber's Ballet Suite, "Souveirs" and the Suite from Igor Stravinsky's ballet, "The Firebird."

Tickets are now on sale at the box-office of the Brooklyn Academy of Music. Mail orders will be filled in order of receipt and should be accompanied by a stamped, self-addressed envelope.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,000
JAN 29 1960

MAN ABOUT BROOKLYN

By Charles Richman

* * *

BOSTON SYMPHONY ORCHESTRA lured the town's notables to the re-decorated Brooklyn Academy of Music. The orchestra was conducted by William Steinberg and as usual, the house was packed. We noticed that the jurists made their favorite get-away-from-it-all place with Federal Court Judge Walter Bruchhausen of Brooklyn Heights and affable Supreme Court Justice J. Vincent Keogh relaxed with friends.

* * *

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54a

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
JAN 24 1959

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
JAN 25 1959

Boston Symphony Heard In Carnegie Hall Concert

By Francis D. Perkins

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The character of Mr. Barber's score, first composed as a series of piano duets, is described by its title; he invites the listener to imagine a divertissement in a setting recalling the Palm Court of the Hotel Plaza about 1914. This, he adds in his program note, is to be remembered with affection, not with irony, and one can find a touch of affectionate nostalgia along with communicatively melodic diversion and appeal in these tuneful and admirably scored dance pieces, which convey the atmosphere of the period which he suggests.

The orchestra, under the direction of the Pittsburgh Symphony's talented music director, evoked their atmosphere and rhythm in the discerning and polished performance, and Mr. Barber was twice called to the stage to bow to an enthusiastic audience. The rest of the concert also showed the unswervingly high standard of playing which the Boston musicians had already exhibited on Wednesday under the same conductor, and also spoke eloquently for his authority and the definiteness of his interpretative ideas, along with his ability to have them responsively realized.

The early Schubert symphony, which combines influences of Haydn and Beethoven with hints of the composer's own individuality, was played with requisite lucidity and fineness of dynamic shading; the performance of the "Tannhaeuser" Overture was well porportioned both in volume and expressive disclosure; its climaxes were duly imposing, but not overwrought.

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HOST
NEW YORK, N.Y.
SAT. 21,000
JAN 16 1960

This Week in New York

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• MUSIC

Carnegie Hall, 57th St. & 7th Ave. (CI 7-7460). Philharmonic Symphony. Adm. from $1.50. Jan. 16, 8:30; Jan. 17, 3; Jan. 21, 8:30; Jan. 22, 2:15; Jan. 23, noon; Jan. 17, 18, 19 at 8:30, Moscow State Symphony; Jan. 20, 8:30, Boston Symphony; Jan. 23, 2:30, Boston Symphony.

NEW YORK, N.Y.
JOURNAL AMERICAN
D. 563,782 S. 795,133
JAN 25 1960

AT TOWN HALL

Intimate Concert Skilfully Played

By MILES KASTENDIECK

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A varied program distributed the players in a series of duets, trios and quartets. Thus, Lucy Brown, the pianist, played in seven of the eight numbers; Ralph Hersh, the violist, in four; Julius Baker, the flutist, in three; Eric Simon, the clarinetist, Sterling Hunkins, the cellist, and Oscar Ravina, the violinist, in two. Deborah Treger, soprano, and Louise Parker, contralto, shared the singing assignments. They all combined to make an afternoon of pleasant musicmaking.

Fine Selection

Such a chamber group made possible hearing such works as Milhaud's light-hearted, somewhat popular - tinged Suite for Violin, Clarinet, and Piano; two Brahms songs, Opus 91, with viola; Ravel's "Chansons Madecasses," the first New York performance of E. T. Cone's "Philomela;" Dvorak's Moravian Duets; Mozart's Quartet for Flute and Strings, K.285, and Trio for Clarinet, Viola, and Piano, K.498.

The performances gave the impression that the group has been well-named. Miss Parker's rich voice caught attention though she imparted little personality to the songs she sang, especially the Ravel. Miss Treger negotiated Cone's vocal angularities skillfullly, but his setting for violin, flute, and piano of Matthew Arnold's poem sounded ungrateful for all concerned.

Steinberg Conducts

Thanks to William Steinberg, the Boston Symphony's Saturday matinee concert in Carnegie Hall was lucidly and admirably played. The simplicity and precision of his conducting made quite transparent such diversified works as Schubert's Second Symphony; Wagner's Overture to "Tannhauser," Samuel Barber's "Souvenirs," and Stravinsky's "Firebird."

Though, inconsequential musically, "Souvenirs" conveys a certain feeling of gaiety as well as choreographic flexibility. Each of its six old-fashioned dance steps identified itself, but the persiflage surrounding it revealed little substance. Mr. Steinberg made the Suite sound delightful because of his meticulous treatment and his sense of humor. Compared to the Stravinsky masterpiece which followed, however, it sounded very lightweight.

More suppleness in the Schubert and a less deliberate pacing in the Wagner might have made Mr. Steinberg's interpretations more distinctive. They were so well played, however, that the audience showed more than usual enthusiasm. Certainly the Bostonians were in excellent form, and their guest conductor scored a personal success.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
JAN 24 1960

STEINBERG LEADS BOSTON SYMPHONY

Guest Conductor Presents a Program Including Barber's 'Souvenirs' at Carnegie

By HAROLD C. SCHONBERG

Yesterday afternoon in Carnegie Hall, William Steinberg confirmed the fine impression he had made earlier in the week.

The guest conductor of the Boston Symphony in a program of Schubert, Wagner, Barber and Stravinsky, held the orchestra in his hand, so to speak. With no waste motion, a spare beat and a minimum of histrionics, he led his players in precise, minutely-calibrated performances.

Even though he is no podium butterfly, all flutterings and choreography, he manages to make a strong impact on the audience. All important conductors do, of course, butterflies and otherwise. Mr. Steinberg exerts a controlling force that is constantly felt.

The one unhackneyed work on his program was Samuel Barber's "Souvenirs." This is a relative rarity to symphony-goers, but the ballet world knows all about it. Several years ago Todd Bolender choreographed it for the New York City Ballet, and for a while it was one of the most popular lightweight pieces in that company's repertory.

Music Fails to Convince

It received a performance from Mr. Steinberg that appeared authoritative enough, but the music failed to convince. "Souvenirs," a collection of dance forms popular around the turn of the century—schottisches, two-steps, galops and the like—certainly isn't intended to be taken seriously, and Mr. Barber composed it as a jeu d'esprit. Even accepted completely on its own terms, though, it is trite and essentially unimaginative.

A Chabrier, a Ravel, a Poulenc—composers like these can do things with this sort of material in a charming, witty, sophisticated manner. Mr. Barber's approach is much more literal. He has not transmuted his material; he has only translated it. He has done no more and no less than what Kabalevsky has done in his "Comedians" Suite, or Khatchaturian in his "Masquerade" Suite.

Professional skill is present in each case, but that is about all. Light music is a very difficult and very precious accomplishment, and very few composers in the history of music have had the knack.

For the rest of the afternoon, Mr. Steinberg led the Boston Symphony in Schubert's Second, Wagner's "Tannhaeuser" Overture and Stravinsky's "Firebird" Suite. The performances were clear, logical, musicianly and forceful when necessary.

Only one minor question: in the first variation of the Schubert andante, why does Mr. Steinberg accelerate the tempo so drastically?

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
MAR 1960

Boston Symphony Orchestra, William Steinberg: guest conductor, Jan. 23, A- This orchestra's third afternoon concert presented a varied program of Schubert, Wagner, Barber and Stravinsky. Schubert's Second Symphony in B flat, in no way a remarkable work, was played with deftness and precision. The Overture to "Tannhäuser" provided an excellent example of the fine tone and ensemble of the brass. The performance was saturated with a heroic nobility, which was as fresh and genuine as if the work were being heard for the first time. Mr. Steinberg maintained an intensive control from start to finish.

Samuel Barber's "Souvenirs," ballet suite, Op. 28, was a nice test of the solo capabilities of various instruments. Light in mood and orchestration, the Suite effectively evokes the style of several popular dances. This refreshing instance of a composer writing with sincerity, but not grim seriousness, was appreciated by the audience. The composer was present to acknowledge the applause.

The ballet suite from "The Firebird," by Stravinsky, completed the program. Only too easily a morass of sound, this score in Mr. Steinberg's hands became a clear discourse in textures and sonorities, whilst preserving all the luxuriance of its exotic subject. P. D.

Boston Symphony

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Steinberg Leads Second Boston Concert

Boston Symphony, William Steinberg conducting. Carnegie Hall, Jan. 23, 2:30:

Symphony No. 2, in B flat ..... Schubert
Overture to "Tannhauser" ..... Wagner
"Souvenirs" ..... Barber
"Firebird" Suite ..... Stravinsky

Leading the Boston Symphony as guest conductor for the second time this week, William Steinberg offered a diverse program of works for which he has an evident sympathy and with which he confirmed the fine impression he had created at the Wednesday evening concert. No prima donna of the podium, Mr. Steinberg's approach is authoritative without being dictatorial. He shapes the music with a knowing hand and his beat is firm yet flexible. All his efforts are directed at letting the music speak for itself, and if not all of it reached transcendental heights in this concert he made most of it compelling.

The Schubert symphony is pure inspiration. Mr. Steinberg and the orchestra gave it a transparent performance in which phrases were molded to perfection and clarity and grace were stressed without sacrificing lyricism or warmth.

The Bostonians achieved a blazing radiance in the performance of the "Tannhäuser" Overture that would be hard to duplicate. In his own unostentatious way, Mr. Steinberg managed to generate more excitement with this score than most of his more flamboyant confreres. The luminous quality of sound he got from the orchestra in the Introduction to the "Firebird" Suite was another highlight in the afternoon's music-making.

Barber's "Souvenirs" may be good ballet music, but heard as a concert number, it was disappointing. The Pas de Deux was interesting because in it the solo winds of the Boston Symphony were heard to best advantage. —R.K.

NEW YORK, N.Y.
WORLD TELEGRAM & SUN
D. 454,224 SAT. 178,799
JAN 25 1960

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Whether in Schubert's Second Symphony or Wagner's "Tannhaeuser" overture or Stravinsky's "Firebird," this was music-making of the highest order—firm, vibrant, faultless.

Samuel Barber's "Souvenirs" suite, scarcely a work of serious concert status, earned similar attention, almost but not quite persuading one it belonged where it was.

This was slick, even amusing stuff when heard with a Chaplinesque ballet some years ago. But it was far too thin for symphonic billing by the gifted Mr. Barber.

There was a brisk ovation for Mr. Barber when he was called from his orchestra seat for a bow, after which Mr. Steinberg applied himself to a superlative reading of Stravinsky. L. B.

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JOURNAL AMERICAN
D. 583,782 S. 795,133
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55

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Musical Leader February 1960

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Boston Symphony, William Steinberg conducting. Carnegie Hall, Jan. 23, 2:30:

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Overture to "Tannhauser"	Wagner
"Souvenirs"	Barber
"Firebird" Suite	Stravinsky

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L. B.

In der Carnegie Hall

Gäste aus Boston unter Steinberg

Der dritte Besuch der Bostoner Symphoniker in der Winter-Serie ihrer Carnegie-Hall-Konzerte stand unter Leitung William Steinbergs, der weder dem New Yorker Publikum noch den Künstlern aus Boston ein Unbekannter ist. Und es war — wie immer, wenn Steinberg am Pult steht — ein Vergnügen eigener Art, diesen Dirigenten, der einer der Großen der konservativen Schule ist, beobachten zu können. Bei ihm gibt es keine der akrobatischen Verrenkungen, keine In-den-Raum-Flüge von Armen und Körper: Steinberg dirigiert ruhig, sachlich. Abgemessene, fast zierliche Bewegungen deuten seine Wünsche und sein Empfinden für die Musik an und vermitteln nicht nur den ausführenden Künstlern ein klares Bild, sondern lassen auch den aufmerksamen Zuhörer verstehen, was der Dirigent zum Ausdruck bringen will.

So wurde der dritte Besuch der Bostoner ein wirklicher Höhepunkt, ein musikalischer Genuß von seltener Schönheit. Schuberts zweite Symphonie, die als erste auf dem Programm stand, ein noch ganz im Mozart-Stil empfundenes und geschriebenes Frühwerk wurde — wie es bei den meisten Orchestern mit dieser Komposition üblich ist, — mit verkleinerter Gruppe wiedergegeben; in ausgezeichnet abgetönter, lyrischer Reinheit. Insbesonders die Streicher klangen voll und sauber in den vielen Läufen der Ecksätze. Vielleicht war das Andante, der zweite Satz der Symphonie, etwas beschleunigt, aber es klang prächtig abgestimmt und großartig empfunden.

Die Tannhäuser-Overtüre mit ihren so wohl bekannten Themen des Pilgerchors und der Venusberg-Musik gab Steinberg eine ausgezeichnete Möglichkeit, das hervorragende Können der Streicher und Bläser dieses Orchesters in Erscheinung treten zu lassen.

■

Die Tanzsuiten von Barber und Strawinsky sind für den Konzertsaal nicht sonderlich eindrucksvoll. Sie mögen zur Untermalung von Ballett-Aufführungen charakteristisch und wirksam sein, sie verlieren und verblassen in einer Konzertaufführung selbst wenn sie von einem Orchester wie der Boston Symphonie gespielt, selbst wenn sie von Steinberg dirigiert werden, und obwohl die einzelnen Formen und Arten der Tänze in Rhythmus und Melodie ansprechend sind.

Samuel Barbern, der dem Konzert beiwohnte, konnte sich, sichtlich beglückt über eine vollendete Widergabe seiner Komposition, für freundlichen Beifall bedanken.

est.

Sunday Advertiser
BOSTON, Mass.
Circ. 470,533

JAN 17 1960

Dr. Munch Returns Soon

Boston Symphony's distinguished conductor is due back from his mid-season vacation the week of January 24 and will conduct the orchestra at the concerts of January 29-30 in Symphony Hall. Violinist Ruggiero Ricci has been invited by Dr. Munch to make his first appearance with the musicians at this time.

Mr. Ricci will be guest artist in a performance of the Concerto for Violin and Orchestra by Sibelius. Included in the same program will be the first performance at these concerts of "Music for Orchestra" by Lopatnikov and Beethoven's Symphony No. 5 in C minor.

(e)
LL, Mass.
41,242

JAN 16 1960

Music

Groton Music Assn. to Sponsor First Concert

By Alfred Burke

Charles Munch will have returned from his mid-season vacation during the coming week and will conduct the programs of Friday and Saturday, Jan. 29-30 in Symphony hall. Violinist Ruggiero Ricci has been invited by Dr. Munch to make his first appearance with the orchestra at these concerts.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

JAN 27 1960

RUGGIERO RICCI will make his first appearance as violin soloist with the Boston Symphony Orchestra at the concerts on Friday afternoon and Saturday evening. He will perform the Violin Concerto by Sibelius.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

JAN 28 1960

Ruggiero Ricci will appear as soloist in the Sibelius Violi Concerto with the Boston Symphony at concerts in Symphon Hall Friday afternoon, Saturday night, and Sunday afternoo

Sunday Globe
BOSTON, Mass.
Circ. 398,886

JAN 24 1960

Munch Back at Symphony, New Work by Lopatnikoff

Music for Orchestra, by Nikolai Lopatnikoff, will have its first Boston performance at the Boston Symphony Orchestra's concerts Friday at 2:15 and Saturday at 8:30 in Symphony Hall. Charles Munch, returned from a European vacation, will conduct.

Violinist Ruggiero Ricci will make his first appearance as soloist with the Orchestra in the Concerto by Sibelius. The program will close with the Symphony No. 5 of Beethoven.

The Boston Symphony Orchestra has previously given the world premieres of four compositions by Mr. Lopatnikoff. Music for Orchestra, commissioned by the Louisville Orchestra and composed at the MacDowell Colony in Peterborough, N.H., in the Summer of 1958, had its world premiere Jan. 14, 1959 by the Louisville Orchestra under the direction of Robert Whitney.

Lopatnikoff, since 1945 a professor of composition at the Carnegie Institute of Technology in Pittsburgh, was born in Reval, Estonia, Mar. 16, 1903. He was a pupil of Hermann Grabner and Ernst Toch. In the Summer of 1946, Lopatnikoff was guest composer in the composition department at the Berkshire Music Center, the Summer school of music maintained by the Orchestra at Tanglewood, Lenox.

Ricci was born in San Francisco, July 24, 1920, where, at the age of five, he began violin study with his father as his first teacher. He was later a pupil of Louis Persinger. His first public appearance was made three years later and at the age of twelve he performed in Europe for the first time.

At the third concert of the Sunday afternoon series, Jan. 31, at 3, Munch will include the Beethoven Symphony No. 5 and Schubert's "Unfinished" Symphony, plus the Sibelius Concerto with Mr. Ricci.

For the fourth concert of the Tuesday evening series at Sanders Theater in Cambridge, Feb. 2, at 8:30, Munch has announced the Schubert "Unfinished" Symphony, the Adagio from Symphony No. 10 by Mahler, Scherzo from the Octet (arranged by the composer for orchestra) by Mendelssohn, and the Sibelius Concerto.

Cellist Gregor Piatigorsky will be soloist and in the Concerto for Cello and Orchestra by Dvorak. At the same concerts, American composer Leon Kirchner will conduct first Boston performances of his Toccata. Munch will begin with Mozart's Symphony No. 39, in E-flat (K. 543).

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

JAN 25 1960

Symphony Plans Première

"Music for Orchestra" by Nikolai Lopatnikoff will have its first Boston performance at the Boston Symphony Orchestra's concerts on Friday, Jan. 29 (2:15), and Saturday, Jan. 30 (8:30).

Charles Munch, who has returned from a European vacation, will conduct the concerts which will include Ruggiero Ricci, violinist, in his first appearance as guest artist with the orchestra. Mr. Ricci will be heard in performances of the Concerto for Violin and Orchestra by Sibelius. The programs will close with the Symphony No. 5 of Beethoven.

The Boston Symphony has previously given the world premières of four compositions by Mr. Lopatnikoff. "Music for Orchestra," commissioned by the Louisville Orchestra and composed at the MacDowell Colony in Peterborough, N.H., in the summer of 1958, had its world première on Jan. 14, 1959, in a performance by the Louisville Orchestra under the direction of Robert Whitney.

Record (m)
BOSTON, Mass.
Circ. 369,809

JAN 15 1960

Sunday Globe
BOSTON, Mass.
Circ. 398,886

JAN 17 1960

Violinist Ricci Next Soloist At Symphony

The Boston Symphony Orchestra will be absent from Boston this week, when it will make its third visit of the season to the New York city area.

Charles Munch will return from his mid-season vacation and conduct the concerts of Jan. 29-30 in Symphony Hall. Violinist Ruggiero Ricci will make his first appearance with the orchestra at these concerts, the Concerto by Sibelius. On the program will be first performance at these concerts of Music for Orchestra by Lopatnikov, and Beethoven's Symphony No. 5 in C minor.

Sunday Sun
LOWELL, Mass.
Circ. 29,970

JAN 23 1960

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

JAN 28 1960

Violinist Ricci As Guest Artist

'Music for Orchestra" by Nikolai Lopatnikoff will have its first Boston performance at the Boston Symphony Orchestra's concerst tomorrow afternoon and Saturday night. Charles Munch, who has returned from a European vacation, will conduct.

Violinist Ruggiero Ricci will make his first appearance with the orchestra in the Concerto for Violin and Orchestra by Sibelius. The Symphony No. 5 by Beethoven will close the program.

Mr. Lopatnikoff, a native of Estonia, is professor of composition at the Carnegie Institute of Technology in Pittsburgh.

Herald (m)
BOSTON, Mass.
Circ. 182,816

JAN 30 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 14th program of the 79th season yesterday in Symphony Hall. Ruggiero Ricci was the violin soloist. The program will be repeated tonight at 8:30:

Music for Orchestra, Op. 39 ..... Lopatnikoff
Concerto for Violin and Orchestra, in D minor, Op. 47 ..... Sibelius
Symphony No. 5, in C minor, Op. 67 ..... Beethoven

By ROBERT TAYLOR

It was good to see Charles Munch striding through his orchestra yesterday afternoon as the Friday audience warmly applauded him after his winter vacation. He moved, characteristically, with a shy, quick gait to the stage apron, the silver head bobbed, and when his face rose one glimpsed an expression of poised alertness. It was good to welcome the permanent conductor home.

The concert on this occasion followed the Munch principles of program-making as laid down in his book, "I Am A Conductor," with classic severity: new work —soloist—old work. The approach is certainly valid, but I'm afraid it functions only when all the parts are equally balanced. In this case, the program got better as it went along, starting off dismally, then offering a handsome if hardly definitive interpretation of Sibelius, and culminating in a lovely reading that lifted the onus from a concert cliche, Beethoven's Fifth.

For First Time

The new work, Nikolai Lopatnikoff's "Music for Orchestra," heard for the first time at these concerts, struck me as being ephemeral at best. He has written a piece of music exhibiting the surface manifestations of modernism. The construction is very fine, but the themes are trivial. Aside from a genial lyricism that marks the andante sections, the content of the score consists of bass mutterings from the strings, muted drum taps, rippling castanets and busy sound effects everywhere.

The various elements are skillfully orchestrated; and if texture is your ideal in music you'll probably like it. There are four sections in one symbolic movement of 14 minutes duration: a serene adagio, two brusque allegro contrasts, and a return to the tranquility of the opening. The ormulu of sound effects, however, covers a paucity of ideas. Mr. Lopatnikoff, for instance, restates his opening theme so interminably at the close that we have to hear each orchestral timbre peel away until only a jittery snare drum remains. It's like Haydn's "Farewell" Symphony with a bunch of guests who don't know enough to go home. Mr. Lopatnikoff was in the audience and was applauded cheerfully.

Ruggiero Ricci, the young American violinist, made his debut with the orchestra afterward in a solid traversal of Sibelius's ardent violin concerto. The performance, a most satisfactory one, disclosed Mr. Ricci's standing as a first-rate virtuoso; but it was a trifle too deliberate to bring out the passionate and flashing emotional qualities of the concerto fully. The soloist had a lustrous tone, a crisp bowing technic, fingerboard decisiveness, broad and vigorous rhythmic eloquence and the technical nuance one anticipates, the precise stops and staccato attacks.

He also had style. The opulent poetic romanticism of the score was translated faithfully. Mr. Ricci caught the shifting dreamy line of Sibelius's introspective imagination. He did this, however, so meticulously that an effect of conscious will was betrayed. The one thing lacking was absolute temperamental identification. It was an excellent interpretation done by a scrupulous artist.

In French Manner

One is more and more impressed with Dr. Munch's Beethoven. Here is a composer with whom his authority increases year by year. It would seem there is very little left to be gleaned from the overly-familiar Fifth; but the short-sightedness of this viewpoint was refuted magnicently yesterday.

He approaches Beethoven in a French manner. The sonorities and juicy emotive accents of the Germanic method are scanted for swift logical clarity, for well-shaped phrases, for understated cadence and tone, for cool objectivity. As a result the Fifth yesterday had unusual spaciousness and coherence and was touched by a gentle personal sparkle I found utterly beguiling. This was a welcome home present to the audience. Some responded churlishly by trampling out early between and during movements. Mr. Munch was visibly annoyed. Indeed, it was enough to make one long for a Boston of taste, manners and intelligence according to the legend.

Next week Gregor Piatigorsky will be soloist in Dvorak's 'Cello Concerto in B minor; Kirchner's Toccata for strings, solo winds and percussion will be conducted by the composer; and Dr. Munch has also scheduled Mozart's Symphony No. 9, in E-flat major, K. 543.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

JAN 30 1960

Lopatnikoff Score in Boston Première

Ricci Soloist in Sibelius Concerto

By Harold Rogers

Nikolai Lopatnikoff's new Music for Orchestra, with which Charles Munch opened the Boston Symphony concerts this weekend, might as well have been written on the sand. It quickly faded to little more than a pleasant memory when the tides of Sibelius and Beethoven washed in.

For pleasing music it is, skillfully managed in a tonal idiom that offers the ears no exercise—a 14-minute work of shifting moods that are largely lyrical, but spotted with punctuation every now and again by snare drum or muted trumpet. There are two developments that sound like fugatos, the second of which scurries through the choirs. At one place is an air of mystery, at another an air of portent. But if promises they be, little is delivered in the serene ending that concludes with four soft taps on the snare. This was its Boston première.

After the casual applause subsided, Ruggiero Ricci came on the Symphony Hall stage for his solo role in the Sibelius Violin Concerto. He is to be commended for playing it, for it is a magnificently poetic piece, what with its dark and stirring passages, though not a particularly showy one for the executant.

Mr. Ricci gave an impassioned traversal, full of fire and dramatic power, his fingers easily in control of the odd double-stoppings, and his bowing firm and commanding. Immediately after the double bar he received a salvo of bravos from the men in the orchestra—a special compliment since musicians are usually sparing in their praise to other musicians. His listeners soon followed suit.

But the real show came after the intermission when Dr. Munch, just back from his mid-winter vacation, leaped to the podium in finest fettle to give us an electrifying reading of Beethoven's Fifth Symphony. We have long since come to expect a rather un-Germanic Beethoven of Dr. Munch—or at least an unconventional Beethoven—and what he did at this performance not only fulfilled our expectations, but exceeded them beyond our wildest imagination.

He gave it a breathless, intense performance, as he took it over the jumps. There were dramatic contrasts of startling fortissimos with sighing pianissimos. There were times when he himself dramatized his conducting by standing motionless when the orchestra carried on alone, and what he did with the tonic-dominant alternations in the final coda would have to be heard to be believed.

The several ladies who tried to escape after the second movement not only missed the best part but earned Dr. Munch's ire as he impatiently waited, hand on hip, till they made the door.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

JAN 30 1960

Ricci Symphony Soloist; New Lopatnikoff Score

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 14th program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Nikolai Lopatnikoff: Music for Orchestra, Op. 39 (first performance in Boston); Sibelius: Violin Concerto in D minor, soloist—Ruggiero Ricci; Beethoven: Symphony in C minor, No. 5.

By CYRUS DURGIN

Charles Munch returns after a mid-season absence of seven weeks; Nikolai Lopatnikoff's Music for Orchestra is given first local performances; Ruggiero Ricci makes his first Boston Symphony appearances as soloist in the Violin Concerto by Sibelius. Such, in bald detachment, are the newsy aspects of the Orchestra's 14th pair of concerts, this week.

As contemporary composition goes, the Lopatnikoff score is relatively conservative. Written in 1958 on commission by the Louisville Orchestra, which played the premiere performance Jan. 14, 1959, this piece is tonal, seemingly not very complex; a sort of suite in three movements, of which the second consists of two fast sections.

The initial slow movement deals in instrumental colors; you hear melody of a sort, but not much rhythmic flow, and such motion as there is seems to meander. The two-part fast movement is a great deal more interesting in that it does possess drive and a certain logic of statement and answer.

Naturally, this work is entirely abstract, music for the sake of sound and patterns and contrasts of orchestral timbres. The finale brings back elements of the beginning. I am too old a hand at attempting to assimilate new music, to claim intimate acquaintance on the basis of one hearing. While it seemed that this work is a fairly large-scale development out of a small amount of material, there may be more here that further hearings will reveal.

One's immediate impression, however, is of a skilled but academic construction, created with plenty of brains, but short on anything which might suggest passionate emotional involvement or even a personal distinction of manner. There is little here to proclaim that one man, and only that man, could have written this music. Nonetheless, let us hear it again, let us keep on trying. The composer was present and was cordially applauded.

The name of Ruggiero Ricci is a great deal better-known elsewhere than here. San Francisco-born in 1920, Ricci was acclaimed as a prodigy, and grew into an artistic maturity which has proved to have solid foundation. He is a virtuoso of his instrument, and more than that, he is an artist. Only an artist would have elected to play so intimate and prevailingly undisplayful a Concerto as that by Sibelius.

From a superb Guarnerius del Gesu violin of 1784, Ricci draws a luminous warm tone of silky finish. His bowing is a marvel of grace, his feeling for both his instrument and the music at hand unmistakably sensitive.

Ricci's share of the Concerto made the most of its inward but very emotional and rhapsodic nature. The entire performance, however, had its perfunctory aspects, for the orchestral portion, though competent, seemed a little uneasy, as if Dr. Munch were not completely at home in this work, and hesitated to give its feeling free rein. It was good to hear, however, and Ricci may feel satisfield that the Friday subscribers regard him warmly.

The excitements of Beethoven's Fifth Symphony aroused, as you would expect, a noisy ovation. But the performance was coarse, the first movement too fast and out-of-tune, the last grandiloquent rather than dramatic. The Orchestra quickly has returned to the established ways of its conductor; once again we are hearing that light, dry and cool resonance we know so well.

Next week Dr. Munch will present the E-flat Symphony (K. 543) by Mozart, and the Dvorak Cello Concerto with Gregor Piatigorsky as soloist. Leon Kirchner will conduct the first Boston performances of his own Toccata for Strings, Solo Winds and Percussion.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 293,904

57

JAN 24 1960

Music Events of the Week

"Music for Orchestra" by Nikolai Lopatnikoff will have its first Boston performance at the Boston Symphony Orchestra's concerts on Friday at 2:15 and Saturday at 8:30. Charles Munch, who has returned from a European vacation, will conduct the concerts which will include violinist Ruggiero Ricci in his first appearance as guest artist with the orchestra. Mr. Ricci will be heard in performances of the Concerto for Violin and Orchestra by Sibelius. The programs will close with the Symphony No. 5 of Beethoven.

The Boston Symphony Orchestra has previously given the world premieres of four compositions by Mr. Lopatnikoff. "Music for Orchestra," commissioned by the Louisville Orchestra and composed at the MacDowell Colony in Peterborough, New Hampshire, in the summer of 1958, had its world premiere on Jan. 14, 1959, in a performance by the Louisville Orchestra under the direction of Robert Whitney. This will be the first Boston performance of the composition.

Next Sunday afternoon at 3 p.m., Dr. Munch will conduct the orchestra in a program consisting of Schubert's Unfinished Symphony, the Sibelius Concerto for Violin and Orchestra in D minor, with Ruggiero Ricci as soloist; and Beethoven's Symphony No. 5.

On Tuesday evening, Feb. 2, at 8:30 p.m., in Sanders Theater, Cambridge, Dr. Munch will conduct the orchestra in Schubert's Unfinished Symphony, Adagio from Mahler's Symphony No. 10, Scherzo from the Octet (arranged by the composer for orchestra; and the Sibelius Concerto with Mr. Ricci as soloist.

Gregor Piatigorsky, cellist, will be guest soloist at the orchestra's Symphony Hall concerts on Feb. 5 and 6, playing Dvorak's Concerto for Cello and Orchestra, and at the same concerts Leon Kirchner, American composer, will conduct the first Boston performances of his "Toccata." The program will open with Dr. Munch conducting Mozart's Symphony No. 39 in E-flat.

57a

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

JAN 28 1960

Open Rehearsal Of Hub Symphony Slated For Feb. 3

The regular series of Open Rehearsals of the Boston Symphony Orchestra this season having burst the bounds of Symphony Hall's seating capacity, an extra Open Rehearsal is announced by Dr. Charles Munch.

On Wednesday evening (Feb. 3), he will conduct the orchestra's weekend program, with the renowned 'cello virtuoso, Gregor Piatigorsky, participating.

These Open Rehearsals began as an innovation by Dr. Munch in 1950. They were his answer to pleas of college students that their eagerness to hear the orchestra was thwarted by the fully-subscribed situation of the regular concerts. The solution provided by Dr. Munch, in the form of annual series of Open Rehearsals, became increasingly popular, not only with students, but with the general public.

At these events, the audience gets a pre-hearing of the weekend symphony program — often hearing a soloist before the regular subscribers do. In large part, it is a concert, but the conductor has the privilege of stopping the orchestra now and again, to apply finishing touches to the performance. Audiences have declared this feature to be an absorbing experience.

Another popular feature is the fact that although tickets may be acquired in advance, all seats are unreserved, so that the ticket holder may suit his individual preference for listening and observing — be it downstairs, upstairs, near the stage or otherwise. The doors are opened at 6:45.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 50,885

JAN 31 1960

To Be Heard

GREGOR PIATIGORSKY

Cellist Piatigorsky will take part in the Boston Symphony Orchestra's public rehearsal Wednesday at 7:30 p. m. in Symphony Hall, Boston. This is the final rehearsal for the concerts next Friday and Saturday. The regular series of open rehearsals is already sold out for this season, but Dr. Charles Munch, Boston Symphony conductor, agreed to open this one to the public with the proceeds to benefit the orchestra's pension fund. The rehearsal tickets, priced at $2 are available at the Symphony Hall box-office; telephone number is COmmonwealth 6-1492.

Record (m)
BOSTON, Mass.
Circ. 369,809

JAN 29 1960

EXTRA SYMPHONY REHEARSAL

The regular series of Open Rehearsals of the Boston Symphony Orchestra this season having burst the bounds of Symphony Hall's seating capacity, an extra Open Rehearsal is announced by Dr. Charles Munch. On Wednesday evening, Feb. 3, he will conduct the Orchestra's weekend program, with the renowned cello virtuoso, Gregor Piatigorsky, participating.

These Open Rehearsals began as an innovation by Dr. Munch in 1950. They were his answer to pleas of college students that their eagerness to hear the orchestra was thwarted by the fully-subscribed situation of the regular concerts.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

FEB 1 1960

Gregor Piatigorsky will participate in the Boston Symphony Orchestra's extra open rehearsal at Symphony Hall on Wednesday evening and at the concerts Friday afternoon and Saturday night. He will play Dvořák's Cello Concerto.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 26,702

JAN 28 1960

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

JAN 27 1960

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

JAN 25 1960

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

JAN 21 1960

Record (m)
BOSTON, Mass.
Circ. 369,809

JAN 21 1960

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

JAN 22 1960

Open BSO Rehearsal

Charles Munch will open to the public his rehearsal with the Boston Symphony Orchestra at Symphony Hall on Wednesday night, Feb. 3, at 7:30.

Because the regular series of open rehearsals is sold out for the season, Dr. Munch has agreed to an audience at this rehearsal. Gregor Piatigorsky, cellist, will participate. The proceeds will go to the orchestra's pension fund.

Tickets for this rehearsal are now available at the Symphony Hall box office. No seats are reserved.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

JAN 29 1960

At Rehearsal

GREGOR PIATIGORSKY will be 'cello soloist at Boston Symphony Orchestra's extra open rehearsal Wednesday at 7:30 in Symphony Hall.

American (e)
BOSTON, Mass.
Circ. 179,169

JAN 28 1960

Extra at Symphony

The regular series of Open Rehearsals of the Boston Symphony Orchestra this season having burst the bounds of Symphony Hall's seating capacity, an extra Open Rehearsal is announced by Dr. Charles Munch.

On Wednesday evening, he will conduct the orchestra's weekend program, with the renowned 'cello virtuoso, Gregor Piatigorsky, participating.

These Open Rehearsals began as an innovation by Dr. Munch in 1950. They were his answer to pleas of college students that their eagerness to hear the orchestra was thwarted by the fully-subscribed concerts.

The solution provided by Dr. Munch, in the form of annual series of Open Rehearsals, became increasingly popular, not only with students, but with the general public.

At these events, the audience gets a pre-hearing of the weekend symphony program—often hearing a soloist before the regular subscribers do. In large part, it is a concert, but the conductor has the privilege of stopping the orchestra now and again, to apply finishing touches to the performance.

Sun (e)
LOWELL, Mass.
Circ. 41,242

JAN 30 1960

Music

Extra Program Listed For Symphony Rehearsal

By Alfred Burke

LOWELL—Charles Munch will conduct the open rehearsal of the Boston Symphony orchestra next Wednesday evening. Guest will be the celebrated cellist, Gregor Piatigorsky. This event will be an extra program in this season's series of rehearsals performed for the public.

Gregor Piatigorsky

Yesterday afternoon's concert at Symphony hall provided a program that was varied and interesting. There were two highlights. The first; the initial performance in the Friday series of Lopatnikoff's "Music for Orchestra, No. 39." The second; the appearance of the most capable young violinist, Ruggiero Ricci, who performed the Sibelius D minor concerto.

Closing the program was the Beethoven C minor Symphony. This work, which will never cease to be an overall favorite, unfortunately escaped us on this occasion due, to our desire to catch the finals of the regional Metropolitan Opera auditions, which were sponsored by the Junior League of Boston and were being conducted in Jordan hall at the New England Conservatory of Music.

However, the first two named items more than offset the aforementioned loss. The Lapatnikoff work lasts a shade under a quarter of an hour, but in that short space of time, goes to work with a steady flow of music definitely symphonic, cleverly developed with various combinations that speak in a rather pleasant and quite mature manner.

Effects that stem from muted violins, well assisted by harp harmonics and several other original ideas, stamped the composer as far reaching in his ideas, as well as confident enough to clearly state his intentions. Muscially he is sound, farsighted and talented to a point where such a structure as this work might be the forerunner of something that could become a major point in music of the future.

THE COMPOSER was in attendance and was warmly greeted by his listeners. The orchestra, composer and conductor definitely united their many gifts in this composition and that made it most welcome on this season's list.

Ruggiero Ricci, is a violinist who attacks his duties with serious thought and appearance. During the opening allegro moderato of the Sibelius, he seemed to coast along, intent on precision in regard to beat and bowing. This was in excellent musical taste and something that many soloists would do well to copy.

Things progressed to a colorful and more exciting state with the advent of the adagio di molto. Mr. Ruggiero certainly proved that he is a musican of superior ability during this part of his performance. His technique was clear cut, precise at every turn of the page, and his phrasing was in excellent form.

The final moments of the third movement produced much in the way of fine tone. His work at this time spoke with sound musical character and especially so in the interpretive sense.

He was superbly supported by the orchestra. At no time were there measures that escaped the conductor, either in tone or pace. Dr. Munch was outstanding throughout this portion of the concert. It was to his credit that he aided his soloist in no ordinary measure.

It was another artistic victory for the orchestra, its conductor, the guest soloist and the composer, who was being honored on this occasion. To the credit of the audience, there was a gracious and warm response for all, every bit of the way.

American (e)
BOSTON, Mass.
Circ. 179,169

FEB 1 1960

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

FEB 2 1960

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Where To Go—What To Do

Wednesday, Feb. 3

Music lovers, who would like to attend this week's Symphony Orchestra concert but haven't seats, can take advantage of Wednesday's extra open rehearsal

It will be held at 7:30 p.m. at SYMPHONY HALL with Charles Munch directing and Gregor Piatigorsky, cellist. Tickets may be purchased at Symphony box office for $2.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

FEB 4 - 1960

Where To Go - - What To Do

Friday, Feb. 5

Music and more music is in store for Bostonians Friday. Symphony . . . chamber music . . . folksongs . . . harpsichord. They're all being offered for the music lover's selection.

At noon "Concert in the Round" will be presented in the Hearst Alumni Lounge at BOSTON UNIVERSITY. It will be played by the Fine Arts Quartet which is in residence at the University's School of Fine and Applied Arts. Admission is free.

Another free concert will be presented at 8:30 p.m. at Slosberg Recital Hall BRANDEIS UNIVERSITY Waltham.

Eunice Alberts, contralto, Robert Koff, violinist, Martin Boyken, pianist, and Madeline Foley, cellist, will present the fifth in the current series of chamber music concerts.

At 2:15 p.m. the BOSTON SYMPHONY ORCHESTRA will present its Friday afternoon concert in Symphony Hall. Charles Munch will conduct with Gregor Piatigorsky, soloist.

Sunday Globe
BOSTON, Mass.
Circ. 398,886

JAN 31 1960

Piatigorsky Cello Soloist In Concerto by Dvorak

Cellist Gregor Piatigorsky will be soloist with the Boston Symphony Orchestra at the concerts of Friday at 2:15 and Saturday at 8:30 in the Concerto by Dvorak. These concerts will mark Mr. Piatigorsky's 52d and 53d appearances as guest artist with the Orchestra since his first engagement in 1931.

Charles Munch, who will open the programs with the Symphony No. 39 in E-flat of Mozart, has invited composer Leon Kirchner to conduct at these concerts the performance in Boston of his Toccata for Strings, Solo Winds and Percussion.

A professor of music at Mills College, Oakland, Calif., since 1954, Mr. Kirchner, although born in Brooklyn (Jan. 24, 1919,) had most of his training in California with Ernst Toch, Arnold Schoenberg, Albert Elkus, Edward Strickland, Ernest Bloch and Roger Sessions. He was guest composer in the composition department at the Berkshire Music Center, Tanglewood, in the Summer of 1959 and Visiting Slee Professor at the University of Buffalo for Composition.

The Orchestra's program at Symphony Hall Feb. 9, at 8:30, the sixth of the Tuesday evening series, also will have Messrs. Piatigorsky and Kirchner as Munch's guests.

Munch will conduct the world premiere of "Attis" by Robert Moevs at the Orchestra's concerts Feb. 12-13. The program will include Schumann's Symphony No. 3 and "The Pines of Rome" by Respighi.

Violinist Ruggiero Ricci will be soloist as Symphony Hall this afternoon at 3, in the Sibelius Concerto, Dr. Munch will also conduct Schubert's Unfinished Symphony, and the Fifth Symphony of Beethoven.

Sun (e)
LOWELL, Mass.
Circ. 41,242

FEB 6 1960

Music

The appearance of the celebrated cellist, Gregor Piatorgosky in the open rehearsal of the Boston Symphony orchestra this week provided, at least for us, one of the finest performances by an individual we have ever experienced. The performance by the cellist of the Dvorak Cello Concerto produced a reading of the melodic and nostalgic score that would be better described as emotionally and technically perfect.

Richard Burgin who sat in for Dr. Charles Munch, who was ill, as conductor, restrained himself to smoothening out whatever touches were needed to make the programs of yesterday afternoon and this evening correct. His reading and handling of the Mozart Symphony No. 39 provided both he and the orchestra with the means of gaining a melodic and tasteful performance.

AS A HIGHLIGHT, the young composer, Leon Kirchner, presented his Tocatta, a work for strings, woodwinds and percussion. In the role of conductor the composer concerned himself with making the music unfold as a piece to be recognized for its intricate harmonic style and effects. To his credit was some fine writing in regards to writing for certan instruments.

Next week the orchestra wll perform the world premiere of Moevs' "Attis" with the Harvard and Radcliffe choral societies. Robert Price will be the tenor soloist. Beethoven's Symphony No. 2 and Respighi's "The Pines of Rome" will complete the program list.

Sunday Herald
BOSTON, Mass.
Circ. 293,904

JAN 31 1960

Music Events

Cellist Gregor Piatigorsky will be guest with the Boston Symphony Orchestra at the concerts Friday at 2:15, and Saturday at 8:30 in performances of the Concerto for Cello and Orchestra by Dvorak. These concerts will mark Mr. Piatigorsky's 52nd and 53rd appearances as guest artist with the Orchestra since his first engagement in 1931.

Charles Munch, who will open the program with the Symphony No. 39 in E-flat of Mozart, has invited composer Leon Kirchner to conduct at these concerts the first performance in Boston of his Toccata for Strings, Solo Winds and Percussion."

The Orchestra's program at Symphony Hall on Feb. 9, Tuesday at 8:30, the sixth of the Tuesday Evening Series, also will have Messrs. Piatigorsky and Kirchner as Doctor Munch's guests.

Doctor Munch will conduct the world premiere of "Attis" by Robert Moevs at the Orchestra's concerts on February 12-13. The program will include Schumann's Symphony No. 3 and The Pines of Rome by Respighi.

Ruggiero Ricci is guest artist at today's 3 p.m. concert in Symphony Hall and in the Sanders Theatre (Cambridge) concert in Tuesday at 8:30.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

FEB 3 1960

DAY, FEBRUARY 3,

Symphony Plans Première

Kirchner To Conduct Own Toccata

Gregor Piatigorsky will be guest cellist with the Boston Symphony Orchestra at the concerts Friday afternoon and Saturday evening in performances of the Concerto for Cello and Orchestra by Dvořák. These concerts will mark Mr. Piatigorsky's 52nd and 53rd appearances as guest artist with the orchestra since his first engagement in 1931.

Charles Munch, who will open the programs with the Symphony No. 39 in E-flat of Mozart, has invited Leon Kirchner to conduct at these concerts the first performance in Boston of his Toccata for Strings, Solo Winds, and Percussion.

A professor of music at Mills College (Oakland, Calif.) since 1954, Mr. Kirchner, although born in Brooklyn (Jan. 24, 1919), had most of his training in California with Ernst Toch, Arnold Schönberg, Albert Elkus, Edward Strickland, Ernest Bloch, and Roger Sessions. He was guest composer in the composition department at the Berkshire Music Center in the summer of 1959 and Visiting Slee Professor at the University of Buffalo for Composition in the same winter.

Mr. Kirchner was awarded the 1949-50 New York Critics Award for his String Quartet No. 1 and received the Naumberg Recording Award for his Piano Concerto, which Dimitri Mitropoulos and the New York Philharmonic introduced on Feb. 23, 1956. The Toccata was composed in 1955 and first performed in February, 1956, at a concert in San Francisco.

The Orchestra's program at Symphony Hall on Feb. 9, the sixth of the Tuesday Evening Series, also will have Messrs. Piatigorsky and Kirchner as Dr. Munch's guests.

Dr. Munch will conduct the world première of "Attis" by Robert Moevs at the Orchestra's concerts on Feb. 12-13. The program will include Schumann's Symphony No. 3 and "The Pines of Rome" by Respighi.

GREGOR PIATIGORSKY, world famous 'cellist, who will participate in the Boston Symphony Orchestra's extra open rehearsal on Wednesday evening, and also in the regular Friday afternoon and Saturday night concerts at Symphony Hall.

American (e)
BOSTON, Mass.
Circ. 179,169

FEB 1 1960

Symphony Guest List

Cellist Gregor Piatigorsky will be guest with the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts in performances of the Concerto for Cello and Orchestra by Dvorak.

Charles Munch, who will open the programs in Symphony Hall with the Symphony No. 39 in E-flat of Mozart, has invited composer Leon Kirchner to conduct at these concerts the first performance in Boston of his "Toccata for Strings, Solo Winds and Percussion."

The orchestra's program at Symphony Hall a week from tomorrow night, the sixth of the Tuesday evening series, also will have Messrs. Piatigorsky and Kirchner as Dr. Munch's guests.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

FEB 6 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, presented the 15th program of the 79th season yesterday in Symphony Hall. Gregor Piatigorsky was the 'cello soloist. The program:

Symphony No. 39, in E flat major, K. 543.....Mozart
Toccata for Strings, Solo Winds and Percussion..Kirchner
Concerto for 'Cello, in B minor, Op. 104.....Dvorak

By ROBERT TAYLOR

Owing to the indisposition of Charles Munch, a victim of the winter megrims, three men shared the spotlight at Symphony yesterday. Richard Burgin substituted for Dr. Munch with his usual consummate reliability; the 36-year-old composer, Leon Kirchner, conducted his own work; and finally, Gregor Piatigorsky, the 'cello virtuosi, offered as lovely an interpretation of the songful Dvorak Concerto as one is ever likely to hear.

It was Mr. Piatigorsky who lifted the afternoon from the routine to the transcendent. Mr. Burgin gave a good, straight, clean reading of the Haydenesque Symphony No. 39, and one respected Mr. Kirchner's intentions even if one wasn't moved much by his music; but they were dealing with material which this century finds congenial: the high classic, as it were, and experimental modernism.

Nevertheless this didn't make Mr. Burgin's task easier. The E flat Symphony is one of Mozart's most demanding scores. Into it he poured a wealth of contrasts. The pastoral shimmer of the Allegro is entirely distinct from the technical display of the Finale. On the surface all is fun and gaiety, yet there are poignant shadows of melancholy. To capture the symphony one must be aware at all points of the essential diversity of its nature; the kaleidoscope of shifting moods rather than a single related statement.

Orchestra Supple

Mr. Burgin gave us this kind of stylistic accuracy yesterday. The orchestra was supple and the contrasts of the sections were neatly displayed. There was an elegant formality, but the conductor did not neglect either the hint of sadness present in the Adagio or the deft raillery of the trio. He stopped a trifle short of virtuosity in the Finale, with commendable understatement. The interpretation was just and four-square.

Leon Kirchner's Toccata, heard for the first time here, is a short, one-movement work that travels, it seems to me, in academic contemporary paths. In conformity with the custom of many young composers, the score is called a "toccata," though it's difficult to see why. The word comes from the Italian "toccare," to touch, meaning the touching of keys rather than the "sounding" of strings in the sonata or the "singing" of voices in the cantata. Applying it to an orchestral composition instead of to the keyboard seems odd. In the 16th century, with equal impreciseness, a "toccata" could also mean a brass fanfare.

At any rate, Mr. Kirchner's work is neither for piano or for brass and employs simple and rather rhapsodic ideas in predictable atonal patterns. The rhythmic scheme is not brusquely urgent; the color of the work is striking, the dissonances subtle. It, of course, deserves more attention than one performance: my immediate reaction, however, was that the Toccata's idiom is indistinguishable from dozens of contemporary works; and that the content is actually old-fashioned romanticism. Concealed beneath the mannerisms lies a musical imagination closer to Tchaikowsky than Schoenberg.

Scarcely Evident

Dvorak, I'd say, is exactly the kind of artist Mr. Kirchner is striving not to become; and Gregor Piatigorsky immediately demonstrated how robust and beguiling a dated late 19th century romantic can be in spite of it all. The 'Cello Concerto has longeurs; hey are scarcely evident in such a sympathetic traversal.

Mr. Piatigorsky's tone was fine-grained and the lyric character of the work emerged with soaring cantabile urgency. As display pieces go, the concerto is not a big one. The refinement is received here, the absolute rapport between the soloist and the ensemble, the shapely solo phrasing, stated Dvorak's intentions with the authority of absolute identification of 'celllist and score. Dvorak had a slender gift, true, but the real thing. The performance was a rediscovery of his vitality. Mr. Piatigorsky's noble conception created an experience that proved moving, eloquent and memorable.

Next week Dr. Munch is scheduled to return with the first performance of Robert Moevs's "Attis," for Orchestra with Chorus (Harvard-Radcliffe) and Tenor Solo (Robert Price). Beethoven's Symphony No. 2 and Respighi's "The Pines of Rome," complete the program.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
FEB 4 - 1960

Kirchner Conducts Own Work At Symphony Hall Fri. & Sat.

Cellist Gregor Piatigorsky will be guest with the Boston Symphony Orchestra at the concerts tomorrow and Saturday in performances of the Concerto for Cello and Orchestra by Dvorak. These concerts will mark Mr. Piatigorsky's 52nd and 53rd appearances as guest artist with the Orchestra since his first engagement in 1931.

Charles Munch, who will open the programs with the Symphony No. 39 in E-flat of Mozart, has invited composer Leon Kirchner to conduct at these concerts the first performance in Boston of his "Toccata for Strings, Solo Winds and Percussion."

A professor of Music at Mills College (Oakland, California) since 1954, Mr. Kirchner, although born in Brooklyn (January 24, 1919), had most of his training in California with Ernst Toch, Arnold Schoenberg Albert Elkus, Edward Strickland, Ernest Bloch and Roger Sessions. He was guest composer in the composition department at the Berkshire Music Center (Tanglewood, Lenox, Mass.) in the summer of 1959 and Visiting Slee Professor at at the University of Buffalo for Composition in the same winter.

Mr. Kirchner was awarded the 1949-50 New York Critics Award for his String Quartet No. 1 and he received the Naumberg Recording Award for his Piano Concerto which Dimitri Mitropoulos and the New York Philharmonic introduced on February 23, 1956. The "Toccata" was composed in 1955 and first performed in February 1956 at a concert in San Francisco.

The Orchestra's program at Symphony Hall on February 9 the sixth of the Tuesday Evening Series, also will have Messrs. Piatigorsky and Kirchner as Doctor Munch's guests.

Doctor Munch will, conduct the world premiere of "Attis" by Robert Moevs at the Orchestra's concerts on February 12-13. The program will include Schumann's Symphony No. 3 and The Pines of Rome by Respighi.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

FEB 6 1960

Piatigorsky at Symphony, Kirchner Toccata Heard

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 15th program of the Friday-Saturday series. Richard Burgin conducted in place of Dr. Charles Munch, who is sick. The program: Mozart: Symphony in E-flat (K. 543); Leon Kirchner: Toccata for Strings, Solo Winds and Percussion, (first performance in Boston, conducted by the composer); Dvorak: Cello Concerto in B Minor, Gregor Piatigorsky soloist.

By CYRUS DURGIN

Put it down in so many words: Leon Kirchner's Toccata for Strings, Solo Winds and Percussion is one of the best contemporary scores of recent years. The composer, a tall, dark man of about 41, conducted its first Boston performance yesterday by the Boston Symphony Orchestra. He and his music made a highly favorable impression.

In length and structure, the Toccata is not a "big" work, but in terms of what it has to say and the manner of doing so, it is music of no little stature. First, it has the vigor, propulsive motion, flash and perhaps something of the free, quasi-improvisatory nature we conventionally associate with the word Toccata.

Second, it has evident logic of musical procedure and it has musical substance. Third, it is written with notable skill, both as free counterpoint that really can be heard as counterpoint, and in the placement and contrast of instrumental colors. In short, it is attractive to the ear and to one's sense of darting rhythm.

Kirchner's Conducting

Were Mr. Kirchner as good a conductor as he is composer, I suspect the slow section would have hung together better and had more effect. His conducting is, to be descriptive but not unkind, visually like a puppet on wires. One had the notion that the orchestra played in spite of certain gestures rather than with them.

All the same, because a composer gives a special quality to a performance that even the finest professional conductor cannot give (Serge Koussevitzky's incontrovertible dictum) it was interesting to hear the Toccata at the hands of the man who created it. Let us, too, hear more of Kirchner's music in future. He is a genuine talent.

The much admired Russian-born cellist, Gregor Piatigorsky, is soloist of the week in the B minor Concerto of Dvorak. Since Dr. Munch is sick, reportedly down with the flu, conducting of the orchestral portion fell to the ever-reliable Richard Burgin.

Stirred the Heart

The large number of persons who enthusiastically applauded Piatigorsky, and recalled him several times, may take exception to my view that the performance was not of Piatigorsky's best, but such I believe to be true. The old worm, silken, singing tone was there, and it stirred the heart, but there were also imperfections of intonation, and the soloist performed this lovely, "folk song" Concerto very freely.

Burgin seemed to have hard going at times to make cello and orchestra fit, and during the first movement it seemed that an extra "and" had to be added to the count at the end of many measures. All the same, whatever the technical blemishes, the total effect greatly pleased the Friday subscribers.

Mozart's E-flat Symphony, which began the program, went beautifully. The tempi, the dynamics, the style, were just right. The music flowed, rippled and sang, everything was sweet and clear and vivacious. The best of Burgin as conductor is an extraordinary best, and this performance was among it.

Next week Dr. Munch is scheduled to conduct Beethoven's Second Symphony; Robert Moevs' "Attis" (first performance), and Respighi's "The Pines of Rome." The Harvard Glee Club and Radcliffe Choral Society, and Robert Price, tenor, will assist in "Attis," whose text is taken from the 63d Song of Catullus.

News (e)
GARDNER, Mass.
Circ. 7,065
FEB 5 - 1960

Argentine Envoy, Wife Visit Hub

BOSTON (AP) — Argentine Ambassador Emilio Donato Del Carril was in Boston with other embassy officials today for a series of visits to educational and scientific institutions and conferences with a number of New England bankers and industrial leaders.

Accompanying him were his wife, and Minister Plenipotentiary Dr. Alejandro Orfilo.

This morning they visited the huge Massachusetts Institute of Technology.

After a noon luncheon with officials of the First National Bank of Boston, the party's plans included an afternoon visit to Harvard University.

Ambassador Del Carril visited the Boston area recently and said he was so impressed that he wanted to bring his wife on this trip which is a combination of pleasure and social visits with business conferences.

Principal hosts of the party during this visit are officers of the First National Bank of Boston.

The Argentine embassy party will be guests tonight at a major dinner at one of Boston's most exclusive clubs. Others at the dinner will include bankers, leaders of international manufacturing and merchandising corporations, and noted engineering firms.

If the weather is favorable, the Ambassador will tour Massachusetts' scenic North Shore on Saturday. Saturday evening, his party will be guests at a concert of the Boston Symphony orchestra.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
FEB 6 1960

590

Kirchner Conducts Boston Première of His Toccata

By Harold Rogers
Boston

Since the concert was one of many disappointments, it was fortunate that Leon Kirchner was on hand to conduct the Boston première of his Toccata for Strings, Solo Winds, and Percussion. Not that he was able to save the day, but at least his music rose like a granitic peak out of a sea of ashes.

Charles Munch being indisposed, the Boston Symphony's associate conductor Richard Burgin assumed the podium and opened this week's program with a reading of Mozart's Symphony No. 39 in E-flat, K. 543, that was wanting in classical delicacy.

When he conducted the Dvořák Cello Concerto, however, his interpretation was a different story; for Mr. Burgin has a wondrous way with the romantics. The difficulty here lay not in the orchestra nor in the conductor, but in Gregor Piatigorsky's performance as soloist.

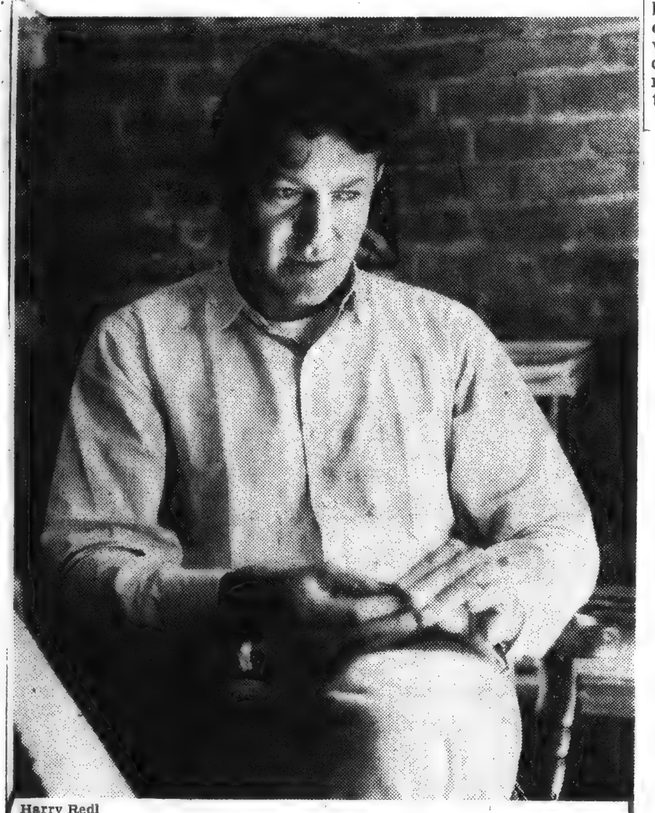
Beautiful passages there were, true enough, but where was the flawless technique that once we marveled at? Where was the clarity in the rapid passages? Where was the pin-point intonation in the higher reaches? It is always a cause for regret when a major musician in his prime neglects his art and fails to measure up to former triumphs.

He won the major share of acclaim from his listeners, however, who offered only desultory applause for Mr. Kirchner's efforts. But it is understandable that an American composer, strongly influenced by Schönberg and Roger Sessions, is a far cry from Dvořák.

Mr. Kirchner is a leader among our younger writers, and his Toccata (composed in 1955) is not only an ingenious piece of construction; it carries a surcharge of emotion. For some composers the Schönbergian techniques offer nothing but a trap of sterility, but for others his methods pave the way for an emotional language of profound power. Mr. Kirchner fortunately falls in the latter class.

His Toccata is a short one-movement work of four sections —exposition, development, slow movement, and recapitulation and coda. It opens with dirge-like winds and eerie string harmonics, quickly picking up drive and frenzy. The tension is then relaxed into a mood of lyrical reminiscence, after which the tension builds again; but with each surge and each falling away the poetry changes in mood. The characteristics of the toccata, of course, are fairly well maintained throughout; and the interesting orchestral colors are brilliantly punctuated by the percussion.

Mr. Kirchner has a rather informal manner as a conductor, but his guidance of the orchestra was commendable. We trust the Boston Symphony musicians gave him what he wanted. They are too experienced not to give a conductor what he asks for.



Harry Redl

Leon Kirchner is conducting the Boston première of his Toccata for Strings, Solo Winds, and Percussion with the Boston Symphony Orchestra at its weekend concerts.

Sun (e)
LOWELL, Mass.
Circ. 41,242

FEB 13 1960

60

Music

Richard Burgin conducted the Thursday evening open rehearsal of the Boston Symphony orchestra. On this occasion he warmed to his duties and aside from spending brief moments here and there for corrective purposes unfolded a sound and well expressed reading of both the Beethoven and Tchaikovsky "Symphony No. 2."

His players aided both his and the composer's cause throughout. The individual sections were melodically, technically and interpretively excellent. This large and truly wonderfully balanced musical ensemble does so many of the tiny type of details well. Their reading of a score is such that the audience inwardly felt that these seldom heard works are most worthy of being programmed regularly.

An unhappy phase of the affair was the performing of a new piece by Robert Moevs, "Attis." There are instrumental sections that fare rather well and reflect a flare and natural creative ability by the composer, but it remains for a truly incredible vocal section to prove the little if any value the composition possesses.

THE CHORUS PARTS were performed by the ensemble representing Harvard and Radcliffe. Appearing as tenor soloist, and stepping out of his role in a Broadway production for the world premiere of "Attis" was Robert Price. The whole affair was an imposition as far as offering a singer the duties of singing passages of such inadequate proportions.

As in the case of so many composers today, Mr. Moevs has failed to display any knowledge of what the human voice can adapt itself to. It is utterly impossible to approach the field of vocal composition and gain certain tonal or interpretive effects unless one knows the shortcomings and capacities of each of the vocal categories. The composer undoubtedly meant well but in this case has accomplished absolutely nothing.

Sunday Globe
BOSTON, Mass.
Circ. 398,886
FEB 7 1960

Munch to Direct Premiere Of Robert Moevs' "Attis"

Charles Munch will conduct the first performances anywhere of "Attis," by Robert Moevs, at the Symphony Hall concerts of the Boston Symphony Orchestra Friday at 2:15 and Saturday at 8:30. The Beethoven Symphony No. 2, in D major, and Respighi's "The Pines of Rome" will complete the program.

Robert Price, tenor; the Harvard Glee Club and Radcliffe Choral Society, will assist in performance of "Attis," which was composed on commission of the Boston Symphony Orchestra in the American Music Center Commissioning Series under a grant from the Ford Foundation. The text of "Attis," Moevs' second large work for orchestra, was taken from the 63d Song of Catullus.

Moevs was born in La-Crosse, Wis., Dec. 2, 1920, and studied with Walter Piston at Harvard, and with Nadia Boulanger in Paris, 1947-1951. He won a Prix de Rome and was resident at the American Academy in Rome for three years. In 1955 he was invited to join the faculty of Harvard, where he now is assistant professor of music.

The Orchestra will be away on tour the week of Feb. 15. The Symphony Hall concerts of Feb. 26 and 27, will be conducted by Richard Burgin.

The sixth Tuesday evening concert will be played Feb. 9 at 8:30 in Symphony Hall. Dr. Munch will conduct the following program:

Mozart: Symphony in E-flat (K. 543); Kirchner: Toccata for Strings, Solo Winds and Percussion (conducted by the composer); Dvorak: Cello Concerto, Gregor Piatigorsky soloist.

American (e)
BOSTON, Mass.
Circ. 179,169
FEB 10 1960

'Attis' World Premiere By Symphony Friday

Charles Munch will conduct the Boston Symphony Orchestra in the world premiere of "Attis" by Robert Moevs at Symphony Hall concerts on Friday at 2:15 p. m. and Saturday at 8:30 p. m.

Tenor Robert Price, the Harvard Glee Club and the Radcliffe Choral Society will be guests in the Moevs work which was composed by commission of the Boston Symphony Orchestra in the American Music Center Commissioning Series under a grant from the Ford Foundation. Dr. Munch will include the Beethoven Symphony No. 2 and the "Pines of Rome" by Respighi in the program.

Robert Moevs' first large orchestra work, "Fourteen Variations for Orchestra," was composed by commission of the Koussevitzky Music Foundation and was first performed in February, 1956, by the Symphony of the Air in a concert conducted by Leonard Bernstein at Carnegie Hall, New York.

Mr. Bernstein conducted the work in Boston in April of the same year when he was guest conductor of the Boston Symphony Orchestra.

Sunday Herald
BOSTON, Mass.
Circ. 293,904
FEB 7 1960

Music Events This Week

Richard Burgin will condust for Dr. Munch, who is ill, the Boston Symphony Orchestra in the world premiere of "Attis" by Robert Moevs at the Orchestra's Symphony Hall concerts on Friday (February 12, 2:15 p.m.) and Saturday (February 13, 8:30 p.m.). Tenor Robert Price, the Harvard Glee Club and the Radcliffe Choral Society will be guests in the Moevs work which was composed by commission of the Boston Symphony Orchestra in the American Music Center Commissioning Series under a grant from the Ford Foundation. The Beethoven Symphony No. 2 and the "Pines of Rome" by Respighi are included in the program.

Doctor Munch and the Orchestra will be on tour the week of Feb. 15 to perform in Storrs and New London, Conn., New York, Brooklyn and Washington, D. C. on Feb. 23. Doctor Munch will conduct the Orchestra in Providence. The next Symphony Hall concerts will be conducted by Richard Burgin, the Orchestra's Associate Conductor, on Feb. 26-27.

Traveler (e)
BOSTON, Mass.
Circ. 183,620
FEB 12 1960

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
FEB 11 1960

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070
FEB 11 1960

Richard Burgin Will Conduct Again This Week

Richard Burgin will conduct the Boston Symphony Orchestra concerts again this week, by request of music director Charles Munch, who is recuperating from influenza.

Burgin will change one number, substituting the Second, "Little Russia," Symphony by Tchaikovsky for Respighi's "The Pines of Rome." The program otherwise will remain unaltered, consisting of Robert Moevs' "Attis" first (performances), and the Symphony No. 2 by Beethoven.

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070
FEB 11 1960

LOCAL COMPOSER Robert Moevs' "Attis" for orchestra, chorus and tenor soloist, will be given its first performances Friday afternoon and Saturday evening at Symphony Hall by the Boston Symphony Orchestra under Richard Burgin.

American (e)
BOSTON, Mass.
Circ. 179,169
FEB 12 1960

Burgin Acts For Munch

At the request of Charles Munch, who is still recuperating from an attack of flu, associate conductor Richard Burgin will conduct the Boston Symphony Orchestra's concerts this afternoon and tomorrow evening.

Mr. Burgin will conduct the scheduled world premiere of "Attis" by Robert Moevs with Robert Price, tenor, the Harvard Glee Club and Radcliffe Choral Society as guests.

The program will open with Beethoven's Symphony No. 2 and, after intermisso'n Mr. Burgin has listed a performance of the Tchaikovsky Symphony No. 2 in place of the "Pines of Rome" by Respighi.

Traveler (e)
BOSTON, Mass.
Circ. 183,620
FEB 11 1960

Where To Go—What To Do

Friday, Feb. 12

Armchair travelers can have a passport for Switzerland Friday.

At 10 a. m. at the Lee Auditorium, Boston YWCA, 140 Clarendon St., John W. Roberts will show "Switzerland Today." Filmed in color with a full fideltiy musical sound track, it depicts the life of Swiss people in their homeland.

Coffee will be served. Tickets cost $1.10 each.

While you're in town, you may want to go over to Horticultural Hall for the Boston Antiques Exposition. It will be open from 1 to 11 p. m. Friday and Saturday.

And Friday there are three important music events on the calendar.

At 2:15 p. m. in Symphony Hall the Boston Symphony Orchestra will perform the world premiere of "Attis" by Robert Moevs,

Richard Burgin will conduct for Dr. Munch, who is ill. Tenor Robert Price, the Harvard Glee Club and the Radcliffe Chorad Society will be guests in the Moevs work.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,000
FEB 12 1960

Munch Back As Boston Group In Boro Again

With Charles Munch conducting here for the first time since mid-December, the Boston Symphony Orchestra will present a program that has the additional attractions of Gregor Piatigorsky, worldfamous 'cellist, and the Harvard Glee Club and Radcliffe Choral Society, on Friday evening, February 19th, at the Brooklyn Academy of Music, 30 Lafayette Avenue.

Piatigorsky ,Rusian-born virtuoso who has been an American citizen since 1942, will perform the Dvorak concerto in B minor, the work universally acknowledged as the greatest ever composed for 'cello and symphony orchestra. The Boston Symphony Orchestra will open the program with Mozart's Symphony No. 39 in E flat and, assisted by Robert Price, tenor, and a mixed choir chosen from the Harvard Glee Club and the Radcliffe Choral Society ,will introduce "Attis," by Robert Moevs.

Piatigorsky has been acclaimed a sthe greatest living 'cellist since his American debut in 1929, following a meteoric rise to fame in Europe. At 15, he was first 'celist at the Imperial Opera in Moscow, and beginning a solo career. Three years later, he crossed the Russian boarder into Poland and he has never returned to Russia. From Warsaw, he went to Berlin and his reputation increased on the Continent. At the age of 26, he came to the United States, made his triumphant debuts with the Philadelphia Orchestra and the New York Philharmonic, and since then he has played more than 1,000 recitals and has appeared some 400 times as soloist with major orchestras.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
FEB 13 1960

61

Catullus and All the Cats

Modern Music, Ancient Rites Rock Symphony

By CYRUS DURGIN

Robert W. Moevs, his necktie of Harvard crimson flying, raced down the middle aisle of Symphony Hall yesterday afternoon and leaped nimbly upon the stage.

Pausing just long enough to pump the right hand of Conductor Richard Burgin, the tall, thin, boyish-looking member of Harvard's music faculty then dashed up to the orchestra to shake with percussionist Charlie Smith.

Charlie, and five other percussionists, had just worked a near-miracle on Moevs' behalf during the world premiere of "Attis," a wild if not woolly example of what many Boston Symphony subscribers call "that awful modern music."

Moevs, waving at all the other sections of the Orchestra and beaming excitedly, was plainly happy.

What about the audience?

Some of us could laugh when the din was over, indeed had been laughing through much of its course. Others were happy, too; some were plainly outraged.

Said one matron, enjoying an afternoon away from domesticity:

"Why, it's just as if I'd never left those screaming children."

SYMPHONY
Page Twelve

ROBERT MOEVS

RICHARD BURGIN

ought to have hired Ethel Merman for the tenor solo," said another. "Ethel is the only voice I know who could have been heard above that racket."

Many people I know, and many I do not, glanced with a not unsympathetic quizzicality, and averred that the Globe's chronicler had his work cut out for this morning's paper.

Heaven knows what will be the future fortunes of "Attis," but Moevs, whose name is said to rhyme with waves, may rest assured he has caused more ructions, probably, than has anyone else at a Friday Symphony since the introduction here, decades ago, of Stravinsky's "The Rite of Spring" and "Seven, They Are Seven," by Sergei Prokofieff.

"Attis" is a musical depiction of the bloody rites of the Phrygian goddess Cybele, derived from the 63d Carmen of Catullus, which classicist Sir Paul Harvey describes, with a proper discretion, as "a strange poem in galliambics on the legend of Attis, a young man represented as becoming, in a frenzy, an acolyte of the goddess Cybele, undergoing the awful initiation by emasculation; then realizing with vain regrets the loss of his former life."

Sir James G. Frazer has a graphic paragraph, too: "Stirred by the wild barbaric music of clashing cymbals, rumbling drums, droning horns, and screaming flutes, the inferior clergy whirled about in the dance with waggling heads and streaming hair, until, rapt into a frenzy of excitement and insensible to pain, they gashed their bodies with potsherds or slashed them with knives in order to bespatter the altar and the sacred tree with their flowing blood."

All this, if you can imagine, at a Symphony concert in the City of Boston!

Moevs has done well, in his depictive aim, with his dissonance, his instrumental "sound effects"; his complex rhythms with wood-chopping chords reminiscent of Carl Orff (who also was fascinated by Catullus!), and in the overpowering tension, beating, thumping, screaming, cacophony of his score. By way of contrast, there are some soft and mysterious pages, too.

A Little to the Rite

Though he does not say so, there are some phrases which suggest 12-tone technic, some pages reminiscent of Stravinsky's "Rite." He has used a small chorus—in this case members of the Harvard Glee Club and Radcliffe Choral Society—to sing, if that is the verb, nine carefully selected lines of Catullus; the remainder are "conveyed," as Moevs words it, by the instruments. (The first 26 lines of Catullus' Carmen are printed in the program book, but, quite safely, only in Latin!)

Moevs also allots a solo tenor part, in which, above the competing bedlam, the voice of Robert Price could be heard a little.

"Attis" must be fearfully difficult for every musician concerned. Certainly that percussion episode must have been a nightmare to its players. This section is the best portion of "Attis" which, in a rather indescribable way, does not make effect as an entity like "The Rite of Spring," but seems to fall into sections and episodes.

That Richard Burgin, who conducted in place of Dr. Charles Munch, reportedly still recovering from flu, could manage all the metrical involvements and rhythmic difficulties, is an enormous tribute to his masterful musicianship.

O, yes, there was more to this Symphony concert—two second symphonies, by Beethoven and Tchaikovsky (the latter substituted for Respighi's "The Pines of Rome") but they were pretty much lost amid the pagan capers. At least that is the way it seems to me now.

I cannot avoid the conjecture, what next from Moevs? The prospect might be terrifying!

Next week the Orchestra goes on tour. Burgin will conduct, Feb. 26 and 27, Hindemith's Concert Music, and Mahler's Second Symphony. In the meantime, we all may cool down.

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, yesterday afternoon, and will repeat tonight at 8:30, the 16th program of the Friday-Saturday series. Richard Burgin conducted in place of the still-indisposed Charles Munch. The program: Beethoven: Symphony No. 2, in D major; Robert W. Moevs: "Attis" (first performance, members of the Harvard Glee Club and Radcliffe Choral Society, and Robert Price, tenor, assisting); Tchaikovsky: Symphony No. 2, in C minor, "Little Russia."

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
FEB 13 1960

World Première of Moevs' 'Attis'

Audience Stunned by Impact Of Strikingly Original Music

By Harold Rogers

If the audience had been French and the year 1913, the world première of Robert Moevs' "Attis" would have caused a greater scandal than that of Stravinsky's "Le Sacre du Printemps."

But the audience was Bostonian, the year 1960; and no matter how stunned and horrified a Boston audience can be, it somehow manages to find its hands for some polite applause.

This is what happened yesterday when Richard Burgin (still pinchhitting for Charles Munch) conducted the first performance of the most astonishing work to be heard in Symphony Hall since Leonard Bernstein conducted Messiaen's ten-movement "Turangalila" ten seasons ago.

The extraordinary thing about Mr. Moevs' "Attis" is that it appears to have sprung full grown like Minerva from the head of Jove. Apart from a few minor echoes of Bartók's orchestration (some harmonic or sul ponticello effects in the strings), Mr. Moevs' music bounds on the scene with no apparent growing pains.

* * *

What is it like? Well, it is not like "Le Sacre," or "Bluebeard's Castle," or "Wozzeck," though perhaps all three may have served as launching bases. "Attis," as a piece of musical architecture, is made up of elements of awe-inspiring design. Fierce tensions are built by moving gigantic chords chromatically, either in parallel or contrary motion. Brasses growl, bite, and snarl. Tempos remain largely in flux, breathing, one might say, when breath is needed. Percussion is earthy, exotic, maddening.

All these elements are employed to create a mood of violent paganism, a tonal illustration in the most vivid terms possible of the ancient blood rites of a cult dedicated to the worship of Attis and Cybele.

* * *

Mr. Moevs was inspired by the Carmen LXIII of Catullus. He chose a strong subject on which to paint a shocking scene; and what is more, he did it with stupefying success. How can one classify him? As a romantic, perhaps, or impressionist, but with a modern tongue. This man is following no trails; he is blazing highways.

His score calls also for a mixed chorus and tenor soloist, though they are given such a secondary place to the orchestra that one was often tempted to forget them. The Harvard Glee Club and Radcliffe Choral Society performed commendably, as did the tenor Robert Price, the conductor Mr. Burgin, and the Boston Symphony Orchestra.

The composer himself was so giddy afterwards (as was nearly everyone, for either positive or negative reasons) that he wandered among the musicians thanking key performers, especially the percussion players.

Herald (m)
BOSTON, Mass.
Circ. 182,816

FEB 13 1960

61a

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, presented the 15th program of the 79th season yesterday afternoon in Symphony Hall. Robert Price was the tenor soloist. The program will be repeated tonight at 8:30:

Symphony No. 2, in D major, Op. 36 — Beethoven
"Attis" for Orchestra with Chorus and Tenor Solo — Moevs
Symphony No. 2, in C minor, Op. 17 — Tchaikowsky

By ROBERT TAYLOR

It is interesting to compare "Attis," the Robert Moevs composition which had a world premiere by the Boston Symphony Orchestra yesterday, with "A Pagan Poem," by Charles Martin Loeffler, played by the orchestra early in the season. Both are self-conscious, stylized, rather academic works inspired by classic literary sources; but Loeffler succeeds where Moevs fails.

Why? The difference, I'd say, lies in the attitude of the composer toward his subject matter. Loeffler's romantic Impressionist style conveys his personal feeling for the picturesque, as he saw it, in Greek life. Mr. Moev's neoclassic idiom is a deliberate programmatic attempt to reproduce in modern terms a barbaric pagan rite of orgiastic mutilation.

In short, one is an art for art's sake, pre-Raphaelite, velvet knee-breeches musical statement; and it is redeemed from claptrap by the sincerity of the emotional content. Robert Moevs, on the other hand, is not concerned with the expression of intimate subjective feelings: his purpose, it seems to me, is to make a classical religious ceremony an aesthetic experience significant for our time.

It's Contrived

Somehow I just can't believe that a talented 39-year-old composer from La Crosse, Wisconsin, is as inspired by the pomp of ancient Phrygian worship as all that. The approach of the composer toward his materials, to begin with, is contrived. No more contrived, it's true, than Loeffler or the Prokofieff of the Scythian Suite; but in those instances there is a more clearly defined attitude toward a cultural tradition. Mr. Moevs' idiom does not allow him either the dreamy passion of a Loeffler or the innovatory force of a Prokofieff; for it is, in fact, merely a repetition of the principles of Schoenberg; and it calls attention to itself aggressively. One has the feeling of cleverness and precocity, although the impulse behind it all is, doubtlessly, urgent.

At any rate, to bring off the piece would require perfect control of all the musical elements. The program is derived from the "Attis" of the Roman poet, Catullus, one of the former Alexandrine works contrasting strongly in mood with his heart-breaking lyrics to his fickle girl friend, Clodia. It describes the ecstatic cult of the followers of Attis and Cybele, two fertility deities.

Mr. Moevs carefully follows the frenzied metric line of Catullus in his rhythmic scheme. The music is not written in absolute serial technique, but stays within hailing distance; the strings ascend and descend endless chromatic scales punctuated by dissonant brass proclamations. The atmosphere is as exotic as the sound of a theremin; but once the mood was established I found myself lost and baffled in the shimmer of plangent upper harmonics.

Splendid Job

Here the chorus entered; and so far as I could determine Harvard and Radcliffe did a splendid job under Elliot Forbes. The timbre and unison of the chorus seemed commendable enough in selected lines from Catullus; and the tenor soloist, Robert Price, made his entrance with a dramatic ringing cry. From then on, from where I was sitting, he might as well have been vocalizing underwater.

For Mr. Moevs chooses to pit against tenor voice and chorus the entire battery of the percussion, apparently describing the raptures of the followers of the god. Large and small snare drum, tenor drum, bass drum, triangle, crotali (small cymbals), wood blocks, tambourine, bongos, gong, tam-tam, tom-tom, xylophone and marimba thunder madly in tingling Afro-Cuban rhythms.

It's a fine ending to the piece; and I couldn't be more surprised if Stan Kenton had been loosed in Symphony Hall. A valid cerebral essay suddenly took on life—yet drowning out the chorus and soloist declared technical miscalculation, the abrupt coup betrayed the music's lack of the cohesive. "Attis," I'm afraid, hasn't got a sustaining viewpoint behind it.

Warm Greeting

Mr. Moevs, a tall, dark-haired man of youthful appearance, vaulted to the stage and was greeted warmly. The response might also have been for the tympani and percussion; and reading from left to right, Everett Firth, Harold Farberman, Charles Smith, Harold Thompson and Arthur Press covered themselves with glory.

Since Dr. Munch was still ill with flu, Richard Burgin conducted, and once again notably. "Attis" imposes inhuman demands on a conductor, but he coped valiantly with the endless glissandi; and presented charming interpretations of the Beethoven and Tchaikowski.

The substitution of the Tchaikowsky Second for "The Pines of Rome," originally scheduled, lent the program more symmetry—the comparison of two early symphonies by masters—though my personal predilection was for the Respighi. Mr. Burgin brought out the lyric aspects of Beethoven's Second, somewhat at the expense of animation. His reading of Tchaikowsky's Second was a gem, however. The score is one of the least-played of Tchaikowsky's, and is exceedingly melodic, delicate and mature. Mr. Burgin's rendering was sensitive everywhere.

Next week the Boston Symphony is on tour, Richard Burgin returns on Feb. 26-27 with Mahler's "Resurrection" Symphony and Hindemith's "Konzertmusik for String and Brass," Op. 50.

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Sunday Herald
BOSTON, Mass.
Circ. 293,904
FEB 14 1960

620

Music Events This Week

Doctor Munch and the Boston Symphony Orchestra will be absent from Boston this week. During the week the Orchestra will give concerts at the University of Connecticut at Storrs on Monday. Connecticut College, New London, Tuesday evening at Carnegie Hall, New York, Wednesday and Saturday, on Thursday evening at Constitution Hall in Washington, D.C., and at the Brooklyn Academy of Music on Friday.

Charles Munch has invited Gregor Piatigorsky and Ruggiero Ricci to be his guests at several of these concerts; also Leon Kirchner will be guest conductor of his "Toccata." On February 23 Doctor Munch will conduct the Orchestra at the Veterans Auditorium in Providence.

The Orchestra's Associate Conductor, Richard Burgin, will conduct the Symphony Hall programs on February 26, 27, 28 and March 1. Hindemith's "Concert Music for String and Brass Instruments" will be performed at all four programs; Mahler's Symphony No. 2 will be heard at the concerts on Feb. 26-27; Tchaikovsky's Symphony No. 4 and Roy Harris' Symphony No. 3 will be included in the programs of Feb. 26 and March 1.

Bulletin (m)
NORWICH, Conn.
Circ. 26,037
FEB 13 1960

BOSTON SYMPHONY AT UCONN MONDAY

Dr. Charles Munch will share the stage with two distinguished guests Monday when he appears with the Boston symphony in the University of Connecticut auditorium at 8:15 p. m.

Composer Leon Kirchner will conduct the orchestra in a performance of his Toccata for Strings, Wind and Percussion. Ruggiero Ricci, noted violinist, will play Sibelius' Violin Concerto.

A professor of music in California, Mr. Kirchner studied under Arnold Schoenberg, Albert Elkus, Edward Strickland, Ernest Bloch and Roger Sessions. Last summer he served as guest composer in the composition department at the Berkshire Music Center.

Bulletin (m)
NORWICH, Conn.
Circ. 26,037
FEB 6 1960

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 6,424
FEB 5 1960

Ruggiero Ricci, Young Violinist, UConn Artist

STORRS — Ruggiero Ricci, a brilliant young violinist, will appear as soloist with the Boston Symphony Orchestra when the world famous symphony performs in the University of Connecticut Auditorium Monday, Feb. 15 at 8:15 p.m.

The Italian - born virtuoso, who was once a child prodigy, will play Sibelius' Violin Concerto. The Orchestra, which is making its fifth appearance at the University, will also perform Kirchner's "Tocatta" and Beethoven's "Fifth Symphony".

Ricci, as well as being one of the world's most talented musicians, is probably also one of its busiest. He has played in concert halls on every continent and has performed behind the Iron Curtain in Poland, East Germany and Czechoslovakia.

Twenty concerts in West Germany were booked and sold out a year in advance of his return. A high point of his recent European tour was his recordings with Ernest Ansermet and the Orchestre de la Suisse Romande.

Sunday Courant
HARTFORD, Conn.
Circ. 145,527
FEB 14 1960

UCONN FEATURE: Ruggiero Ricci, a brilliant young violinist, will appear as soloist with the Boston Symphony Orchestra at the University of Connecticut Auditorium, Storrs, Monday at 8:15 p.m. The Italian-born virtuoso will play Sibelius' Violin Concerto. The orchestra, which is making its fifth appearance at the university, will also perform Kirchner's "Tocatta" and Beethoven's "Fifth Symphony." Charles Munch will conduct.

Bulletin (m)
NORWICH, Conn.
Circ. 26,037
FEB 6 1960

of Davisville, R. I.

John Hamilton King, associate justice for the Supreme Court of errors, will be the principal speaker when Major Leslie W. Williams, state police executive officer, is honored at Waverly inn, Cheshire, Monday night.

Ruggiero Ricci, a brilliant young violinist, will appear as soloist with the Boston Symphony orchestra when the world famous symphony performs in the University of Connecticut auditorium, Monday, Feb. 15, at 8:15 p. m.

Herald (e)
MANCHESTER, Conn.
Republican
Circ. 12,195
FEB 16 1960

Ricci Heard In Concerto By Sibelius

By JOHN GRUBER

The Boston Symphony Orchestra played to standing room only at Storrs last night, in another of the University Concert Series. The program comprised a Toccata by Kirchner, Sibelius' Violin Concerto, and Beethoven's 5th Symphony. The composer conducted the first number; Munch handled the baton for the remainder; and Ruggiero Ricci was featured soloist.

Mr. Kirchner's technique with the baton is reminiscent of Don Quixote's with a lance. His music is not much more effectual. The work turned out to be a craftsmanlike job assembled by a musical carpenter from previous models by several accepted modernists.

A rather extended work in one movement, comprising four sections, the final form seemed the result of accident rather than a plan which had been throughly considered at the outset.

Like the works of so many present day composers, it is a contemporary rehashing of musical ideas already nearly a half century old. He falls into the same trap which he has decried in the works of other contemporaries. To quote his own words:

The musical "Idea . . . is lost in the jungle of graphs . . . and cold stylistic minutiae."

Excellent Performance

The Sibelius Violin Concerto was given an excellent performance by Ruggiero Ricci, and the orchestral part was sensitively handled by Mr. Munch. The three movements were well conceived and executed. Mr. Ricci managed to cast a mantle of unity over the three contrasted sections so that the whole structure seemed logical and well-knit, rather than a series of three disparate musical thoughts.

His performance was well received by the audience which granted him vociferous applause. The concerto was the highlight of an evening which was not remarkable in either choice or performance of the music.

The second half of the program was devoted to Beethoven's 5th Symphony. Apparently because the work is so well known, Mr. Munch endeavored to bring something new to his reading. His idea of something new is to play the first movement somewhat faster than customary, and the last movement at an even quicker pace. This practice is not new, however, and was even decried by Wagner.

Audience Approval

The result is to bring a superficial mood of excitement to the performance, at the cost of nobility of concept. The orchestra played with absolute precision and aplomb, so that, despite the tempo, there was no "rushed" feeling, and it must be admitted that the conception "went over" with the audience.

The work seemed sketched with bold strokes on a rather reduced canvas, which made it effective. However, I prefer the reading of at least one other conductor, who has arrived at a sensitive balance of every musical idea in the work, after over sixty years on the podium.

Last night the audience heard the Boston Symphony Orchestra play Beethoven. Had the conductor I have in mind been on the podium, the audience would have heard Beethoven played by the Boston Symphony Orchestra. The distinction may be a fine one, but it is just when considering the work of an organization more than 75 years old, with a world-famous reputation.

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 6,424
FEB 16 1960

Boston Symphony Holds UConn Program Monday

A full house heard the Boston Symphony and violin soloist Ruggiero Ricci in a program at The University of Connecticut Auditorium Monday night. The evening opened with a Toccata for Strings, Solo Winds and Percussion by Leon Kirchner, the composition being conducted by the composer.

The work, composed in 1955, is in one movement which is divided into four sections. To pass judgment upon a composition after first hearing can be riskyn let alone unfair. After listening to one of the great late quartets of the master Beethoven, a Paris critic wrote: "The Adagio is a thanksgiving offered to the Almighty on convalescence after a long illness; he can only express doubt as to whether the master was yet quite restored to health."

The composition, the A minor Quartet, has come to be known as one of the pinnacles of chamber music writing. With such a warning as the above in mind, this writer is willing to let the listener form his own judgment of music written in the idiom used by Mr. Kirchner.

The second work of the evening was the Sibelius Violin Concerto in D minor performed by Ricci with the regular conductor, Charles Munch, on the podium. This composition, which has been before the American public for over half a century, has come to be one of the staples of the repertoire of leading violinists throughout the world.

At times Sibelius maintains almost an aloofness in delivering his message; at times he injects into the music a strong nationalistic flavor intensely Finnish in character. His music can be lean and sinewy; it can be warm and romantic. Constantl however, in this concerto, he commands the interest of the listener whether through a poignant melody or through the technical problems which he presents to soloist and orchestra alike.

The first movement is almost a kind of improvisation and yet it contains clearly defined themes which appear and reappear; the second movement is a romantic interlude in which the solo violin develops the material against the background of the orchestra; the third movement is characteristic for the persistent rhythmic patterns and brilliant technical passages for the solo instrument. In all, the soloist, Ricci, gave an excellent account of himself, he was sure of technique, and his tone was warm and full. He well deserved the enthusiastic applause which repeatedly recalled him onto the stage at the conclusion of the concerto.

Following the intermission, the program was concluded with the Symphony No. 5 in C minor by Beethoven, a work which has come to be perhaps more widely known than any of his other symphonies, by any composer.

Here, in this symphony, Beethoven continued to "storm the heights" as he had done in the "Eroica," and here is found the drive and force which so strongly distinguishes the music of Beethoven.

The opening Allegro, beginning with a four-note "motto continues to build and rebuild to one of the most perfectly balanced movements to be found among his compositions. The second movement moves with measured tread through a long thematic melody and some beautiful and intricate interplay between the woodwinds.

The third and fourth movements which are taken together are an Allegro, the former, which has some of the lighter passages of the symphony—if such they can be termed—leading directly into the latter with an extraordinary outburst of power from which point the symphony continues to drive toward a triumphant conclusion. Throughout the evening the sound was of the high standard which one has come to expect from the Boston Symphony.

This orchestra has been a "regular" on the University Concert Series and subscribers continue to look forward to their return visits to the University.

Bulletin (m)
NORWICH, Conn.
Circ. 26,037
FEB 14 1960

Boston Symphony Monday

The Boston Symphony orchestra makes its annual Storrs appearance tomorrow evening at the auditorium to a sellout audience, under the baton of Charles Munch. Mr. Leo Kirchner, composer, will conduct the orchestra in an original composition. The main composition of the evening's concert will be the presentation of Beethoven's Fifth Symphony.

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 6,424
FEB 13 1960

Munch Shares UConn Stage

STORRS—Dr. Charles Munch will share the stage with two distinguished guests Monday when he appears with the Boston Symphony in the University of Connecticut Auditorium at 8:15 p.m.

Composer Leon Kirchner will conduct the orchestra in a performance of his "Toccata for Strings, Solo Winds and Percussion." Ruggiero Ricci, noted violinist, will play Sibelius' Violin Concerto.

A professor of music in California, Kirchner studied under Arnold Schoenberg, Albert Elkus, Edward Strickland, Ernest Bloch and Roger Sessions. Last summer he served as guest composer in the composition department at the Berkshire Music Center.

He received the 1949-50 New York Critics Award for his "String Quartet No. 1" and was presented the Naumberg Recording Award for his "Piano Concerto," originally introduced by the New York Philharmonic.

Ricci is an internationally famous Italian virtuoso who has appeared in countless concert halls throughout the world.

The evening's concert will conclude with the Orchestra's performance, under the baton of Dr. Munch, of "Beethoven's Symphony No. 5".

Times (e)
HARTFORD, Conn.
Circ. 120,161
FEB 13 1960

Boston Symphony Sellout at Storrs

Storrs — All 3,600 seats in the UConn Auditorium have been sold for the Boston Symphony Orchestra concert Monday night, Manager Willard Sistare reported Friday, and calls were streaming in still.

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Day (e)
NEW LONDON, Conn.
Circ. 26,288

FEB 17 1960

630

Boston Symphony Attains Heights In Playing of Beethoven's Fifth

By JAMES S. DENDY

Strange sounds shall be heard in all the lands; there shall be polytonality and rumours of cacophony; a sweet song shall come forth from Finland and a bright light shall spring up in Brooklyn; conductors shall cry out and stumble from their podium; but the music of Beethoven remaineth forever.

One might well imagine such a prophecy at the conclusion of the Boston Symphony's brilliant concert last night in Palmer Auditorium at Connecticut College. We know the Boston Orchestra, we know Charles Munch, we know Palmer Auditorium, and we thought that we knew Beethoven's Fifth. But hearing Munch delineate the form of that grand old masterpiece was for many of us an apocalyptical experience.

One might well expect a satisfying performance when such a group of accomplished musicians band together to present music which has long since been ingrained upon their souls. But under those conditions there is always the danger of a rendition which has become automatic and lost its spontaneity. Charles Munch did not allow this to happen, and he therefore provided a real justification for the rehearing of a work which is so well known that its name has long since become a household word among the musically literate.

Rousing Performance

The rousing Beethoven performance was a fitting conclusion to a program which was distinguished by its balance and excellence. The evening began with a work which is new in this part of the country, though it was first performed on the West Coast exactly four years ago. Leon Kirchner conducted the orchestra in his own composition, Toccata for Strings, Solo Winds and Percussion. Of the name "toccata," Willi Apel has remarked: "Why the name was applied to pieces so different in character is not clear. Possibly the latter connotation is bound up with the use of kettledrums for the bass part of such pieces." Dr. Apel at that point is not discussing the well-known keyboard toccata which was so highly developed by Bach, Buxtehud and others of their time, but th type of toccata which forms a festive fanfare in the introduction t Monteverdi's opera Orfeo. Per haps this was the kind of piec Mr. Kirchner had in mind whe he named his composition.

Mr. Kirchner's music displayec careful craftsmanship in the tech nique of composition and a bette than average understanding of or chestration. It contained many interesting musical ideas, ingeniously bound together to his main criticism. The piece seemed too tightly bound. In his effort to achieve succinct musical expression, Mr. Kirchner has left little room to breathe, as it were.

One might retort that this is a common stylistic element in contemporary art forms and that it reflects our compressed society. And yet there are certain artistic ideals which transcend changes in society and stylistic preferences. The concept of space in art forms is one of these. This spatial element may be achieved in different ways in music and the limitations of a newspaper review do not permit a discussion of them. We can only offer this idea as an immediate and necessarly somewhat subjective reaction.

The management of the concert series is certainly to be commended for giving the audience the opportunity of hearing new music, and the presence of the composer added to the interest of the occasion.

Contrast

Standing in contrast to both of the other works was the Sibelius Concerto for Violin and Orchestra in D minor, opus 47. This late Romantic work (which came relatively early in Sibelius' career—1903) has much to commend it and is an interesting link in the development of the celebrated Finnish composer. Ruggiero Ricci's playing of the solo part was both delightful and admirable. His unusual accomplishments as a violinist were amply attested by enthusiastic applause from the men of the orchestra. He is undeniably one of the truly fine players of this century and his interpretation of this work did much to strengthen admiration of him. One cannot close this discussion without remarking upon Munch's deft and sympathetic handling of the orchestra, espe-

NEW LONDON,

cially in the first movement of the concerto, where absolute sympathy between the soloist and the conductor is a sine qua non.

Bulletin (m)
NORWICH, Conn.
Circ. 26,037

FEB 10 1960

Boston Symphony Concert Booked

NEW LONDON, Feb. 9 — The Boston Symphony orchestra, under the direction of Charles Munch, will be presented as the fourth program of this season's Connecticut College Concert series, in Palmer auditorium, February 16, at 8:30 p.m. Soloist for the evening will be the world renowned American born violinist, Ruggiero Ricci.

Born of a markedly musical family, Ricco made his debut in his native San Francisco at the age of eight, and a year later made his New York appearance in Carnegie hall and Mecca temple. When only 12 years of age he was touring Europe as soloist with major orchestras.

Now in his early 30's, Ricci has to his credit hundreds of concerts in the U.S., Europe, Latin America, and Canada, and has been acclaimed by critics as one of the foremost violinists of this generation.

In his program here, Ricci will play his famous Guarnerious del Gesu violin made in 1734, and valued at more than $30,000.

Bulletin (m)
NORWICH, Conn.
Circ. 26,037

FEB 10 1960

Violinist Ruggiero Ricci, soloist, and the Boston Symphony orchestra, under the direction of Charles Munch, will be presented at 8:30 p.m. Tuesday at Palmer auditorium in the fourth program of a current Connecticut college concert series.

Capt. Maurice H. Rindskopf, officer-in-charge of Groton submarine school, will speak at the Community Brotherhood program of Post 160, Jewish War Veterans and auxiliary, in the Beth El synagogue social hall at 8:30 p.m. Wednesday in New London.

PROMENADE
NEW YORK, N.Y.
MONTHLY 98,220
FEB 1960

Theatre

National Theatre—1325 E, N.W. 1-13: Alfred Lunt and Lynn Fontanne in **The Visit**. Mon.-Sat. 8:30, Wed. mat. 2, Sat. mat. 2:30. NAtional 8-3393.

Arena Stage—26th and D, N.W. Thru 7th, Chekhov's **The Cherry Orchard** . . . From 9th, **The Caine Mutiny Court Martial**, by Herman Wouk. Tues.-Sat. 8:30, Sun. 7:30, Sat. mat. 2:30, no Mon. Reservations by phone, MEtropolitan 8-6700.

Catholic University Theatre — 4th and Michigan, N.E. Thru 13th: Shakespeare's **Romeo and Juliet**. Mon.-Sat. 8:30. ADams 2-6000, Ext. 351.

Music

National Symphony Orchestra—Constitution Hall. Howard Mitchell, conductor. 23rd and 24th: Elizabeth Schwarzkopf, soprano. Tickets at Symphony Box Office, 1330 G, N.W., NAtional 8-7332.

Marian Anderson—Constitution Hall. 7th, at 3 p.m. Tickets at Hayes Concert Bureau, 1108 G, N.W., NAtional 8-7151.

Boston Symphony Orchestra—Constitution Hall. Charles Munch conducting. 16th, 8:30. Tickets, Symphony Box Office.

Day (e)
NEW LONDON, Conn.
Circ. 26,288
FEB 17 1960

63a

Boston Symphony Attains Heights In Playing of Beethoven's Fifth

By JAMES E. DENDY

Strange sounds shall be heard in all the lands; there shall be polytonality and rumours of cacophony; a sweet song shall come forth from Finland and a bright light shall spring up in Brookline, conducters shall cry out and stumble from their podium; but the music of Beethoven remaineth forever.

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Rousing Performance

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Mr. Kirchner's music displayed careful craftsmanship in the technique of composition and a better than average understanding of orchestration. It contained many interesting musical ideas, ingeniously bound together to his main criticism. The piece seemed too tightly bound. In his effort to achieve succinct musical expression, Mr. Kirchner has left little room to breathe, as it were.

One might retort that this is a common stylistic element in contemporary art forms and that it reflects our compressed society. And yet there are certain artistic ideals which transcend changes in society and stylistic preferences. The concept of space in art forms is one of these. This spatial element may be achieved in different ways in music and the limitations of a newspaper review do not permit a discussion of them. We can only offer this idea as an immediate and necessarily somewhat subjective reaction.

The management of the concert series is certainly to be commended for giving the audience the opportunity of hearing new music, and the presence of the composer added to the interest of the occasion.

Contrast

Standing in contrast to both of the other works was the Sibelius Concerto for Violin and Orchestra in D minor, opus 47. This late Romantic work (which came relatively early in Sibelius' career—1903) has much to commend it and is an interesting link in the development of the celebrated Finnish composer. Ruggiero Ricci's playing of the solo part was both delightful and admirable. His unusual accomplishments as a violinist were amply attested by enthusiastic applause from the men of the orchestra. He is undeniably one of the truly fine players of this century and his interpretation of this work did much to strengthen admiration of him. One cannot close this discussion without remarking upon Munch's deft and sympathetic handling of the orchestra, especially in the first movement of the concerto, where absolute sympathy between the soloist and the conductor is a sine qua non.

Bulletin (m)
NORWICH, Conn.
Circ. 26,037
FEB 10 1960

Boston Symphony Concert Booked

NEW LONDON, Feb. 9 — The Boston Symphony orchestra, under the direction of Charles Munch, will be presented as the fourth program of this season's Connecticut College Concert Series, in Palmer auditorium, February 16, at 8:30 p.m. Soloist for the evening will be the world renowned American born violinist, Ruggiero Ricci.

Born of a markedly musical family, Ricco made his debut in his native San Francisco at the age of eight, and a year later made his New York appearance at Carnegie hall and Mecca Temple. When only 12 years of age he was touring Europe as soloist with major orchestras.

Now in his early 30's, Ricci has to his credit hundreds of concerts in the U.S., Europe, Latin America and Canada, and has been acclaimed by critics as one of the foremost violinists of this generation.

In his program here, Ricci will play his famous Guarnerius del Gesu violin made in 1730 and valued at more than $30,000.

Bulletin (m)
NORWICH, Conn.
Circ. 26,037
FEB 10 1960

Violinist Ruggiero Ricci, soloist, and the Boston Symphony orchestra, under the direction of Charles Munch, will be presented at 8:30 p.m. Tuesday at Palmer auditorium in the fourth program of a current Connecticut college concert series.

Capt. Maurice H. Rindskopf, officer-in-charge of Groton submarine school, will speak at the Community Brotherhood program of Post 160, Jewish War Veterans and auxiliary, in the Beth El synagogue social hall at 8:30 p.m. Wednesday in New London.

PROMENADE
NEW YORK, N.Y.
MONTHLY 98,220
FEB 1960

Theatre

National Theatre—1325 E, N.W. 1-13: Alfred Lunt and Lynn Fontanne in **The Visit.** Mon.-Sat. 8:30, Wed. mat. 2, Sat. mat. 2:30. NAtional 8-3393.

Arena Stage—26th and D, N.W. Thru 7th, Chekhov's **The Cherry Orchard** . . . From 9th, **The Caine Mutiny Court Martial,** by Herman Wouk. Tues.-Sat. 8:30, Sun. 7:30, Sat. mat. 2:30, no Mon. Reservations by phone, MEtropolitan 8-6700.

Catholic University Theatre — 4th and Michigan, N.E. Thru 13th: Shakespeare's **Romeo and Juliet.** Mon.-Sat. 8:30. ADams 2-6000, Ext. 351.

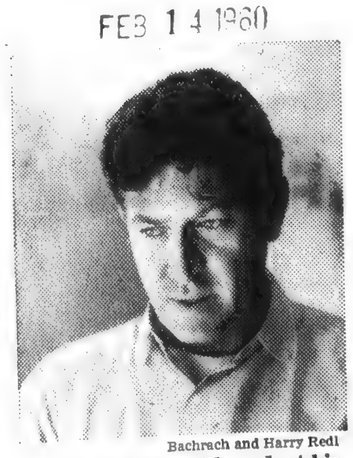
Music

National Symphony Orchestra—Constitution Hall. Howard Mitchell, conductor. 21st and 24th: Elizabeth Schwarzkopf, soprano. Tickets at Symphony Box Office, 1330 G, N.W., NAtional 8-7332.

Marian Anderson—Constitution Hall. 7th, at 3 p.m. Tickets at Hayes Concert Bureau, 1108 G, N.W., NAtional 8-7151.

Boston Symphony Orchestra—Constitution Hall. Charles Munch conducting. 16th, 8:30. Tickets, Symphony Box Office.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
FEB 14 1960



Bachrach and Harry Redl

Leon Kirchner will conduct his Toccata with the Boston Symphony Wednesday night.

CUE
NEW YORK, N.Y.
SAT. 119,781
FEB 13 1960

MUSIC

BAROQUE CHAMBER MUSIC—Series at Players Thea., 115 MacDougal St. **Mon. Feb. 15—8:40.** $2 & $2.80.

CARNEGIE HALL—154 W. 57. Info: CI 7-7460. **N.Y. Philharmonic—Thru May 15.** Remaining single tickets for any concert in season available at box office. Thurs. 8:30 (sold out ex. $1 balc. seats, on sale eve. of performance, 7 p.m.); Fri. 2:15. $2-$4; Sat. 8:30, $2-$6; Sun. 3, $1.50-$4. **Thurs.-Sun. Feb. 11-14** — Bernstein, cond. John Browning, pianist; Gerard Souzay, baritone. Mozart, Piano Concerto in E flat; Ravel, Concerto for the Left Hand; Mahler, Kindertotenlieder; Tchaikovsky, Capriccio Italien. **Thurs.-Sun. Feb. 18-21**—Bernstein cond. Phyllis Curtin, Regina Resnik, Rutgers University Chorus. Mahler, Symphony No. 2. **Nicolai Gedda—Fri. Feb. 12**—8:30. With Cappella Russian Male Chorus. $1.50-$4.50. **Myra Hess**, pianist—**Sat. Feb. 13**—8:30 p.m. $1.50-$4.

HIGHLIGHTS

MINNEAPOLIS SYMPHONY ORCHESTRA—Sun. Feb. 14—8:30. Antal Dorati cond. Berlioz, Sessions, Schuller, Brahms. $1.50-$4.50. CLEVELAND ORCHESTRA—Mon. Feb. 15—8:30. George Szell cond. Leon Fleisher, pianist. Wagner, George Rochberg, Mozart, Schumann. $1.50-$5. PHILADELPHIA ORCHESTRA—Tues. Feb. 16—8:30. Stokowski cond. Shirley Verrett-Carter, mezzo-soprano. Program includes De Falla, "El Amor Brujo." $2-$5.50. BOSTON SYMPHONY ORCHESTRA—Wed. Feb. 17—8:30. Charles Munch cond. Ruggiero Ricci, violinist. $3-$5.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
FEB 14 1960

64

Concerts and Recitals in Town This Week

Today

New York Philharmonic, Carnegie Hall, 3.
Conductor, Leonard Bernstein; soloists, John Browning, pianist; Gerard Souzay, baritone.
Piano Concerto in E flat major, K. 449 ..... Mozart
Concerto for the Left Hand ..... Ravel
Kindertotenlieder ..... Mahler
Capriccio, Italien ..... Tchaikovsky

Minneapolis Symphony Orchestra, Carnegie Hall, 8:30.
Conductor, Antal Dorati.
Overture, The Roman Carnival ..... Berlioz
Symphony No. 4 (first N. Y. performance) ..... Sessions

Seven Studies on Themes of Paul Klee (first N. Y. performance) ..... Schuller
Symphony No. 2 in D major ..... Brahms

Moscow State Symphony, Madison Square Garden, 2:45.
Conductors, Konstantin Ivanov and Kiril Kondrashin; soloists, Van Cliburn, pianist; Valerii Klimov, violinist.
Selections from the ballet "Seven Beauties" (first performance) ..... Kara Karaev
Piano Concerto in C ..... Prokofiev
Concerto for Piano and Orchestra in D major, Op. 35; Overture "1812," Op. 49 ..... Tchaikovsky

George Feyer, pianist; Town Hall, 2:30.
Three Preludes ..... Gershwin
Acceleration Waltz ..... Strauss
Caprice Viennoise; Liebesfreud ..... Kreisler
Warsaw Concerto ..... Addinsell
Waltz from "Der Rosenkavalier" ..... Strauss
Serenade Espagnole ..... Marats
Hungarian Dance from the play: "Hary Janos" ..... Kodaly
Romantic variations on Youmans' "Tea for Two" ..... Feyer
"Echoes of Childhood" ..... arr. Feyer
Smoke Gets in Your Eyes ..... Kern
Singing, Dancing Russia (Medley of Folk Songs) ..... Alexandrov
Rhapsody in Blue ..... Gershwin

Helen Kettner, pianist; Town Hall, 5:30.
Choral Preludes, Op. 122 ..... Brahms
Sonata in F major ..... Haydn
Sonata, Op. 26 ..... Barber
Ondine ..... Ravel
Mazurkas, Op. 41, No. 2; Op. 67, No. 4; Ballade, No. 4 ..... Chopin
Passacaglia ..... Piston
Scherzino ..... Ganz
Excursion, No. 2 ..... Barber
Toccata ostinato ..... Palmer

Martha Schlamme; Town Hall, 8:30.
Assisting artist, Tanya Gould.
Program includes Songs of Many Lands.

"Y" Choral Society Performance, Kaufmann Concert Hall, Y. M. H. A., Lexington Ave. and 92d St., 8:30.
Conductor, Moshe Budmor.

Violin, Viola, Violoncello Teachers' Guild, New York College of Music, 114 E. 85th St., 5:30.
Works by Marion Morrey Richter, Creston, Bloch, Samuel Barber.

WNYC Music Festival Concert, Frick Museum, 3.
Byron Janis, pianist.

Abraham Stokman, pianist; New York Historical Society, 77th St. and Central Park West, 3.
Works by Bach, Schumann, Chopin, Debussy.

Stephen Adoff, pianist; Museum of the City of New York, Fifth Ave. and 103d St., 3.
Works by Bach, Beethoven, Paul Bowles, Chopin.

Duruflé's Requiem Mass, St. Bartholomew's Church, Park Ave. and 51st St., 4.

Chamber Orchestra Concert, Junior High School No. 44, 100 W. 77th St., 2:30 (free).
Arthur Weisberg conducting.
Works by Mozart, Ibert.

Harriet Dearden, organist; First Unitarian Church, Pierrepont St. and Monroe Place, Brooklyn Heights, 4.
Works by Vivaldi-Bach, Bach, Handel, Britten, Dupre, Julius Reubke.

Negro History Week Concert, Church of the Master, Morningside Ave. and 122d St., 8.
Theodore R. Stent conducting; accompanist, Earl Scott.
"Heritage" (first performance) ..... Clarence Cameron White
"Jesus, Lay Your Head on the Window" (first performance) ..... John W. Work

WNYC Music Festival Concert, Brooklyn Museum, 2.
Conductor, Enrico Leide.
Works by Copland, Tchaikovsky, Mozart, Strauss.

Ernest Bloch Memorial Concert, Jewish Community House of Bensonhurst, 7802 Bay Parkway, Brooklyn, 8:30.

Monday

Cleveland Orchestra, Carnegie Hall, 8:30.
Conductor, George Szell; soloist, Leon Fleisher, pianist.
Symphony No. 3 (first N. Y. performance) ..... George Rochberg
Concerto for Piano and Orchestra in C major, K. 503 ..... Mozart
Symphony No. 4 in D minor, Op. 120. ..... Schumann

Little Orchestra Society, Town Hall, 8:30.
Conductor, Thomas Scherman; soloists, John McCollum, Loren Driscoll, tenors; Hugh Thompson, baritone; Therman Bailey, bass.
Orphee. Cantata for Voice and Orchestra. ..... Clerambault
Mozart and Salieri ..... Rimsky-Korsakov
Nocturne for Tenor Voice and Orchestra, Op. 60 (first N. Y. performance) ..... Britten
Renard ..... Stravinsky

Paulina Ruvinska, pianist; and George Koutzen, cellist; Carnegie Recital Hall, 8:30.
Works by Beethoven, Robert Starer, Franck.

Manhattan Consort, Living Theatre, 530 Sixth Ave., 8:30.
Sonatas, Trio Sonatas and Quartets of the Baroque by Handel, Telemann, Loeillet.

Hazel Griggs, pianist; Town Hall, 5:30.
Lecture-recital: "Interpretation of Piano Masterworks."

WNYC Music Festival Concert, Mannes College of Music, 157 E. 74th St.

Mary Gale Hafford, violinist; and Vladimir Padwa, pianist; New York College of Music, 114 E. 85th St., 8:30. (free).
Works by Henry Cowell, Vladimir Padwa, Paul Creston, Robert Starer.

Baroque Chamber Music Concert, Players Theatre, 115 MacDougal St., 8:40.
Works by Purcell, Steffani, Handel, Telemann.

Tuesday

Philadelphia Orchestra, Carnegie Hall, 8:30.
Leopold Stokowski conducting; soloist, Shirley Verrett-Carter, mezzo-soprano.
Overture to "The Marriage of Figaro," K. 492 ..... Mozart
"El Amor Brujo" ..... DeFalla
Symphonic Poem, "The Pines of Rome." ..... Respighi
Symphony No. 5, Op. 47 ..... Shostakovich

Olegna Fuschi, pianist; and Guy Lumia, violinist; Kosciuszko Foundation, 15 E. 65th St., 8:30 (free).

George Copeland, pianist; Spanish Institute, 22 E. 60th St., 8:45.
Works by Debussy, Rameau, Albeniz, Granados, Mompu, Pittaluga, DeFalla, Turina.

WNYC Music Festival Concert, Donnell Library, 20 W. 53d St., 8:30.
Participants: Ardoin String Quartet, Diana Steiner, violin; Ivan Davis, piano; Margaret Harshaw, soprano.
Works by Creston, Barber, Dello Joio, Menotti.

Mannes College Opera Workshop, Mannes College of Music, 157 E. 74th St., 8:30 (also on Wednesday). (free).

Choir of the School of Sacred Music, James Memorial Chapel, Claremont Ave. and 121st St., 8:15.
Conductor, Earl Berg
Works by Stravinsky, Vaughan Williams, Britten.

Wednesday

Boston Symphony Orchestra, Carnegie Hall, 8:30.
Conductor, Charles Munch; soloist Ruggiero Ricci, violinist.
Toccata for Strings, Solo Winds and Percussion (conducted by the composer) ..... Kirchner
Concerto for Violin and Orchestra in D minor, Op. 47 ..... Sibelius
Symphony No. 5 in C minor, Op. 67 ..... Beethoven

Collegiate Chorale, Town Hall, 8:30.
Arnold Gamson conducting; soloists, Elena Nikolaidi, contralto; Mildred Allen, Reri Grist, sopranos.
Gluck's opera "Orfeo" (first performance in U. S. of original version).

Eugene List, pianist; and Carroll Glenn, violinist; Kaufmann Auditorium, Y. M. H. A., Lexington Ave. and 92d St., 8:30.
Assisting artists: Drucker, clarinet; Zegler, bassoon.
Works by Bernstein, Liszt, Villa-Lobos, Franck.

WNYC Music Festival Concert, Donnell Library, 20 W. 53d St., 8:30.
Participants: Gilda Muhlbauer, violinist; James Dowis, pianist; Sara Rhodes, soprano; Georgia Davis, contralto; accompanist, Norman Johnson, Edward Mobbs.
Works by Quincy Porter; first performance of Richard Cumming's "Sonatina," and songs including a cycle of Chinese love poems.

Thursday

New York Philharmonic, Carnegie Hall, 8:30 ("Preview").
Conductor, Leonard Bernstein.
The World of Paul Klee ..... Diamond (first N. Y. performance)
Symphony No. 2 in C minor for Orchestra, Soprano and Alto Solos and Chorus ..... Mahler
(Phyllis Curtin, soprano; Regina Resnik, mezzo-soprano; Rutgers University Choir)

Adler Chorale, Carnegie Recital Hall, 8:30.
Conductor, Rafael Adler.
Works by Bach, Handel, Fox, Zahavi-Giv'On, Low, Weiner, Hassler, Faktori, Haydn, Schumann, Koschetz, Flagello.

Michael Tree, violinist; Metropolitan Museum, 8:30.
Assisted by Vladimir Sokoloff, pianist.
Works by Mozart, Beethoven, Stravinsky, Ysae, Suk.

WNYC Music Festival Concert, U. S. Air Force Symphony and Band and the Singing Sergeants, Carnegie Hall, 5:30.

WNYC Music Festival Concert, Donnell Library, 20 W. 53d St., 8:30 (free).
"Composers' Concert"

Friday

New York Philharmonic, Carnegie Hall, 2:15.
Conductor, Leonard Bernstein.
Program as on Thursday.

Robert Riefling, pianist; Town Hall, 8:30.
Prelude and Fugue in G minor; Chromatic Phantasy and Fugue ..... Bach
Sonata in D minor, Op. 31 ..... Beethoven
Capriccio in G minor, Op. 116 ..... Brahms
Impromptu in G flat major ..... Schubert
Two Slatter (dances) Op. 7 ..... Grieg
Phantasy in Halling ..... Egge
Lullaby and Scherzo—Edvard Fliflet Braein
Intermezzo ..... Valen
L'arpaletta eolia; Ballad of Revolt ..... Saeverud

John Solum, flutist; Carnegie Recital Hall, 8:30.
Assisting artists, John Thomas Covell, pianist; Jules Eskin, cellist.
Works by Sammartini, Bach, Haydn, Weber, Hindemith, Krenek.

Juilliard Orchestra, Concert Hall, 130 Claremont Ave., 8:30.
Jean Morel conducting.
"A Special Concert of American Music" by Norman Dello Joio, Aaron Copland, William Schuman.

"Music in the Making," Cooper Union, 8:30 (free).
Conductor, Howard Shanet.
Five Epigrams (first performance in the U. S.) ..... Leni Alexander
Sumare and Wintare (first N. Y. performance) ..... Grant Fletcher
Robert Herrick Cantata (soloist: Marguerite Meyerowitz, soprano) ..... Jan Meyerowitz
Rondo Capriccioso, Op. 21 (first performance) ..... Gene Gutsche
Sinfonia Breve (first N. Y. performance) ..... Joseph Selanni

Janos Starker, cellist; Vanderbilt Hall, 40 Washington Square South, 8:30.
Works by Bach, Hindemith, Kodaly.

Chamber Music Concert, Sarah Lawrence College, Bronxville, N. Y., 8:30.
Participants: Saidenberg Chamber Players and the New York Woodwind Quintet and Julius Levine, bass.
Sextet for Woodwind Quintet and Bass (first performance) ..... Ezra Laderman
Works by Danzi, Roussel, Sweelinck, Nielsen.

Boston Symphony Orchestra, Brooklyn Academy of Music, 8:30.
Conductor, Charles Munch; soloist, Gregor Piatigorsky, cellist.
Symphony No. 39 in E flat major, K. 543 ..... Mozart
Music for Orchestra, Op. 39 ..... Lopatnikov
Concerto for Cello in B minor, Op. 104 ..... Dvorak

Saturday

New York Philharmonic, Carnegie Hall, 8:30.
Conductor, Leonard Bernstein.
Program as on Thursday.

Boston Symphony Orchestra, Carnegie Hall, 2:30.
Conductor, Charles Munch; soloist, Gregor Piatigorsky, cellist.
Symphony No. 39 in E flat major, K. 543 ..... Mozart
Music for Orchestra, Op. 39 ..... Lopatnikov
Concerto for Cello in B minor, Op. 104 ..... Dvorak

New York Mandolin Symphony Orchestra, Town Hall, 8:30.
Samuel Firstman conducting.
Works by Boieldieu, Dvorak, Vivaldi-Siloti, Secunda, Hirshin, Mozart, Bixio, Mindlin, Olafi, Hofman, Puccini, Verdi, Mozart, Massenet-Firstman.

Guy Lumia, violinist; Carnegie Recital Hall, 5:30.
Accompanist, Richard Woitach.
Works by Vivaldi-Respighi, Strauss, Honegger, Mozart, Saint-Saens.

Joel Raynor, accordionist; Carnegie Recital Hall, 8:30.
Works by Bach, Handel, Mozart, Mendelssohn, Beethoven, Gart, Ponchielli, Smetana, Matusewitch, Rimsky-Korsakov, Fronsini, Lecuona, Liszt.

Little Orchestra Society Children's Concert, Hunter College, 11 a. m. and 3 p. m.
Conductor, Thomas Scherman; soloists, John McCollum, Paul Huddleston, tenors; Hugh Thompson, baritone; Therman Bailey, bass; narrator, Sonny Fox; illustrator, Lisl Weil.
High Comedy in Music. ..... Stravinsky

Concert Artists Guild, Steinway Concert Hall, 3.
Works by Schumann, Liszt, Mozart, Strauss, Bartok, Bellini, John Duke, Rorem, Douglas Moore, Dougherty.

Gina Bachauer, pianist; Washington Irving H. S., 8:30.
Works by Haydn, Brahms, Moussorgsky.

New York String Quartet, with Milton Thomas, violist; Clark Auditorium, Y. W. C. A., 840 8th Ave., 5:30.
Works by Mozart, Beethoven, Brahms.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,792 S. 795,133
FEB 18 1960

AT CARNEGIE HALL

New Work a Bit Uneven

By MILES KASTENDIECK

NEW MUSIC INTRODUCED BY STILL ANOTHER visiting orchestra brought the first N. Y. hearing of Leon Kirchner's "Toccata for Strings, Solo Winds, and Percussion" at the Boston Symphony's concert in Carnegie Hall last night.

Since the composer also conducted, the new work received an authentic performance.

Mr. Kirchner's talent is conspicuous in this middle-road piece channeled between the atonality of Schoenberg and the rhythmic ostinatos of Stravinsky. It has its original moments and clever touches but it bogs down in the middle, not knowing when to stop, and just ends, without giving a sense of culmination.

An attractive beginning holds the attention for a while; then it wanders for want of salient treatment. Though written for solo winds and percussion as well as strings neither source of color helped relieve the sameness that set in.

Rhythmically the piece offers some vitality, but otherwise it acquires an academic atmosphere. Audience reaction had to be milked a bit.

Charles Munch took over when Ruggiero Ricci came on to play the Sibelius Violin Concerto, infrequently heard these days. He approached it with virtuoso intent, faring best in the final movement. This was a first-class, technical job not impeccable either in note or in intonation. Generally his performance raised the question of how much a part of himself he had made the concerto.

Mr. Munch made much of the orchestral portion, attaining the culminating points somewhat loudly. The performance took time to jell. Why he chose to conclude with Beethoven's Fifth, still the most overplayed of them all, is just one more perplexing question, though the music can stand repetition of course. The repitition just narrows the repertory that much more.

NEW YORK, N.Y.
POST
D. 343,734 S. 264,442
FEB 17 1960

Music Tonight . . .

Boston Symphony Orchestra, Charles Munch conducting, Ruggiero Ricci, violinist, in Sibelius Violin Concerto. Toccata for strings, solo winds and percussion, conducted by the composer; Beethoven's Symphony No. 5. Carnegie Hall, 8:30.

Gluck's "Orfeo," in concert form by Collegiate Chorale, Arnold Gamson conducting; Elena Nikolaidi, Mildred Allen, Reri Grist. Town Hall, 8:30.

Metropolitan Opera: "La Forza del Destino," Thomas Schippers conducting, Leonie Rysanek as Leonora. 8.

N. Y. City Opera: Blitzstein's "The Cradle Will Rock" with Tammy Grimes, David Atkinson, Ruth Kobart, Jack Harold, Michael Wager, Chandler Cowles, Lehman Engel conducting. City Center, 8:15.

Carroll Glenn, violinist, Eugene List, pianist, assisted by Stanley Drucker, clarinetist, and Manuel Zegler, bassoonist. 92d St. YM-YWHA, 8:30.

Times (m)
NEW YORK, N. Y.
Circ. 600,319
FEB 17 1960

MUSIC NOTES

Events tonight: "La Forza del Destino," Metropolitan Opera, 8; Boston Symphony Orchestra, Charles Munch conducting, Ruggiero Ricci, violinist, Carnegie Hall, 8:30; Gluck's "Orfeo" in concert form, Town Hall, 8:30; Carroll Glenn, violinist, and Eugene List, pianist, Ninety-second Street "Y," 8:30.

A program of operatic excerpts will be presented tonight at 8:15 at the Educational Alliance, 197 East Broadway.

A program of recordings by Maria Kurenko, soprano, will be presented at the New York Public Library at Fifth Avenue and Forty-second Street tonight at 8 o'clock. Miss Kurenko will be present to describe her career here and abroad.

Symphonic Novelties

Leon Kirchner will conduct the first New York performance of his Toccata for strings, solo winds and percussion in the Boston Symphony Orchestra's concert on Wednesday night, Feb. 17, at Carnegie. Charles Munch will conduct the rest of the program, including the Sibelius Violin Concerto, with Ruggiero Ricci as soloist, and Beethoven's Symphony No. 5. Robert Moevs' "Attis," for orchestra with chorus and tenor solo, will have its local premiere in the Bostonians' concert on Friday night, Feb. 19, at the Brooklyn Academy of Music, and Saturday afternoon, Feb. 20, in Carnegie Hall. Mr. Munch will open both programs with Mozart's Symphony No. 39, in E flat, and Gregor Piatigorsky will be the soloist in Dvorak's Cello Concerto.

NEW YORK, N.Y.
TIMES
D. 600.319 S. 1,221,337
FEB 14 1960

Bachrach and Harry Redl

Leon Kirchner will conduct his Toccata with the Boston Symphony Wednesday night.

CUE
NEW YORK, N.Y.
SAT. 119,781
FEB 13 1960

MUSIC

BAROQUE CHAMBER MUSIC—Series at Players Thea., 115 MacDougal St. Mon. Feb. 15—8:40. $2 & $2.80.

CARNEGIE HALL—154 W. 57. Info: CI 7-7460.

N.Y. Philharmonic—Thru May 15. Remaining single tickets for any concert in season available at box office. Thurs. 8:30 (sold out ex. $1 balc. seats, on sale eve. of performance, 7 p.m.); Fri. 2:15, $2-$4; Sat. 8:30, $2-$6; Sun. 3, $1.50-$4. **Thurs.-Sun. Feb. 11-14** — Bernstein, cond. John Browning, pianist; Gerard Souzay, baritone. Mozart, Piano Concerto in E flat; Ravel, Concerto for the Left Hand; Mahler, Kindertotenlieder; Tchaikovsky, Capriccio Italien. **Thurs.-Sun. Feb. 18-21**—Bernstein cond. Phyllis Curtin, Regina Resnik, Rutgers University Chorus. Mahler, Symphony No. 2.

Nicolai Gedda—Fri. Feb. 12—8:30. With Cappella Russian Male Chorus. $1.50-$4.50.

Myra Hess, pianist—Sat. Feb. 13—8:30 p.m. $1.50-$4.

HIGHLIGHTS

MINNEAPOLIS SYMPHONY ORCHESTRA—Sun. Feb. 14—8:30. Antal Dorati cond. Berlioz, Sessions, Schuller, Brahms. $1.50-$4.50.

CLEVELAND ORCHESTRA—Mon. Feb. 15—8:30. George Szell cond. Leon Fleisher, pianist. Wagner, George Rochberg, Mozart, Schumann. $1.50-$5.

PHILADELPHIA ORCHESTRA—Tues. Feb. 16—8:30. Stokowski cond. Shirley Verrett-Carter, mezzo-soprano. Program includes De Falla, "El Amor Brujo." $2-$5.50.

BOSTON SYMPHONY ORCHESTRA—Wed. Feb. 17—8:30. Charles Munch cond. Ruggiero Ricci, violinist. $3-$5.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,486 S. 527,002
FEB 14 1960

Concerts and Recitals in Town This Week

Today

New York Philharmonic, Carnegie Hall, 2.
Conductor, Leonard Bernstein; soloists, John Browning, pianist; Gerard Souzay, baritone.
Piano Concerto in E flat major, K. 449 ..... Mozart
Concerto for the Left Hand ..... Ravel
Kindertotenlieder ..... Mahler
Capriccio Italien ..... Tchaikovsky

Minneapolis Symphony Orchestra, Carnegie Hall, 8:30.
Conductor, Antal Dorati.
Overture, The Roman Carnival ..... Berlioz
Symphony No. 4 (first N. Y. performance) ..... Sessions
Seven Studies on Themes of Paul Klee (first N. Y. performance) ..... Schuller
Symphony No. 2 in D major ..... Brahms

Moscow State Symphony, Madison Square Garden, 2:45.
Conductors, Konstantin Ivanov and Kiril Kondrashin; soloists, Van Cliburn, pianist; Valerii Klimov, violinist.
Selections from the ballet "Seven Beauties" (first performance) ..... Karaev
Piano Concerto in C ..... Prokofiev
Concerto for Piano and Orchestra in D major, Op. 39; Overture "1812," Op. 49 ..... Tchaikovsky

George Feyer, pianist; Town Hall, 2:30.
Three Preludes ..... Gershwin
Acceleration Waltz ..... Strauss
Caprice Viennoise; Liebesfreud ..... Kreisler
Warsaw Concerto ..... Addinsell
Waltz from "Der Rosenkavalier" ..... Strauss
Serenade Espagnole ..... Marais
Hungarian Dance from the play: "Hary Janos" ..... Kodaly
Romantic Variations on Youmans' "Tea for Two" ..... Feyer
"Echoes of Childhood" ..... arr. Feyer
Smoke Gets in Your Eyes ..... Kern
Singing, Dancing Russia (Medley of Folk Songs) ..... Alexandrov
Rhapsody in Blue ..... Gershwin

Helen Kettner, pianist; Town Hall, 5:30.
Choral Preludes, Op. 122 ..... Brahms
Sonata in F major ..... Haydn
Sonata, Op. 36 ..... Barber
Ondine ..... Ravel
Mazurkas, Op. 41, No. 2; Op. 67, No. 4; Ballade, No. 4 ..... Chopin
Passacaglia ..... Piston
Scherzino ..... Gans
Excursion, No. 2 ..... Barber
Toccata ostinato ..... Palmer

Martha Schlamme; Town Hall, 8:30.
Assisting artist, Tanya Gould.
Program includes Songs of Many Lands.

"Y" Choral Society Performance, Kaufmann Concert Hall, Y. M. H. A., Lexington Ave. and 92d St., 8:30.
Conductor, Moshe Budmor.

Violin, Viola, Violoncello Teachers' Guild, New York College of Music, 114 E. 85th St., 5:30.
Works by Marion Morrey Richter, Cesana, Bloch, Samuel Barber.

WNYC Music Festival Concert, Frick Museum, 3.
Byron Janis, pianist.

Abraham Stokman, pianist; New York Historical Society, 77th St. and Central Park West, 3.
Works by Bach, Schumann, Chopin, Debussy.

Stephen Adoff, pianist; Museum of the City of New York, Fifth Ave. and 103d St., 3.
Works by Bach, Beethoven, Paul Bowles, Chopin.

Duruflé's Requiem Mass, St. Bartholomew's Church, Park Ave. and 51st St., 4.

Chamber Orchestra Concert, Junior High School No. 44, 100 W. 77th St., 2:30 (free).
Arthur Weisberg conducting.
Works by Mozart, Ibert.

Harriet Dearden, organist; First Unitarian Church, Pierrepont St. and Monroe Place, Brooklyn Heights, 4.
Works by Vivaldi-Bach, Bach, Handel, Britten, Dupre, Julius Reubke.

Negro History Week Concert, Church of the Master, Morningside Ave. and 122d St., 8.
Theodore N. Stent conducting; accompanist, Earl Scott.
"Heritage" (first performance) ..... Clarence Cameron White
"Jesus, Lay Your Head on the Window" (first performance) ..... John W. Work

WNYC Music Festival Concert, Brooklyn Museum, 2.
Conductor, Enrico Leide.
Works by Copland, Tchaikovsky, Mozart, Strauss.

Ernest Bloch Memorial Concert, Jewish Community House of Bensonhurst, 7802 Bay Parkway, Brooklyn, 8:30.

Monday

Cleveland Orchestra, Carnegie Hall, 8:30.
Conductor, George Szell; soloist, Leon Fleisher, pianist.
Symphony No. 7 (first N. Y. performance) ..... George Rochberg
Concerto for Piano and Orchestra in C major, K. 503 ..... Mozart
Symphony No. 4 in D minor, Op. 120 ..... Schumann

Little Orchestra Society, Town Hall, 8:30.
Conductor, Thomas Scherman; soloists, John McCollum, Loren Driscoll, tenors; Hugh Thompson, baritone; Therman Bailey, bass.
Orphee, Cantata for Voice and Orchestra ..... Clerambault
Mozart and Salieri ..... Rimsky-Korsakov
Nocturne for Tenor Voice and Orchestra, Op. 60 (first N. Y. performance) ..... Britten
Renard ..... Stravinsky

Paulina Ruvinska, pianist; and George Koutzen, cellist; Carnegie Recital Hall, 8:30.
Works by Beethoven, Robert Starer, Franck.

Manhattan Consort, Living Theatre, 530 Sixth Ave., 8:30.
Sonatas, Trio Sonatas and Quartets of the Baroque by Handel, Telemann, Loeillet.

Hazel Griggs, pianist; Town Hall, 5:30.
Lecture-recital: "Interpretation of Piano Masterworks."

WNYC Music Festival Concert, Mannes College of Music, 157 E. 74th St.

Mary Gale Hafford, violinist; and Vladimir Padwa, pianist; New York College of Music, 114 E. 85th St., 8:30. (free).
Works by Henry Cowell, Vladimir Padwa, Paul Creston, Robert Starer.

Baroque Chamber Music Concert, Players Theatre, 115 MacDougal St., 8:40.
Works by Purcell, Steffani, Handel, Telemann.

Tuesday

Philadelphia Orchestra, Carnegie Hall, 8:30.
Leopold Stokowski conducting; soloist, Shirley Verrett-Carter, mezzo-soprano.
Overture to "The Marriage of Figaro," K. 492 ..... Mozart
"El Amor Brujo" ..... DeFalla
Symphonic Poem, "The Pines of Rome" ..... Respighi
Symphony No. 5, Op. 47 ..... Shostakovich

Olegna Fuschi, pianist; and Guy Lumia, violinist; Kosciuszko Foundation, 15 E. 65th St., 6:30 (free).

George Copeland, pianist; Spanish Institute, 22 E. 60th St., 8:45.
Works by Debussy, Rameau, Albeniz, Granados, Mompu, Pittaluga, DeFalla, Turina.

WNYC Music Festival Concert, Donnell Library, 20 W. 53d St., 8:30.
Participants: Ardoin String Quartet, Diana Steiner, violin; Ivan Davis, piano; Margaret Harshaw, soprano.
Works by Creston, Barber, Dello Joio, Menotti.

Mannes College Opera Workshop, Mannes College of Music, 157 E. 74th St., 8:30 (also on Wednesday). (free).
Choir of the School of Sacred Music, James Memorial Chapel, Claremont Ave. and 121st St., 8:15.
Conductor, Earl Barr.
Works by Stravinsky, Vaughan Williams, Britten.

Wednesday

Boston Symphony Orchestra, Carnegie Hall, 8:30.
Conductor, Charles Munch; soloist Ruggiero Ricci, violinist.
Toccata for Strings, Solo Winds and Percussion (conducted by the composer) ..... Kirchner
Concerto for Violin and Orchestra in D minor, Op. 47 ..... Sibelius
Symphony No. 5 in C minor, Op. 67 ..... Beethoven

Collegiate Chorale, Town Hall, 8:30.
Arnold Gamson conducting; soloists, Elena Nikolaidi, contralto; Mildred Allen, Reri Grist, sopranos.
Gluck's opera "Orfeo" (first performance in U. S. of original version).

Eugene List, pianist; and Carroll Glenn, violinist; Kaufmann Auditorium, Y. M. H. A., Lexington Ave. and 92d St., 8:30.
Assisting artists: Drucker, clarinet; Zegler, bassoon.
Works by Bernstein, Liszt, Villa-Lobos, Franck.

WNYC Music Festival Concert, Donnell Library, 20 W. 53d St., 8:30.
Participants: Gilda Muhlbauer, violinist; James Dowis, pianist; Sara Rhodes, soprano; Georgia Davis, contralto; accompanist, Norman Johnson, Edward Mobbs.
Works by Quincy Porter; first performance of Richard Cumming's "Sonatina," and songs including a cycle of Chinese love poems.

Thursday

New York Philharmonic, Carnegie Hall, 8:30 ("Preview").
Conductor, Leonard Bernstein.
The World of Paul Klee ..... Diamond (first N. Y. performance)
Symphony No. 2 in C minor for Orchestra, Soprano and Alto Solos and Chorus ..... Mahler
(Phyllis Curtin, soprano; Regina Resnik, mezzo-soprano; Rutgers University Choir)

Adler Chorale, Carnegie Recital Hall, 8:30.
Conductor, Rafael Adler.
Works by Bach, Handel, Fox, Zahavi-Giv'On, Lov, Weiner, Bassler, Faktori, Haydn, Schumann, Koschetz, Flagello.

Michael Tree, violinist; Metropolitan Museum, 8:30.
Assisted by Vladimir Sokoloff, pianist.
Works by Mozart, Beethoven, Stravinsky, Tsze, Suk.

WNYC Music Festival Concert, U. S. Air Force Symphony and Band and the Singing Sergeants, Carnegie Hall, 5:30.

WNYC Music Festival Concert, Donnell Library, 20 W. 53d St., 8:30 (free).
"Composers' Concert"

Friday

New York Philharmonic, Carnegie Hall, 2:15.
Conductor, Leonard Bernstein.
Program as on Thursday.

Robert Riefling, pianist; Town Hall, 8:30.
Prelude and Fugue in G minor; Chromatic Phantasy and Fugue ..... Bach
Sonata in D minor, Op. 31 ..... Beethoven
Capriccio in G minor, Op. 116 ..... Brahms
Impromptu in G flat major ..... Schubert
Two Slatter (dances) Op. 72 ..... Grieg
Phantasy in Halling ..... Egge
Lullaby and Scherzo—Edvard Fliflet Braein
Intermezzo ..... Valen
L'arpaletta solo; Ballad of Revolt ..... Skovsmud

John Solum, flutist; Carnegie Recital Hall, 8:30.
Assisting artists, John Thomas Covelli, pianist; Jules Eskin, cellist.
Works by Sammartini, Bach, Haydn, Weber, Hindemith, Krenek.

Juilliard Orchestra, Concert Hall 130 Claremont Ave., 8:30.
Jean Morel conducting.
"A Special Concert of American Music" by Norman Dello Joio, Aaron Copland, William Schuman.

"Music in the Making," Cooper Union, 8:30 (free).
Conductor, Howard Shanet.
Five Epigrams (first performance in the U. S.) ..... Leni Alexander
Sumare and Wintare (first N. Y. performance) ..... Grant Fletcher
Robert Herrick Cantata (soloist: Marcharita Meyerowitz, soprano) ..... Jan Meyerowitz
Rondo Capriccioso, Op. 21 (first performance) ..... Gene Gutchi
Sinfonia Breve (first N. Y. performance) ..... Joseph Sciarrino

Janos Starker, cellist; Vanderbilt Hall, 40 Washington Square South, 8:30.
Works by Bach, Hindemith, Kodaly.

Chamber Music Concert, Sarah Lawrence College, Bronxville, N. Y., 8:30.
Participants: Saidenberg Chamber Players and the New York Woodwind Quintet and Julius Levine, bass.
Sextet for Woodwind Quintet and Bass (first performance) ..... Ezra Laderman
Works by Danzi, Roussel, Sweelinck, Nielsen.

Boston Symphony Orchestra, Brooklyn Academy of Music, 8:30.
Conductor, Charles Munch; soloist, Gregor Piatigorsky, cellist.
Symphony No. 39 in E flat major, K. 543 ..... Mozart
Music for Orchestra, Op. 39 ..... Lopatnikoff
Concerto for Cello in B minor, Op. 104 ..... Dvorak

Saturday

New York Philharmonic, Carnegie Hall, 8:30.
Conductor, Leonard Bernstein.
Program as on Thursday.

Boston Symphony Orchestra, Carnegie Hall, 2:30.
Conductor, Charles Munch; soloist, Gregor Piatigorsky, cellist.
Symphony No. 39 in E flat major, K. 543 ..... Mozart
Music for Orchestra, Op. 39 ..... Lopatnikoff
Concerto for Cello in B minor, Op. 104 ..... Dvorak

New York Mandolin Symphony Orchestra, Town Hall, 8:30.
Samuel Firstman conducting.
Works by Boieldieu, Dvorak, Vivaldi, Siloti, Secunda, Hirshin, Mozart, Sizio, Mindlin, Olafi, Hofman, Puccini, Verdi, Mozart, Massenet-Firstman.

Guy Lumia, violinist; Carnegie Recital Hall, 5:30.
Accompanist, Richard Woltach.
Works by Vivaldi-Respighi, Strauss, Honegger, Mozart, Saint-Saens.

Joel Raynor, accordionist; Carnegie Recital Hall, 8:30.
Works by Bach, Handel, Mozart, Mendelssohn, Beethoven, Gart, Ponchielli, Smetana, Matusewitch, Rimsky-Korsakov, Fronsini, Lecuona, Liszt.

Little Orchestra Society Children's Concert, Hunter College, 11 a. m. and 3 p. m.
Conductor, Thomas Scherman; soloists, John McCollum, Paul Huddleston, tenors; Hugh Thompson, baritone; Therman Bailey, bass; narrator, Sonny Fox; illustrator, Lisl Weil.
High Comedy in Music.
Renard ..... Stravinsky

Concert Artists Guild, Steinway Concert Hall, 3.
Works by Schumann, Liszt, Mozart, Strauss, Bartok, Bellini, John Duke, Rorem, Douglas Moore, Dougherty.

Gina Bachauer, pianist; Washington Irving H. S., 8:30.
Works by Haydn, Brahms, Moussorgsky.

New York String Quartet, with Milton Thomas, violist; Clark Auditorium, Y. W. C. A., 840 8th Ave., 8:30.
Works by Mozart, Beethoven, Brahms.

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JOURNAL-AMERICAN
D. 563,792 S. 795,133
FEB 18 1960

AT CARNEGIE HALL

New Work a Bit Uneven

By MILES KASTENDIECK

NEW MUSIC INTRODUCED BY STILL ANOTHER visiting orchestra brought the first N. Y. hearing of Leon Kirchner's "Toccata for Strings, Solo Winds, and Percussion" at the Boston Symphony's concert in Carnegie Hall last night.

Since the composer also conducted, the new work received an authentic performance.

Mr. Kirchner's talent is conspicuous in this middle-road piece channeled between the atonality of Schoenberg and the rhythmic ostinatos of Stravinsky. It has its original moments and clever touches but it bogs down in the middle, not knowing when to stop, and just ends, without giving a sense of culmination.

An attractive beginning holds the attention for a while; then it wanders for want of salient treatment. Though written for solo winds and percussion as well as strings neither source of color helped relieve the sameness that set in.

Rhythmically the piece offers some vitality, but otherwise it acquires an academic atmosphere. Audience reaction had to be milked a bit.

Charles Munch took over when Ruggiero Ricci came on to play the Sibelius Violin Concerto, infrequently heard these days. He approached it with virtuoso intent, faring best in the final movement. This was a first-class, technical job not impeccable either in note or in intonation. Generally his performance raised the question of how much a part of himself he had made the concerto.

Mr. Munch made much of the orchestral portion, attaining the culminating points somewhat loudly. The performance took time to jell. Why he chose to conclude with Beethoven's Fifth, still the most overplayed of them all, is just one more perplexing question, though the music can stand repetition of course. The repetition just narrows the repertory that much more.

NEW YORK, N.Y.
POST
D. 343,734 S. 264,442
FEB 17 1960

Music Tonight . . .

Boston Symphony Orchestra, Charles Munch conducting, Ruggiero Ricci, violinist, in Sibelius Violin Concerto. Toccata for strings, solo winds and percussion, conducted by the composer; Beethoven's Symphony No. 5. Carnegie Hall, 8:30.

Gluck's "Orfeo," in concert form by Collegiate Chorale, Arnold Gamson conducting; Elena Nikolaidi, Mildred Allen, Reri Grist. Town Hall, 8:30.

Metropolitan Opera: "La Forza del Destino," Thomas Schippers conducting, Leonie Rysanek as Leonora. 8.

N. Y. City Opera: Blitzstein's "The Cradle Will Rock" with Tammy Grimes, David Atkinson, Ruth Kobart, Jack Harold, Michael Wager, Chandler Cowles, Lehman Engel conducting. City Center, 8:15.

Carroll Glenn, violinist, Eugene List, pianist, assisted by Stanley Drucker, clarinetist, and Manuel Zegler, bassoonist. 92d St. YM-YWHA, 8:30.

Times (m)
NEW YORK, N. Y.
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FEB 17 1960

MUSIC NOTES

Events tonight: "La Forza del Destino," Metropolitan Opera, 8; Boston Symphony Orchestra, Charles Munch conducting, Ruggiero Ricci, violinist, Carnegie Hall, 8:30; Gluck's "Orfeo" in concert form, Town Hall, 8:30; Carroll Glenn, violinist, and Eugene List, pianist, Ninety-second Street "Y," 8:30.

A program of operatic excerpts will be presented tonight at 8:15 at the Educational Alliance, 197 East Broadway.

A program of recordings by Maria Kurenko, soprano, will be presented at the New York Public Library at Fifth Avenue and Forty-second Street tonight at 8 o'clock. Miss Kurenko will be present to describe her career here and abroad.

TRIB. 1-31-60

Symphonic Novelties

Leon Kirchner will conduct the first New York performance of his Toccata for strings, solo winds and percussion in the Boston Symphony Orchestra's concert on Wednesday night, Feb. 17, at Carnegie. Charles Munch will conduct the rest of the program, including the Sibelius Violin Concerto, with Ruggiero Ricci as soloist, and Beethoven's Symphony No. 5. Robert Moevs' "Attis," for orchestra with chorus and tenor solo, will have its local premiere in the Bostonians' concert on Friday night, Feb. 19, at the Brooklyn Academy of Music, and Saturday afternoon, Feb. 20, in Carnegie Hall. Mr. Munch will open both programs with Mozart's Symphony No. 39, in E flat, and Gregor Piatigorsky will be the soloist in Dvorak's Cello Concerto.

NEW YORK, N.Y.
HERALD TRIBUNE
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FEB 19 1960

NEW YORK, N.Y.
HERALD TRIBUNE
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FEB 18 1960

Bostonians In Concert At Carnegie

Kirchner's Toccata Has N. Y. Premiere

CARNEGIE HALL
Orchestral concert last night. Conductor: Charles Munch. Violin soloist: Ruggiero Ricci. The program:
Toccata for Strings, Solo Winds and Percussion .....Leon Kirchner
(conducted by the composer)
Violin Concerto in D minor, Op. 47 Sibelius
Symphony No. 5, in C minor....Beethoven

By Jay S. Harrison

The Boston Symphony concert last night at Carnegie Hall was not in its ultimate consequence a very eevntful business, and this despite an atomic performance of Beethoevn's Fifth at the end of the program. The first half, however, bogged down. It rarely took wing and sailed; when it did it simply fluttered for an instant and then returned to earth.

The evening began with the New York premiere of Leon Kirchner's Toccata, conducted by the composer, which proved not to be one of his strongest pieces. As its title implies, it is flashy, brilliant and virtuosic, but the thematic material, on first acquaintance, seems rather scrappy and second-hand. At any rate, Mr. Kirchner's personality, which is usually stamped like a crest on his work, was quite invisible though the technical means employed are certainly identifiable with him. But for all its brio and brashness there is not much substance to the number, not much real music. It is crafty, that is sure; and it is put together with a firm hand. But it leaves no impression, since the feeling lurks throughout that it is more concerned with mechanics than with expressivity.

Nor for that matter was the spark of communication often lighted by Ruggiero Ricci's interpretation of Sibelius' Violin Concerto, which, at best, is a mighty pale piece. On occasion, Mr. Ricci sang broadly and beautifully and his color on the lower strings was ruby-like and warm. But for the most, his tone sounded rather pinched and nasal, and his intonation was not wholly secure. Further, he did not appear deeply involved with the work; his rendition of it was external and somewhat slack. And while he did, at moments, churn up a spiralling phrase, the major part of his time was spent in giving us the tunes and figurations without the art of emphasis. It was not, all told, one of Mr. Ricci's more distinctive readings.

As for Beethoven's Fifth, it is a number which every maestro deals with in his own way, for which reason no two performances of it ever sound alike. Charles Munch's approach is dynamo-driven — even in the slow movement his interest centers on the darma of the score as opposed to its lyricism. There are those who might object to such a motory and relentless concept of the work — and I am one — but there is no denying that the result is explosive and stirring. Mr. Munch's rendition was all about thunderbolts. And with what vengeance he hurled them!

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Music Tonight...

Metropolitan Opera: "Cavalleria Rusticana" and "Pagliacci," Dimitri Mitropoulos conducting, 8.

N. Y. City Opera: "Street Scene," with Dorothy Sandlin as Anna Maurrant, William Johnson conducting. City Center, 8:15.

Robert Riefling, pianist. Town Hall, 8:30.

Boston Symphony Orchestra, Charles Munch conducting; Gregor Piatigorsky, cellist, in Dvorak Concerto. Carnegie Hall, 8:30.

TOMORROW

Metropolitan Opera: At 2, "Die Walkuere," Jon Vickers as Siegmund, Birgit Nilsson as Bruennhilde, Karl Boehm conducting . . . At 8, "Macbeth," Leonard Warren in title role, Erich Leinsdorf conducting.

N. Y. City Opera: At 2:30, "The Cradle Will Rock," Lehman Engel conducting . . . At

JUDITH RASKIN

8:15, "The Ballad of Baby Doe," Judith Raskin as Baby Doe, Chester Ludgin as Horace Tabor, Kurt Saffir conducting, City Center.

Boston Symphony, Charles Munch conducting, Piatigorsky soloist in Dvorak Cello Concerto, Carnegie Hall, 2:30.

N. Y. Philharmonic, Leonard Bernstein, Seymour Lipkin conducting. Mahler Symphony No. 2 with Regina Resnik, Phyllis Curtin as soloists. David Diamond's "The World of Paul Klee" first N. Y. performance, Rutgers University Choir. Carnegie Hall, 8:30.

Mandolin Symphony. Town Hall, 8:30.

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NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
FEB 18 1960

Music: Work by Kirchner

Boston Symphony Plays Toccata for Strings

By HOWARD TAUBMAN

TWO Americans who have arrived were on display at the Boston Symphony's concert at Carnegie Hall last night. One was a composer, Leon Kirchner, who was 41 last month, and the other was a violinist, Ruggiero Ricci, who will be 40 in July.

Mr. Kirchner, who is in the news this morning because his fine Quartet No. 2 won the accolade of the New York critics, conducted his Toccata for Strings, Solo Winds and Percussion. This work, written in 1955, reflects the composer's command of an advance idiom that he has made his own. It has a polish and a vitality that are as impressive as they are personal.

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Mr. Kirchner is thoroughly at home in the non-tonal school, but unlike so many of its disciples he has learned to turn the style to lyrical account. In this Toccata, a form that implies a display piece, he goes beyond surface implications. In a ten-minute span the score creates an atmosphere of its own—clear, dry and incisive.

The strings are required to sing and to function as an almost percussive rhythmic element. The solo wind instruments have opportunities to show their gifts, but they are never merely showy. Mr. Kirchner does not affect garish colors, but he has a keen ear for contrast within a limited and individual palette.

There is a sense of reserve in this music that suggests it will wear well. Not brilliant, it is nevertheless full of vigor and character. Not obviously emotional, it has a kind of tart sensibility. Under the composer's leadership. The Bostonians played it crisply.

•

Mr. Ricci gave a stirring performance of Sibelius' Violin Concerto that spoke eloquently for the maturity of his art. Here was playing of power and virility without sacrifice of accuracy or refinement. The tone was admirably controlled and shaded. At the full it achieved a richness that even the greatest violinists of our time would not be discontented with. In the softest passages it did not lose its quality.

But there was much more to Mr. Ricci's interpretation than tonal opulence and technical address. He brought to the concerto an impressive understanding of the essential Sibelius spirit. The rhapsodic fervor of the piece was communicated with glowing force. The piece was not meant to be played on small lines, and there was nothing diminished about this reading.

•

It is difficult to understand why Mr. Ricci's career is not so glamorous as those of the leading fiddlers of the day. In a performance of this caliben he deserves to be ranked with them.

Mr. Munch, who ended the evening with one of his—and the audience's — favorites, Beethoven's Fifth, conducted the Sibelius concerto with breadth and glowing colors. It was fascinating to note how the Boston Symphony's sound in the Sibelius concerto differed from that in the Kirchner Toccata. Where all had been pungent and airy before, now it became spacious and ardent. It was as if two different ensembles had occupied the stage. A first-rate orchestra can wear many suits of clothes with equal felicity.

Ruggiero Ricci

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. Ruggiero Ricci, violinist. At Carnegie Hall.
Toccata for Strings, Solo Winds and percussion (conducted by the composer) ..... Kirchner
Violin Concerto .....Sibelius
Symphony No. 5.....Beethoven

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,899
FEB 18 1960

Music

Kirchner, Ricci Win Ovations

By LOUIS BIANCOLLI.

Fortunate indeed is the city that can play host to five major visiting orchestras in four days! Such was New York's record last night with the concert of the Boston Symphony in Carnegie Hall.

Rarely have concert-minded citizens had such an opportunity to compare orchestras of Cleveland, Philadelphia, Boston, Minneapolis and Moscow with our own.

For Americans a special note of pride was attached to last night's Boston Symphony program—two special notes, to be exact. Leon Kirchner conducted his own Toccata and Ruggiero Ricci was violin soloist.

Mr. Kirchner, to my thinking, is in the forefront of American composers, using the latest techniques and yet communicating genuine power.

Last night Toccata for Strings, Solo Winds and Percussion justified itself, its idiom and its composer. It had ebb and flow, continuity, tension and distinction.

If Mr. Kirchner had stopped sooner and compressed his material more, we would have had a more compelling score. As it stands, it makes good theory and still better practice.

He was a very intense and forthright conductor, too. When Brooklyn boasts of such native sons as Aaron Copland and Roger Sessions, it should not forget Leon Kirchner.

Mr. Ricci tackled the Sibelius Concerto with the wide-spanning technique and rhythmic vigor for which he is known. The last movement was a brilliant tour de force.

In places an overimpetuous style coarsened the tone. But this, along with a few other lapses from grace, was lost in the lyric sweep of the reading.

Mr. Ricci, who should be heard more often with our orchestras—for his own sake and ours—was given a warm ovation, including a spontaneous accolade of "Bravos!"

The orchestra sounded fresh and vital last night, under the leadership of Charles Munch, who closed the program with Beethoven's Fifth Symphony.

Ricci Soloist With Boston Symphony

Boston Symphony, Charles Munch, conductor. Leon Kirchner, guest conductor. Ruggiero Ricci, violinist. Carnegie Hall, Feb. 17:

Toccata for strings, solo winds, and percussion ..... Kirchner
(First New York performance)
Violin Concerto ..... Sibelius
Symphony No. 5 ..... Beethoven

Leon Kirchner, one of America's finest composers, was the guest conductor of his Toccata for strings, solo winds, and percussion. It is a score which divides itself between flowing lyrical sections and sharp brilliant ones. Mr. Kirchner seems to use the form as Bach conceived it, as a contrasting, sectional piece. But there is an excess of these vacillating moods. The piece never reaches a decisive peak which would give the work the contour it seems to lack. Though Mr. Kirchner conducted efficiently, I think that there is more excitement in the score than he brought out at this performance.

Mr. Ricci, in the Sibelius Concerto, threw himself into the work with complete abandon. This gave his playing momentum and drive that made for exciting moments. But in the more singing passages it made him too brusque and rough.

The Beethoven was a disappointment. Mr. Munch drove the orchestra in an erratic way which only approximated the score's grandeur.

—J. A.

6-a

NEW YORK, N.Y.
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The evening began with the New York premiere of Leon Kirchner's Toccata, conducted by the composer, which proved not to be one of his strongest pieces. As its title implies, it is flashy, brilliant and virtuosic, but the thematic material, on first acquaintance, seems rather scrappy and second-hand. At any rate, Mr. Kirchner's personality, which is usually stamped like a crest on his work, was quite invisible though the technical means employed are certainly identifiable with him. But for all its brio and brashness there is not much substance to the number, not much real music. It is crafty, that is sure; and it is put together with a firm hand. But it leaves no impression, since the feeling lurks throughout that it is more concerned with mechanics than with expressivity.

Nor for that matter was the spark of communication often lighted by Ruggiero Ricci's interpretation of Sibelius' Violin Concerto, which, at best, is a mighty pale piece. On occasion, Mr. Ricci sang broadly and beautifully and his color on the lower strings was ruby-like and warm. But for the most, his tone sounded rather pinched and nasal, and his intonation was not wholly secure. Further, he did not appear deeply involved with the work; his rendition of it was external and somewhat slack. And while he did, at moments, churn up a spiralling phrase, the major part of his time was spent in giving us the tunes and figurations without the art of emphasis. It was not, all told, one of Mr. Ricci's more distinctive readings.

As for Beethoven's Fifth, it is a number which every maestro deals with in his own way, for which reason no two performances of it ever sound alike. Charles Munch's approach is dynamo-driven — even in the slow movement his interest centers on the darma of the score as opposed to its lyricism. There are those who might object to such a motory and relentless concept of the work — and I am one — but there is no denying that the result is explosive and stirring. Mr. Munch's rendition was all about thunderbolts. And with what vengeance he hurled them!

NEW YORK, N.Y.
POST
D. 343,734 S. 264,442
FEB 19 1960

Music Tonight...

Metropolitan Opera: "Cavalleria Rusticana" and "Pagliacci," Dimitri Mitropoulos conducting, 8.

N. Y. City Opera: "Street Scene," with Dorothy Sandlin as Anna Maurrant, William Johnson conducting. City Center, 8:15.

Robert Riefling, pianist, Town Hall, 8:30.

Boston Symphony Orchestra, Charles Munch conducting; Gregor Piatigorsky, cellist, in Dvorak Concerto. Carnegie Hall, 8:30.

TOMORROW

Metropolitan Opera: At 2, "Die Walkuere," Jon Vickers as Siegmund, Birgit Nilsson as Brunnhilde, Karl Boehm conducting . . . At 8, "Macbeth," Leonard Warren in title role, Erich Leinsdorf conducting.

N. Y. City Opera: At 2:30, "The Cradle Will Rock," Lehman Engel conducting . . . At

JUDITH RASKIN

8:15, "The Ballad of Baby Doe," Judith Raskin as Baby Doe, Chester Ludgin as Horace Tabor, Kurt Saffir conducting, City Center.

Boston Symphony, Charles Munch conducting, Piatigorsky soloist in Dvorak Cello Concerto, Carnegie Hall, 2:30.

N. Y. Philharmonic, Leonard Bernstein, Seymour Lipkin conducting, Mahler Symphony with Regina Resnik, Phyllis Curtin as soloists, David Diamond's "The World of Paul Klee," first N. Y. performance, Rutgers University Choir, Carnegie Hall, 8:30.

Mandolin Symphony, Town Hall, 8:30.

Times (m)
NEW YORK, N. Y.
Circ. 600,319
FEB 19 1960

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
FEB 18 1960

Music: Work by Kirchner

Boston Symphony Plays Toccata for Strings

By HOWARD TAUBMAN

TWO Americans who have arrived were on display at the Boston Symphony's concert at Carnegie Hall last night. One was a composer, Leon Kirchner, who was 41 last month, and the other was a violinist, Ruggiero Ricci, who will be 40 in July.

Mr. Kirchner, who is in the news this morning because his fine Quartet No. 2 won the accolade of the New York critics, conducted his Toccata for Strings, Solo Winds and Percussion. This work, written in 1955, reflects the composer's command of an advance idiom that he has made his own. It has a polish and a vitality that are as impressive as they are personal.

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Mr. Kirchner is thoroughly at home in the non-tonal school, but unlike so many of its disciples he has learned to turn the style to lyrical account. In this Toccata, a form that implies a display piece, he goes beyond surface implications. In a ten-minute span the score creates an atmosphere of its own—clear, dry and incisive.

The strings are required to sing and to function as an almost percussive rhythmic element. The solo wind instruments have opportunities to show their gifts, but they are never merely showy. Mr. Kirchner does not affect garish colors, but he has a keen ear for contrast within a limited and individual palette.

There is a sense of reserve in this music that suggests it will wear well. Not brilliant, it is nevertheless full of vigor and character. Not obviously emotional, it has a kind of tart sensibility. Under the composer's leadership. The Bostonians played it crisply.

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Mr. Ricci gave a stirring performance of Sibelius' Violin Concerto that spoke eloquently for the maturity of his art. Here was playing of power and virility without sacrifice of accuracy or refinement. The tone was admirably controlled and shaded. At the full it achieved a richness that even the greatest violinists of our time would not be discontented with. In the softest passages it did not lose its quality.

But there was much more to Mr. Ricci's interpretation than tonal opulence and technical address. He brought to the concerto an impressive understanding of the essential Sibelius spirit. The rhapsodic fervor of the piece was communicated with glowing force. The piece was not meant to be played on small lines, and there was nothing diminished about this reading.

•

It is difficult to understand why Mr. Ricci's career is not so glamorous as those of the leading fiddlers of the day. In a performance of this caliber he deserves to be ranked with them.

Mr. Munch, who ended the evening with one of his—and the audience's — favorites, Beethoven's Fifth, conducted the Sibelius concerto with breadth and glowing colors. It was fascinating to note how the Boston Symphony's sound in the Sibelius concerto differed from that in the Kirchner Toccata. Where all had been pungent and airy before, now it became spacious and ardent. It was as if two different ensembles had occupied the stage. A first-rate orchestra can wear many suits of clothes with equal felicity.

Ruggiero Ricci

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. Ruggiero Ricci, violinist. At Carnegie Hall.
Toccata for Strings, Solo Winds and percussion (conducted by the composer) ..... Kirchner
Violin Concerto ..... Sibelius
Symphony No. 5 ..... Beethoven

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,899
FEB 18 1960

Music

Kirchner, Ricci Win Ovations

By LOUIS BIANCOLLI.

Fortunate indeed is the city that can play host to five major visiting orchestras in four days! Such was New York's record last night with the concert of the Boston Symphony in Carnegie Hall.

Rarely have concert-minded citizens had such an opportunity to compare orchestras of Cleveland, Philadelphia, Boston, Minneapolis and Moscow with our own.

For Americans a special note of pride was attached to last night's Boston Symphony program—two special notes, to be exact. Leon Kirchner conducted his own Toccata and Ruggiero Ricci was violin soloist.

Mr. Kirchner, to my thinking, is in the forefront of American composers, using the latest techniques and yet communicating genuine power.

Last night Toccata for Strings, Solo Winds and Percussion justified itself, its idiom and its composer. It had ebb and flow, continuity, tension and distinction.

If Mr. Kirchner had stopped sooner and compressed his material more, we would have had a more compelling score. As it stands, it makes good theory and still better practice.

He was a very intense and forthright conductor, too. When Brooklyn boasts of such native sons as Aaron Copland and Roger Sessions, it should not forget Leon Kirchner.

Mr. Ricci tackled the Sibelius Concerto with the wide-spanning technique and rhythmic vigor for which he is known. The last movement was a brilliant tour de force.

In places an overimpetuous style coarsened the tone. But this, along with a few other lapses from grace, was lost in the lyric sweep of the reading.

Mr. Ricci, who should be heard more often with our orchestras—for his own sake and ours—was given a warm ovation, including a spontaneous accolade of "Braves!"

The orchestra sounded fresh and vital last night, under the leadership of Charles Munch, who closed the program with Beethoven's Fifth Symphony.

Ricci Soloist With Boston Symphony

MUS. AMER., MAR '60

Boston Symphony, Charles Munch, conductor. Leon Kirchner, guest conductor. Ruggiero Ricci, violinist. Carnegie Hall, Feb. 17:

Toccata for strings, solo winds, and percussion ..... Kirchner
(First New York performance)
Violin Concerto ..... Sibelius
Symphony No. 5 ..... Beethoven

Leon Kirchner, one of America's finest composers, was the guest conductor of his Toccata for strings, solo winds, and percussion. It is a score which divides itself between flowing lyrical sections and sharp brilliant ones. Mr. Kirchner seems to use the form as Bach conceived it, as a contrasting, sectional piece. But there is an excess of these vacillating moods. The piece never reaches a decisive peak which would give the work the contour it seems to lack. Though Mr. Kirchner conducted efficiently, I think that there is more excitement in the score than he brought out at this performance.

Mr. Ricci, in the Sibelius Concerto, threw himself into the work with complete abandon. This gave his playing momentum and drive that made for exciting moments. But in the more singing passages it made him too brusque and rough.

The Beethoven was a disappointment. Mr. Munch drove the orchestra in an erratic way which only approximated the score's grandeur.

—J. A.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
FEB 21 1960

NO 'SYSTEM' FOR HIM

Kirchner Explains How His Music Is Made

By ERIC SALZMAN

WHEN does a "young" composer stop being young?

It usually depends on whether old age or fame catches up with him first. When a composer still on this side of the sixties is no longer called "young," he can begin to take pride that his accomplishments are being recognized and listened to. This has happened to Leon Kirchner, though he has barely brushed past 41.

Mr. Kirchner, who teaches at Mills College in California, has been in the East conducting his Toccata for Orchestra with the Boston Symphony in Boston, Connecticut, Washington and New York. And that gave him and his pert, red-haired wife (two red haired children were left home in California) a chance to spend some time in New York, his native city.

He was born in Brooklyn (birthplace of his teacher, Roger Sessions, and of Aaron Copland) but spent most of his first nine years in the Bronx. His family then migrated to Los Angeles and he went to school there and at the University of California at Berkeley.

Private Studies

In 1942 he was back in New York studying privately with Mr. Sessions when he was drafted. His post-war career has included a Guggenheim award and four years of teaching at the University of Southern California before shifting to Mills. Recognition, awards, commissions and performances have been coming his way with increasing regularity. Last week the New York Critics Circle cited his Second String Quartet as the best chamber work introduced in New York in 1959.

Tall, well-built, with characteristically rumpled hair, his manner is quiet and soft-spoken. But his talk quickly took on vigor and warmth, and, since his outlook transcends the narrow world of music and musicians, he ranged over a rich variety of cultural questions.

But sooner or later, it had to settle on musical and compositional problems. And, since his music is generally associated with that of Sessions and Schoenberg (with whom he also studied) the discussion inevitably veered toward the issues of contemporary technique.

"Most great music is highly technically oriented," he pointed out. "In order to produce a powerful musical vision and revelation, a composer must have extraordinary technical equipment. Composers of any period must create their own technical equipment; that, in fact, is what we call style."

This conception is fundamental to his own work; in spite of his use of a wide contemporary vocabulary, undoubtedly influenced by Sessions and Schoenberg, he does not employ any "system," twelve-tone or otherwise.

Making a Piece

He went on to explain how he thought good music is made; and, by implication, how he makes his own.

"A few measures, an idea, constitute a gesture; the purpose of the work as a whole is to extend this in time. A phrase sets up the need for balance and extension which is satisfied by what follows. This then constitutes a larger complex which sets up still more implications. The entire piece is built up and forms an entity with infinite implications."

Now he was squarely involved with the problem of the relationship between composer and audience; he did not shirk it.

"One has to think of what music is for in relation to audiences and people; the audience participation act cannot be lost or music as a whole is lost.

"The audience has to remember what has happened before to appreciate what comes next. A great piece of music sets up a kind of anxiety as it unfolds; what will happen next? What follows then produces a kind of catharsis. In this way, music that has real quality stirs something in the human consciousness; if one listens intently, one cannot help but be a changed human being."

Clamors and Pressures

Among the penalties of success are the clamors and pressures to produce. Mr. Kirchner has several commissions in hand and is in the process of completing two of them: Piano Concerto No. 2 and a Concerto for Violin, 'Cello, Ten Winds and Percussion. He also has an opera in progress.

While he is delighted with the recognition and return for his work, he has some douhts about the way modern artists work under pressures.

"Performing artists are constantly being prodded to compete on superficial levels and never really get to know themselves and their music. They can no longer afford the time off to study themselves and their music."

Mr. Kirchner's knowledge of the performer's problems as well as those of the creator, stems from the fact that he is himself an excellent pianist. And, now he has become a conductor too.

. . . Two violinists were outstanding: Ruggiero Ricci, who played with the Boston Symphony, and Michael Tree, who gave a recital. . . . Giulietta Simionato made "a striking success" as Amneris at the Met. William Olvis's first Pinkerton was "convincing." . . . At the City Center, Hugo Weisgall's "Six Characters in Search of an Author" was both "provocative and provoking," and Margarita Zambrana made a hit as Magda in "The Consul." . . . Arnold Gamson led a good concert version of Gluck's "Orfeo," with Elena Nikolaidi "a happy choice" for the title role. . . . Liszt's Violin Sonata, as reconstructed by Tibor Serly, was "not altogether a curio." . . . André Previn played the Gershwin Piano Concerto brilliantly with the New York Philharmonic, under André Kostelanetz. . . . Adam Harasiewicz showed poetic sensibility playing the two Chopin concertos in the program that Stanislaw Skrowaczewski led for the Polish Government at the United Nations. . . . John Solum was a gifted flutist and Robert Riefling an "able and serious" pianist.

Times 2/28/60

650

WASHINGTON, D.C.
POST & TIMES HERALD
D. 390,104 S. 435,225

FEB 19 1960

Postlude

Kirchner Conducts His String Toccata Masterfully

By Paul Hume

Leon Kirchner appeared as guest conductor to lead the Boston Symphony Orchestra with fine command in a performance of his own Toccata for strings, solo winds, and percussion.

Hume

It was the central work in last night's Constitution Hall concert, flanked on one side by the E Flat Symphony No. 39, by Mozart, and the most famous of all symphonies, the 5th of Beethoven. Charles Munch led the classic symphonies.

Kirchner is one of the most searching and gifted men among our younger composers. He has chosen a classic description of his music in labeling it a "toccata," and he is right from the evidence presented.

From the title and the instruments selected, one might presume that our interest would be divided between rhythmic patterns and sonorities. Actually it is the rhythmic patterns that make the stronger impression at first in music that leans lightly but in open admiration upon a Schoenberg influence that is more tinged with Alban Berg than with the older master himself.

Kirchner seizes our attention almost immediately by virile rhythmic devices, and by a sense of strongly guided motion that has no flagging, no lack of clarity of purpose or of achievement. The sonorities are expertly handled to maintain clarity, whether in the sound of four violins, or the usual string quartet (or was it a trio?) while the wind instruments add point and thrust to the silkier sounds.

Not a long work, the toccata contains within its approximate eleven minutes all the elements of the classic sonata, with its initial melodic idea, hardly a theme, amplified and embroidered in tensely woven figures.

Kirchner has worked so well that we are impressed throughout with the superb design, while we comprehend the instrumental fabric less consciously, This is often precisely the same thing that happens while listening to a symphony of Beethoven.

The members of the Boston Symphony, involved in the Kirchner, played with spectacular effect and praiseworthy effort on behalf of a new score of manifold difficulties. The composer was openly pleased and grateful.

Munch opened the evening with a bumpy account of the Mozart symphony in which the trumpet's first movement was strangely burpy, while the slow movement shifted pace too often for any lasting effect. Perhaps rehearsal time had been generously given to the Kirchner.

WASHINGTON, D.C.
NEWS
D. 174,626 SAT. 142,900

FEB 19 1960

Old Reliable Beethoven

Surprisingly, it was the Beethoven Fifth that provided the real kick at the Boston Symphony Orchestra's concert in Constitution Hall last night.

Conductor Charles Munch infused quite a bit of excitement into this familiar work by moving it along at a good clip.

And the orchestra played with a tonal elegance that always makes a Boston Symphony concert a notable event.

Because of the fast pace (the opening measures were positively headlong) some of the inner drama of the Beethoven Symphony was forfeited, but the Munch treatment kept the audience alert. That is more than you could say for the first part of the program.

The opening work, Mozart Symphony No. 39, was unfolded somewhat deliberately. And the long pause between first and second movements to allow scores of latecomers to be seated didn't help much.

Next came the first performance at these concerts of Leon Kirchner's Toccata for Strings, Solo Winds and Percussion with Mr. Kirchner conducting.

This started out rather interestingly. There was strength and imagination in the opening statements, with the tonal and atonal skillfully combined. But the expressive range stayed within rather narrow limits and it seemed to me that the ultimate effect was a monotonous one.

MILTON BERLINER.

WASHINGTON, D.C.
NEWS
D. 174,626 SAT. 142,900

FEB 17 1960

Munch Conducts Here Tomorrow

Charles Munch and the Boston Symphony will give a concert at Constitution Hall tomorrow at 8:30 p.m.

The program: Mozart Symphony No. 39 in E flat major, Kirchner Toccata for strings, solo winds and percussion (Mr. Kirchner conducting) and Beethoven Symphony No. 5.

WASHINGTON, D.C.
STAR
D. 254,992 S. 286,218

FEB 19 1960

Kirchner Conducts His Own 'Toccata'

By DAY THORPE
Star Music Critic

Boston Symphony Orchestra, Charles Munch conductor. Guest conductor, Leon Kirchner. At Constitution Hall. Program: Symphony in E flat, K 543, Mozart; Toccata for Strings, Solo Winds and Percussion, Kirchner; Symphony No. 5, in C minor, Beethoven.

The Boston Orchestra last night brought to town Leon Kirchner, a gentleman from the West Coast, and a piece of music of his, which he conducted. The orchestra is fortunate in its new friend, for as a conductor he is capable and as a composer he is exceptionally arresting.

The "Toccata for Strings, Solo Winds and Percussion" is a short piece in one movement, intricately constructed in texture, broadly dramatic and emotionally compelling in effect. It carries the listener along from one episode to the next without giving the impression either of slighting what is at hand or of being unsure what is to come. As much cannot be said of a great deal of contemporary music that one hears. Mr. Kirchner must have conducted his music well, for the Boston Orchestra was on the qui vive to give the piece an eloquent reading.

Charles Munch, the regular conductor, was on the podium for the Mozart E flat symphony and the Beethoven C minor. The latter work was given an impressive reading characterized by a hard-driven first movement and a forthright scherzo in which the mysterious element was not stressed as much as ordinarily.

I find it impossible to discover the key to Mr. Munch's conception of the Mozart E flat symphony. Flabby in tempos, inelegant in its phrasing, hesitant and indecisive in its broad introduction and superficial in all its intense lyrical moments, the symphony was as insipid as the most casual dinner music. The listlessness of the affair was infectious, for if the orchestra had been playing behind gauze nobody could have imagined it was the great Boston Symphony.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 32,450

FEB 11 1960

Academy Of Music Offers Boston Symphony Concert

With Charles Munch conducting here for the first time since mid-December, the Boston Symphony Orchestra will present a program that has the additional attractions of Gregor Piatigorsky, world-famous 'cellist, and the Harvard Glee Club and Radcliffe Choral Society, on Friday evening, Feb. 19, at the Brooklyn Academy of Music, 30 Lafayette Ave.

Piatigorsky, Russian-born virtuoso who has been an American citizen since 1942, will perform the Dvorak concerto in B minor, the work universally acknowledged as the greatest ever composed for 'cello and symphony orchestra.

The Boston Symphony Orchestra will open the program with Mozart's Symphony No. 39 in E flat and, assisted by Robert Price, tenor, and a mixed choir chosen from the Harvard Glee Club and the Radcliffe Choral Society, will introduce "Attis," by Robert Moevs

Piatigorsky has been acclaimed as the greatest living 'cellist since his American debut in 1929, following a meteoric rise to fame in Europe.

At age 15, he was first 'cellist at the Imperial Opera in Moscow, and beginning a solo career. Three years later, he crossed the Russian border into Poland and he has never returned to Russia. From Warsaw, he came to the United States, made his triumphant debuts with the Philadelphia Orchestra and the New York Philharmonic, and since then he has played more than 1,000 recitals and has appeared some 400 times as soloist with major orchestras.

BROOKLYN, N.Y.
BAY NEWS
W. 1,365

FEB 13 1960

Munch Conducts at Acad.

With Charles Munch conducting here for the first time since mid-December, the Boston Symphony Orchestra will present a program that has the additional attractions of Gregor Piatigorsky, world-famous 'cellist, and the Harvard Glee Club and Radcliffe Choral Society, Friday evening, Febfuary 19, at the Brooklyn Academy of Music, 30 Lafayette Avenue.

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. - CIRC. NOT AVAIL.

FEB 18 1960

Munch Conducts Saturday at Academy

With Charles Munch conducting here for the first time since mid-December, the Boston Symphony Orchestra will present a program that has the additional attractions of Gregor Piatigorsky, world-famous 'cellist, and the Harvard Glee Club and Radcliffe Choral Society, on Friday evening, Feb. 19, at the Brooklyn Academy of Music.

Piatigorsky will perform the Dvorak concerto in B minor.

The Boston Symphony Orchestra will open the program with Mozart's Symphony No. 39 in E flat and, assisted by Robert Price, tenor, and a mixed choir chosen from the Harvard Glee Club and the Radcliffe Choral Society, will introduce "Attis", by Robert Moevs.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,899

FEB 15 1960

Footlights and Spotlights

Piatigorsky to Play With Bostonians

By HUGH O. MUIR,
World-Telegram Staff Writer.

Gregor Piatigorsky, the world-acclaimed cellist, will be the soloist with the Boston Symphony Orchestra Friday at the Brooklyn Academy of Music.

The Russian-born virtuoso, who has been an American citizen since 1942, will perform Dvorak's Concerto in B Minor. The Boston Symphony will open the 8:30 p.m. program with Mozart's Symphony No. 39 in E flat.

The second feature of the program, the Harvard-Radcliffe Choral Society, has been cancelled. Charles Munch, who will conduct Friday, has been ill with the flu, and has not had an opportunity to rehearse with the choral group.

In place of the vocal offering, the Boston Symphony will perform "Music for Orchestra" by Nikolai Lopatnikoff. The orchestra gave the world premiere of this work on Jan. 29 in Boston. Mr. Lopatnikoff, who teaches at the Carnegie Institute in Pittsburgh, was born in Estonia and came to this country in 1939. The Boston Symphony has premiered four of his works.

Tickets for Friday's concert are $3 to $5.

GREGOR PIATIGORSKY will be the soloist Friday in a concert with the Boston Symphony Orchestra at the Academy of Music.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 32,450

FEB 19 1960

Munch Conducts at Acad.

With Charles Munch conducting here for the first time since mid-December, the Boston Symphony Orchestra will present a program that has the additional attractions of Gregor Piatigorsky, world-famous 'cellist, and the Harvard Glee Club and Radcliffe Choral Society, Friday evening, February 19, at the Brooklyn Academy of Music, 30 Lafayette Avenue.

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. - CIRC. NOT AVAIL.

FEB 25 1960

Great Taste, True Beauty

The Boston Symphony Orchestra gave its fourth concert of the season at the Brooklyn Academy of Music and it was a most enjoyable evening. The performance was not a rousing one nor was it emotionally demanding but the orchestra brought forth music of great taste, excellent quality and true beauty.

The program consisted of Mozart's "Symphony No. 39," Lopatnikoff's "Music for Orchestra" and the Dvorak "Cello Concerto in B minor" with Gregor Piatagorsky as soloist.

Most American orchestras play Mozart as though he came from Basin Street - their tempo is too fast for comprehension and thereby the opportunity to grasp the parts as well as the whole is lost to the listener. But Mr. Munch's reading of the 39th, was graceful and it afforded the listener time to savor the small bits of magic Mozart used in building this lovely work.

"Music for Orchestra" is the work of a talented and creative composer. The music is not greatly original -- it is influenced by Stravinsky -- but in toto it is stimulating and the orchestral effects are striking and well considered.

The Dvorak Concerto is an amiable old schmaltz box but it is tuneful and was rendered with great warmth by Mr. Piatagorsky. Unfortunately the soloist marred an otherwise outstanding performance with some sloppy bowing in the first movement which was due perhaps to a need for "warming up" because the last two movements were as technically perfect as they were emotionally satisfying.

The evening was enjoyable in a way apart from the music alone. It is a joy to watch Mr. Munch conduct and to see the orchestra respond to his guidance. It is a small point but I am disturbed by having some emoting jack-in-the-box come between me and the orchestra. Mr. Munch feels no need to show his gymnastic ability on the podium. He conducts simply and without any wild waving of the arms or twitching of the torso. His entire manner while conducting is gentle and, while I could not see his face, I am sure he smiled a wholesomely confident smile upon the orchestra. In fact, he conducts like some supremely happy father.

Erwin Weisberg

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
FEB 21 1960

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
FEB 22 1960

Piatigorsky Heard With Bostonians

By Francis D. Perkins

The Boston Symphony Orchestra under the direction of Charles Munch, began Saturday afternoon's program at Carnegie Hall with Mozart's Symphony No. 39, in E flat, and closed it with a performance of Dvorak's Cello Concerto in B minor which brought a fervent and well-deserved ovation for the soloist, Gregor Piatigorsky. Between these familiar compositions Mr. Munch conducted a work previously unheard in Manhattan, Nikolai Lopatnikoff's "Music for Orchestra," Op. 39.

As originally planned, this program would have brought Robert Moev's "Attis," which had a recent premiere in Boston, to the orchestra's subscribers in Manhattan and Brooklyn, but various circumstances, including Mr. Munch's illness, caused a substitution. Mr. Lopatnikoff's fourteen-minute work was commissioned by the Louisville Orchestra, which introduced it thirteen months ago, and has also been played in Boston. Its second section, following a meditative andante, sometimes suggests a waltz with nostalgic and sterner undertones. The third section, in a more austerely impassioned vein, leads to a calmer and lyric close.

This is well-made music of well-defined moods and ideas; it has momentum and structural logic and does not wander or waste time; the scoring is skilfully wrought. Its style is homogeneous, but not always suggestive of a distinct musical individuality in an idiom which is up to date in a somewhat cosmopolitan way. Its admirable performance was warmly received, and Mr. Munch called the composer to the front for congratulations.

The Mozart symphony's first movement had a rather weighty moment or two and a somewhat too fluctuating pace, but the rest of its interpretation was delectable in quality and expressive communication. Unusual delicacy of volume and hue and orchestral transparency marked the andante, along with haunting lyricism; the third movement was high spirited, and the finale was played with a zest which avoided anachronistic massiveness.

Mr. Piatigorsky has been a soloist with the Bostonians more than fifty times in twenty-nine years, and a mutual interpretative understanding between him and the orchestra was to be expected, but was not less impressive on this account. His tone was ingratiating throughout its generous range of color and volume; athletic measures were deftly and flexibly presented without loss of musical quality, and the Dvorak concerto's ample supply of long melodic lines were made to reveal their full potential appeal.

This was not only a case of laudable cello playing; Mr. Piatigorsky's communicative understanding of the essential spirit and atmosphere was the element which gave the performance its exceptional distinction.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
MAR 1960

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

Boston Symphony

Sandwiched between such staples as the Mozart Symphony No. 39 and the Dvorak Cello Concerto was the New York premiere of Lopatnikoff's "Music for Orchestra," performed at Carnegie Hall by the Boston Symphony, **Charles Munch** conducting, Feb. 20. "Music for Orchestra" was given a beautiful performance and gave the impression of a fine contemporary work, with musical value and honest musicianship. It was preceded by a lovely reading of the Mozart Symphony, crystal clear, and kept within a small range of dynamics that is most suitable to this classic style. **Gregor Piatigorsky** was in excellent form in the Dvorak Concerto, with its flowing melodic passages and haunting harmonies. The cellist's playing was full of warmth and grace, and, of course, an artist of his stature plays with such assurance that one is completely unaware of the technical skill involved.

R. K.

Boston Symphony Orchestra, Charles Munch, conductor, **Gregor Piatigorsky**, 'cello soloist, Feb. 20, A—Subscribers to the Boston Symphony's Saturday afternoon series received excellent value at the fourth concert of the current season. They were treated to top-rank performances of classical and romantic masterpieces, plus a New York premiere of a very interesting contemporary work.

Munch's *con amore* reading of the Symphony No. 39 in E flat was entirely appropriate to this most affectionate of Mozart's monumental threesome. Tone quality was elegant, tempi were relaxed, yet the more brilliant passages and the finale, particularly, were properly contrasting with crisp, incisive playing.

Nicolai Lopatnikoff's "Music for Orchestra," Op. 39, received a first New York performance, and was heard in place of the previously scheduled "Attis," by Robert W. Moevs. The work is skillfully crafted in one piece, but containing four distinctly contrasting sections: Andante; Allegro molto; Allegro; Andante. It is highly expressive, very difficult to perform, and decidedly worth rehearing. The piece opens with a brooding Andante, a portent of the conflict that lies ahead in the Allegro molto. Briefly relieved by a short slow section—a breather—it is once again whipped into a maelstrom of musical angularity. The stark harmonic treatment of the closing Andante brings abatement but not release to the listener until the final note.

Dvorak invested his B minor 'Cello Concerto (as well as the A minor Violin Concerto) with a wealth of melodic and rhythmic material. He was, however, too much of a symphonist and orchestral colorist to confine these riches to one solo instrument, and this concerto requires not only a virtuoso 'cellist, but a virtuoso orchestra, with first-rate principals. It is to his credit as a great artist that Piatigorsky performed his difficult part with much skill and beauty of phrase, while always maintaining a modest regard for the proper *rapport* of all the instrumentalists.

R. I. F.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
MAR 1960

Lopatnikoff Work Given By Boston Symphony

Boston Symphony, Charles Munch, conductor. Gregor Piatigorsky, cellist. Carnegie Hall, Feb. 20, 2:30:

Symphony No. 39, in E flat, K. 543 ..... Mozart
"Music for Orchestra", Op. 39 ..... Lopatnikoff
(First New York performance)
Cello Concerto ..... Dvorak

Mr. Piatigorsky brought back his grandly persuasive conception of Dvorak's Cello Concerto as the crown of the Boston Symphony's fourth appearance here this season. He was no more given than formerly to great refinement of detail, but the broad sweep of this heroic and singing work was compellingly articulate under his hands. Charles Munch collaborated in a straightforward and agreeable manner, and the orchestral tone was nicely focused.

This was to have been a choral occasion as well, but the cantata by Richard Moevs originally scheduled was replaced by the New York premiere of Nicolai Lopatnikoff's "Music for Orchestra". The work was in a number of short connected sections, of quite conventional construction, but with some fine instrumental conceits along the way, especially an entirely original one for the muted trumpets. I should like to have heard it under the composer, as I thought Mr. Munch was a little inclined to urge it along.

I felt quite the opposite during the Andante of Mozart's E flat Symphony. The mechanical retards at the end of each phrase in the principal statement were not only wearisome, but a poor substitute for genuine feeling. The great introductory Adagio and opening Allegro went very much better, the former intoned with power and grandeur by the orchestra.

—J. D.

BOSTON SYMPHONY

Having had Ruggiero Ricci as assisting artist last Wednesday night, Charles Munch and the Boston Symphony offered another accomplished string soloist at the Saturday matinee in Carnegie Hall — the cellist, Gregor Piatigorsky.

It was a pleasure to hear him and the Dvorak Concerto. Mr. Piatigorsky brought elevated style and warmth to a work that was not only written right here in New York but was inspired, reportedly, by the cello-playing of Victor Herbert.

Novelty of the afternoon was a piece called "Music for Orchestra" by Nicolai Lopatnikoff, a score of robust workmanship and lavish color, tailor-made for the Boston Symphony at its gleaming Sunday best. Good sound, but not very original.

Mr. Munch opened the program with a luminous reading of Mozart's E-Flat Symphony No. 39.

CUE
NEW YORK, N.Y.
SAT. 119,781
FEB 20 1960

MUSIC

CARNEGIE HALL—154 W. 57. Info: CI 7-7460. **N.Y. Philharmonic—Thru May 15. Remaining** single tickets for any concert in season available at box office. Thurs. 8:30 (sold out ex. $1 balc. seats, on sale eve. of performance, 7 p.m.); Fri. 2:15, $2-$4; Sat. 8:30, $2-$6; Sun. 3, $1.50-$4. **Thurs.-Sun. Feb. 18-21** Bernstein cond. Phyllis Curtin, Regina Resnik, Rutgers University Chorus. Mahler, Symphony No. 2. **Sun. Feb. 21**—8:15. Andre Kostelanetz, cond. Soloist; Andre Pevin, pianist. **Feb. 25-28**—Hindemith cond. Soloist: Aldo Parisot, 'cellist. Cherubini, Medea Overture; Hindemith, 'Cello Concerto; Bruckner, Symphony No. 7.

Boston Symphony Orchestra—Sat. Feb. 20—2:30 p.m. Charles Munch, cond. $3-$5.

Pavel Lisitsian, baritone—**Mon. Feb. 22**—8:30 p.m. $1.50-$4.

American Opera Society—Tues. Feb. 23—8:45 p.m. $3-$7.50.

Mischa Elman, violinist—**Wed. Feb. 24**—8:30 p.m. $1.80-$4.

Emil Gilels, pianist—**Fri. Feb. 26**—8:30 p.m. Sold out.

CINCINNATI, OHIO
ENQUIRER
D. 204,960 S. 277,547
MAR 3 1960

In connection with this matter of simplicity, the Boston Symphony's plan to give a first New York performance of Robert Moevs' huge and complex work for soloist, big choir and full orchestra, "Attis," fell by the wayside because its music director, Charles Munch, has been skirmishing with flu.

This meant the rehearsals were messed up and nothing like "Attis" can be aired in public until the singers and players have worked out all the technical and interpretative problems in private. So something else was substituted for it in the Boston's current series of New York concerts, and the audiences were particularly charmed by Munch's brilliantly illuminating conducting — of Beethoven and Mozart.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,792 S. 795,133
FEB 22 1960

Boston Matinee

Charles Munch gave the first N.Y. performance of Lopatnikoff's "Music For Orchestra" Opus 39 at the Boston Symphony's Matinee Concert in Carnegie Hall on Saturday. It is a thoroughly professional work, distinctive in its craftsmanship.

The opening andante attracts the listener at once, but the middle sections do not sustain interest. The final andante recaptures attention, bringing about an ending more attractive than the beginning. However musical the mind, its product communicates primarily the working out of ideas without benefit of illumination.

Gregor Piatigorsky played the Dvorak cello concerto in his characteristically romantic fashion. As a cellist he has always been in a class by himself. His special flair left its stamp of individuality on the performance.

Mr. Munch was in good form for both the Mozart E Flat Symphony No. 39 and the Dvorak Concerto. He presented the Lopatnikoff most conscientiously, a fact which the composer could fully appreciate since he was present to take a bow.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
FEB 14 1960

Leon Kirchner will be the guest conductor for the Boston Symphony's performance of his Toccata for woodwind, strings and percussion on Wednesday night. Charles Munch has withdrawn Robert Moevs' "Attis" from the Bostonians' Saturday afternoon program, but will conduct another locally new work, Nicolai Lopatnikoff's "Music for Orchestra," in its stead. Owing to influenza, Mr. Munch missed the orchestra's last two pairs of concerts in Boston, which were directed by Richard Burgin, but he is expected to conduct this week's programs in Carnegie Hall and at the Brooklyn Academy of Music.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
FEB 21

BOSTONIANS SHIFT LOCAL PREMIERES

Recent Munch Illness Forces Change to a Lopatnikoff Work, Previously Played

By JOHN BRIGGS

Because of a recent attack of influenza suffered by Music Director Charles Munch, the Boston Symphony Orchestra revised its program for Carnegie Hall yesterday afternoon. Instead of the scheduled first New York performance of Robert Moovs' "Attis," it presented another New York première—Nicolai Lopatnikoff's "Music for Orchestra," Op. 39.

"Music for Orchestra," commissioned by the Louisville Orchestra, was composed at the MacDowell Colony in the summer of 1958 and first performed in Louisville on Jan. 14, 1959. It had its first performance by the Boston Symphony Orchestra in Boston last Jan. 29.

"Music for Orchestra" proved to be a thoughtful, well-constructed piece showing musical inventiveness and sound technical craftsmanship. It made evident Mr. Lopatnikoff's thorough knowledge of the orchestra's resources and his skill in manipulating them.

The work pleased the Boston Symphony subscribers, and its slender, scolarly looking composer was present to shake hands with Mr. Munch and share in the applause for his composition.

The afternoon's soloist was the 'cellist Gregor Piatigorsky, playing the Dvorak B Minor Concerto. This thoroughgoing, unabashedly romantic work is well suited to Mr. Piatigorsky's temperament, and served yesterday to display his rich, mellow tone and technical fluency to good advantage. Mr. Piatigorsky's playing was especially fine in the expressive measures of the Adagio.

Mozart's Symphony No. 39 in E flat (K. 543), which opened the program, displayed the inimitable Boston Symphony Orchestra tone at its best, as well as the orchestra's other virtues of cohesive ensemble and graceful, fluent, light-fingered execution.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
FEB 21 1960

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
FEB 22 1960

Piatigorsky Heard With Bostonians

By Francis D. Perkins

The Boston Symphony Orchestra, under the direction of Charles Munch, began Saturday afternoon's program at Carnegie Hall with Mozart's Symphony No. 39, in E flat, and closed it with a performance of Dvorak's Cello Concerto in B minor which brought a fervent and well-deserved ovation for the soloist, Gregor Piatigorsky. Between these familiar compositions Mr. Munch conducted a work previously unheard in Manhattan, Nikolai Lopatnikoff's "Music for Orchestra," Op. 39.

As originally planned, this program would have brought Robert Moev's "Attis," which had a recent premiere in Boston, to the orchestra's subscribers in Manhattan and Brooklyn, but various circumstances, including Mr. Munch's illness, caused a substitution. Mr. Lopatnikoff's fourteen-minute work was commissioned by the Louisville Orchestra, which introduced it thirteen months ago, and has also been played in Boston. Its second section, following a meditative andante, sometimes suggests a waltz with nostalgic and sterner undertones. The third section, in a more austerely impassioned vein, leads to a calmer and lyric close.

This is well-made music of well-defined moods and ideas; it has momentum and structural logic and does not wander or waste time; the scoring is skilfully wrought. Its style is homogeneous, but not always suggestive of a distinct musical individuality in an idiom which is up to date in a somewhat cosmopolitan way. Its admirable performance was warmly received, and Mr. Munch called the composer to the front for congratulations.

The Mozart symphony's first movement had a rather weighty moment or two and a somewhat too fluctuating pace, but the rest of its interpretation was delectable in quality and expressive communication. Unusual delicacy of volume and hue and orchestral transparency marked the andante, along with haunting lyricism; the third movement was high spirited, and the finale was played with a zest which avoided anachronistic massiveness.

Mr. Piatigorsky has been a soloist with the Bostonians more than fifty times in twenty-nine years, and a mutual interpretative understanding between him and the orchestra was to be expected, but was not less impressive on this account. His tone was ingratiating throughout its generous range of color and volume; athletic measures were deftly and flexibly presented without loss of musical quality, and the Dvorak concerto's ample supply of long melodic lines were made to reveal their full potential appeal.

This was not only a case of laudable cello playing; Mr. Piatigorsky's communicative understanding of the essential spirit and atmosphere was the element which gave the performance its exceptional distinction.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
MAR 1960

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

Boston Symphony

Sandwiched between such staples as the Mozart Symphony No. 39 and the Dvorak Cello Concerto was the New York premiere of Lopatnikoff's "Music for Orchestra," performed at Carnegie Hall by the Boston Symphony, **Charles Munch** conducting, Feb. 20. "Music for Orchestra" was given a beautiful performance and gave the impression of a fine contemporary work, with musical value and honest musicianship. It was preceded by a lovely reading of the Mozart Symphony, crystal clear, and kept within a small range of dynamics that is most suitable to this classic style. **Gregor Piatigorsky** was in excellent form in the Dvorak Concerto, with its flowing melodic passages and haunting harmonies. The cellist's playing was full of warmth and grace, and, of course, an artist of his stature plays with such assurance that one is completely unaware of the technical skill involved.

MUSICAL AMERICA
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MONTHLY - CIRC. NOT AVAIL.
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"Music for Orchestra", Op. 39 ..... Lopatnikoff
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Cello Concerto ..... Dvorak

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M. COURIER MAR '60

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WORLD-TEL 2-22-60

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,792 S. 795,133
FEB 22 1960

CUE
NEW YORK, N.Y.
SAT. 119,761
FEB 20 1960

MUSIC

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CINCINNATI, OHIO
ENQUIRER
D. 204,980 S. 277,547
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NEW YORK, N.Y.
TIMES
D. 800,318 S. 1,221,337
FEB 21 1960

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Georges Szell et Charles Münch à Carnegie Hall

par Edgard FEDER

CE mois-ci, deux grands orchestres américains, l'orgueil de leurs métropoles respectives, ont rendu leurs visites coutumières à Carnegie Hall. D'abord, les musiciens de Cleveland avec Georges Szell, puis ceux de Boston avec Charles Münch.

Selon une coutume honorable de notre confrérie, les comparaisons sont bannies des comptes rendus, chaque manifestation ou événement ne devant être jugé qu'en valeurs absolues — encore que le critérium de notre jugement soit déterminé par une comparaison subconsciente aux étalons de mesure artistique formés par l'acquisition d'expériences successives confiées à notre mémoire.

Néanmoins, la quasi simultanéité des dates de ces visites et, plus encore, le fait que deux mêmes oeuvres majeures du répertoire classique figuraient aux programmes des deux orchestres et furent ainsi entendues, à quelques jours d'intervalle, forcent un rapprochement de pensée que le souci de la vérité nous contraint d'admettre: il s'agit de la Vème Symphonie de Beethoven et de la Symphonie en Mi Bémol majeur de Mozart.

M. Szell est un magnifique forgeron d'orchestre. L'équipe qu'il a pétrie compte, à juste titre, parmi les plus importantes phalanges symphoniques du monde. Mais la médaille de cette précieuse qualité a, hélas, également son revers: les musiciens, dressés au martinet et menés de même, jouent avec une précision et une discipline d'une raideur mécanique et qui n'est guère propice à l'expression poétique.

M. Szell veut tant faire qu'il finit par revêtir les exécutants — qui ont d'ailleurs un mérite exceptionnel — d'une espèce de camisole de force. Il en résulte que ses interprétations, dont la conception est souvent plausible, rampent au lieu de voler.

Charles Münch, par contre, après avoir tracé son parcours selon un plan rigoureusement pré-établi et solidement motivé, dirige ses musiciens en favorisant le libre déploiement de leurs talents. Il leur fait confiance, car ils sont tous de vrais artistes qu'il convient de traiter en collaborateurs plutôt qu'en subordonnés. Cette collaboration se manifeste par le sentiment de spontanéité créatrice qu'éprouve l'auditeur et qui existe en réalité, si l'on prend à témoin les effets de toute beauté et l'éloquence expressive incomparable qui en découlent.

La compétence encyclopédique de M. Szell, la sûreté et l'habileté de son bras sont dignes de l'admiration la plus respectueuse. Mais ces attributs, si importants soient-ils, ne suffisent guère à "défossiliser" une oeuvre exploitée à satiété, comme la Vème de Beethoven. Pour y arriver, il est nécessaire d'y ajouter l'étincelle de génie et la générosité artistique qui sont l'apanage d'un Münch et qui sont cause qu'on l'aime autant qu'on l'admire.

Il faut avoir entendu Charles Münch réaliser l'extraordinaire transition du troisième mouvement au quatrième, pour pleinement comprendre ce que nous essayons d'exprimer: d'abord voilé, un frémissement qui grandit, se transforme sans la moindre secousse, avec une inéluctabilité biologique, en un déferlement sonore grandiose, d'une richesse de substance inouïe.

Et, pour ponctuer la radieuse éclosion de l'"Ut majeur", une retenue de "tempo" à peine perceptible — mais d'une puissance irrésistible — dans les deux premières mesures du finale, servant ainsi de péristyle, à la taille du majestueux épilogue. Ou encore, le grondement épique des contrebasses dans le "Fugato" du "Scherzo". Et tant d'autres exemples encore. Oui, nous devons fouiller bien loin dans nos souvenirs pour y trouver — si jamais — une interprétation de la Vème Symphonie aussi émouvante, aussi sincère, aussi vivante.

Quant à la Symphonie de Mozart — elle fut domptée par la férule de Georges Szell, et révélée par Charles Münch, à force de phrasés souples et logiques, ainsi que de nuances subtiles alliant vigueur et poésie dans le cadre d'une unité de conception conforme à la lettre même du texte. Une vraie semaine de gloire pour Münch et ses merveilleux collaborateurs.

LES concerts dont nous nous entretenons fournirent également l'occasion d'entendre des solistes de premier ordre, ainsi que des oeuvres modernes de valeur. L'orchestre de Cleveland présenta, dans le concerto pour violon de Mendelssohn, M. Henri Szeryng, l'un des plus "complets" et certainement l'un des meilleurs violonistes de la jeune génération, musicien aussi fin que virtuose impeccable. Léon Fleischer, qui joua un concerto de Mozart, est un pianiste de grand talent, visiblement inféodé à l'influence posthume de Schnabel. Et Mme Maureen Forrester, en compagnie du ténor suisse Ernst Haefliger, remporta un succès considérable à côté de Georges Szell dans une remarquable exécution du "Chant de la Terre" de Mahler — une partition que nous nous entêtons à trouver rébarbative.

Sous la direction de Charles Münch, nous entendîmes M. Ruggiero Ricci, un violoniste formidable sous tous les rapports, muni d'un tempérament parfois débordant, jouer le concerto (d'une valeur douteuse) de Sibelius et, dans une superbe interprétation du concerto de Dvorak, l'extraordinaire violoncelliste qu'est Gregor Piatigorsky — un homme qui possède le secret de faire fondre les coeurs par une simple tournure de phrase.

Sunday Journal
PROVIDENCE, R. I.
Circ. 183,699

FEB 21 1960

Bit of Unusual in Tuesday Symphonies

Three symphonies by composers of the romantic era will be presented by conductor Charles Munch and the Boston Symphony Orchestra on Tuesday evening, at 8:15, in Veteran's Memorial Auditorium.

And romantic stories go with all three. Two are surpassingly beautiful fragments of unfinished symphonies. The other remained unfinished for 13 years. These works are: Schubert's B-minor, or "Unfinished"; Adagio from Mahler's Tenth, or "Unfinished;" and Mendelssohn's "Scottish."

Why Schubert did not complete his symphony is an unsolved enigma. Mahler's was interrupted by death. Mendelssohn carried his "Scottish" Symphony around with him for 13 years after he began it.

Victor Manusevitch, one of the violinist of the Boston orchestra, recently added something to the chronicles of Schubert's score. As conductor of the Cambridge (Mass.) Civic Sympathy Orchestra, he presented the "Unfinished" Symphony.

At the end of the customary two movements, the audience naturally expected him to stop. But he flung his arms out as a signal to forestall applause, and kept on for nine bars of unfamiliar music. Turning to the amazed audience, he explained:

"Schubert intended to continue the B minor Symphony. His manuscript shows that he made a piano sketch for a third movement, and of this orchestrated only the nine bars you have just heard. There is no evidence that he even started a fourth movement. But the world of music is fortunate to have the two completed movements—which narrowly escaped being lost."

How they were saved is a strange story.

At the end of Schubert's tragically short span of 31 years the now universally beloved two movement symphony was not among the manuscripts in his dwelling. What had become of it?

A Viennese orchestra leader, Johann Herbeck, received a letter in 1860 from an old man, Joseph Huettenbrenner. With his brother, Anselm, he had known Schubert. Joseph wrote that "He (Anselm) has a treasure in Schubert's B Minor Symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and one of the symphonies by Beethoven."

Unbelievably, Herbeck did not attempt to investigate that tempting statement for five years.

Victor Manusevitch: He knows forgotten notes of Schubert's Unfinished Symphony.

At last he sought out Anselm in a tavern. Herbeck said to him:

"I am here to ask permission to produce one of your works in Vienna."

Anselm became cordial, inviting the conductor to visit his little one-story cottage. In a work-room stuffed with a confused array of dust-laden and yellowed papers, Anselm showed him some of his own manuscripts.

"It is my purpose to bring forward three contemporaries — Schubert, Huettenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work."

"Oh, I have still a lot of things by Schubert."

The aged friend of Schubert then pulled a batch of papers from an old-fashioned chest. Herbeck recognized the writing of Schubert on one manuscript, in the title "Symphony in B Minor."

"This would do," the conductor said, attempting to keep his voice steady.

Anselm said, "Take it with you."

And that is how Schubert's "Unfinished" Symphony ceased to be unheard. Herbeck gave it to the world for the first time in Vienna, 94 years ago this past December, after a silence of 43 years from the time of its composition.

Schubert had made a gift of the manuscript to Heutenbrenner, out of friendship.

THE FISCHER SINFONIETTA will perform at Park Place Congregational Church, Pawtucket, today at 3. Members of the Sinfonietta are Martin Fischer, conductor; Edith Fischer, soprano; Joseph Conte, violin; John Burgess, flute and Victor Buba, flute.

The program:

Brandenburg Concerto No. 4.....Bach
Allegro
Andante
Presto
Salve Regina .....Schubert
Serenade "Eine kleine nachtmusik" Mozart
Allegro
Romance, Andante
Minuet
Rondo, allegro

BARRINGTON COLLEGE will hold the last concert in its present series Friday at 8:15 p.m. at Winn Hall, Davis Street. Soprano Virginia Babikian will sing. Miss Babikian is the recipient of a Fulbright scholarship and has sung in Italy and France. She will return to Europe this summer for study and concert work.

The program:

Art Thou Troubled.....Handel
Let Me Wander, Not Unseen...Handel
Sento Nel Core.....Scarlatti
Deh Vieni, Non Tardar.....Mozart
Immer Leiser Wird Mein Schlummer Brahms
Sandmannchen .....Brahms
Botschaft .....Brahms
No Lullaby Need Mary Sing?...Clokey
The Lamb.....Shaw
Three Mystical Songs.....Rowley
Three Jolly Shepherds
The Prophecy
The Birthday
Apres un Reve.....Faure
Recontre .....Faure
Ici-Bas .....Faure
Air de Lia (L'enfant Prodigue) Debussy
Son Pochi Fiori (L'amico Fritz) Mascagni
Vissi D'arte (Tosca).....Puccini
Velvet Shoes .....Thompson
Moon Marketing .....Weaver
Go 'way from My Window..arr. Miles
Let My Song Fill Your Heart..Charles

THREE ORGAN VESPERS, a series of organ music programs, will be held at the Meeting House of the First Baptist Church. The first program will be held today at 4:30. The other programs will be on March 13 and March 27.

Ronald Gould, organist and choirmaster of the Church of the Transfiguration, Edgewood, will perform today. His program will include selections by Couperin, Pachlbel, Sowerby, Howells, Hindemith, Bach and Tournemire. Mr. Gould is a member of the American Guild of Organists and recently presented a recital at the Cathedral of St. John the Divine in New York City.

THE BRAHMS CLUB will meet Tuesday at 8 p.m. at the home of Mrs. James R. Milligan, 81 Mayflower Dr., Edgewood. Mrs. Edward J. Plunkett will be assistant hostess. The program will be duets by Mrs. Grace Calvert Garth, soprano, and Mrs. Elsie Holmberg Dickie, contralto, accompanied by Mrs. Milligan. A piano solo will be played by Mrs. Plunkett.

THE AMY BEACH CLUB will meet Thursday at 2 p.m. at the meeting room of the Providence Public Library, Empire Street.

Joining the "Parade of American Music" by the National Federation of Music Clubs, a program of contemporary American music will be heard. The title "American Scenes and People" will be illustrated by the following recorded music:

A Lincoln Portrait by Aaron Copland; Hudson River Suite by Ferde Grofe; Three New England Scenes by Charles Ives; New England Triptych by William Schuman; Saint of Bleeker Street by Gian Carlo Menotti; Savannah River Holiday by Ron Nelson.

Music will be accompanied by script and mention of other American composers who have written descriptive music. John Alden Carpenter will be named as American Composer of the Month. The program is arranged and presented by Mrs. John J. McGreevy, assisted by Mrs. Leroy Spooner, Mrs. Prescott A. Whitman and Mrs. Helmut Morgenstern and is open to the public.

THE BLACKSTONE VALLEY Junior Music Club will hold its mid-season concert Friday evening at 8 at the Music Mansion. In observance of American Music Month, Francis Carney, club counselor, will play "New England Idylls" and a group of piano pieces by Edward MacDowell. Soloists will be:

Paula Brousseau, Margaret Brown, William Catterall, Edward Plunkett, Norman Fiedler, Bernice DaRosa, Robert Belisle, Lillian Cavanagh and Linda Lee.

Mr. Carney will also show slides of the MacDowell Colony and other places associated with the life of Edward MacDowell.

A PIANOFORTE SCHOLARSHIP has been given to the Barrington College by Mme. Avis Bliven Charbonnel in honor of the late Mildred Field. The scholarship, to be known as the Mildred Field Scholarship, will begin in September.

THE URI MUSIC CAMP will be held this summer beginning July 5 through August 13. Students may register for the full session or for the first or second three-week period. Applications should be sent to Music Camp, University of Rhode Island, Kingston.

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,041

FEB 24 1960

MUSIC IN REVIEW

Boston Symphony Displays Skill With Schubert Work

Again the great Boston Symphony Orchestra proved its supremacy in the realm of grand music under the baton of Charles Munch last night with a divine performance of Schubert's Unfinished in Veterans Memorial Auditorium. This was celestial music played by musicians with a tenderness that was seemingly adoration.

Though only two movements of the work were completed, had Schubert added the scherzo and allegro to conform with the tradition of the symphonic demands, it would have been superfluous after hearing the exquisite serenity of the second movement.

✦✦✦

IT OPENED with the soft whispering of basses in the cellos and graduated to forte in all instruments with perfectly measured crescendo to crash and fall again abruptly to a whisper. It surged upward time and again like surf after a storm. Then it seemed that someone commanded, "Peace, be still" and the second movement, andante con moto, began. The tranquillity was sustained throughout the movement and the hush that followed the final chord was as though the audience had found the "peace that passeth understanding." It seemed sacrilege to mar the beauty of it with applause.

✦✦✦

THE NUMBER that followed, "Adagio" from Mahler's "Tenth Symphony," could have been left out. The glorious chords seemed to jar the sensitivity of the mood left by the Schubert, and the dissonances were magnified because of the lingering beauty of the preceding work. The Mahler should have been played first.

✦✦✦

EVEN THE magnificent Mendelssohn "Symphony No. 3, 'Scottish'" with all its extended themes and tone poetry was repetitive and longwinded (it took up the entire second half of the program and was played without pause between movements.) There have been times when the Boston Symphony played in Providence as though it were a rehearsal. But last night's concert was Olympian in its perfection and was music that would have delighted the gods and all the muses.

C. H. L.

Journal (m)
PROVIDENCE, R. I.
Circ. 57,908
FEB 24 1960

68

MUSIC LAST NIGHT

Boston Symphony Presents 4th Concert of R.I. Series

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch conducting, presented the fourth concert of its current Providence series last evening at the Veteran's Memorial Auditorium before the usual capacity audience.

The program consisted of the familiar Schubert "Unfinished" Symphony in B Minor, the Adagio from the posthumous Tenth Symphony by Mahler, and the Mendelssohn Symphony No. 3 in A minor, known as the "Scottish" for reasons which are more general than descriptive.

This was clearly a program in the high romantic vein and one which displayed the opulence of the Boston orchestra to the fullest degree. Charles Munch has long been known as an outstanding interpreter of Schubert and this reading was relaxed and gracious plus being completely authoritative. The Mendelssohn symphony was equally impressive. Brilliant in color and running the complete range in shading and volume, the performance clearly delighted the audience.

Mahler has been having a revival in New York and it was interesting to hear even one movement from his works at this point. We are not sure that this particular Adagio was the best choice for this concert, however. It is long and repetitious, and it has served for a long time as a source of inspiration for movie music, so that a listener hearing it is apt to find associations in it which are surely not part of the original intent.

One of our local concertgoers remarked recently that she was glad she didn't know much about music because as things were nothing interfered with her pleasure in listening. With the Mahler, unless she found a new dimension in the basic themes each time they came past, the pleasure might have been hard to find. My young son was reduced to counting instruments.

Actually, this is a great movement and the movie composers showed great insight in using it as a model. Mahler's handling of musical material is marvelous to analyze as it is heard, and last night's performance by Mr. Munch and the orchestra was nothing short of superb.

This was the Boston Symphony's 354th concert in Providence. It might not be beside the point to note that these concerts begin at 8:15 o'clock.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,209
FEB 27 1960

Burgin Conducts Mahler 'Resurrection' Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 17th program of the Friday-Saturday series. Richard Burgin, associate conductor, presented Hindemith's Concert Music for String and Brass Instruments, and the Symphony No. 2 in C minor, "Resurrection," by Gustav Mahler. Soloists for the latter were Nancy Carr, soprano, and Eunice Alberts, contralto, the chorus was the Chorus Pro Musica, prepared by Alfred Nash Patterson.

By CYRUS DURGIN

The musical community of Boston, over nearly 40 years, has accumulated a large debt to Richard Burgin, both in his capacity of Boston Symphony concertmaster, and as associate conductor of the Orchestra. Yesterday this happy obligation was considerably increased by a magnificent performance of Mahler's Second Symphony, a work more familiarly known, by reason of its final movement, as the "Resurrection" Symphony.

This extraordinary, and in some respects epic, Symphony, is altogether too rare for one to summon up numerous memories of its performance. But fortunately we have had some, and this, in so many words, is the best of all. Best in the general conception, best in execution instrumental and choral.

That makes a formidable sum total, for I venture to think that the "Resurrection" Symphony is among the world's masterpieces. There will be those to disagree, to consider too intellectually the heat and passion and pain of Mahler's so intensely personal music, and to dismiss it as banal or grandiose or just too long.

No matter. When any music bares a human heart to depths beyond understanding, it has been successful. In this art, where the listener is concerned, feeling is the principal thing, a fact that sometimes requires years to be learned. Intellectual consideration does have its peculiar nourishments, but they benefit mainly the analytical musician.

Obeisance by the Great

Nonetheless, as a matter of brain enterprise, the "Resurrection" Symphony has drawn obeisance of other great musicians, among them no less than that orchestral sorcerer, Richard Strauss. So very contemporary a master as Walton Piston has told this writer in unequivocal words, that this score "will bear endless study."

So it does, in a thousand details of instrumental color, ingenuity of rhythm, peculiar grace and felicity of phrase; in the lyrical melody of the second movement—played with such luminous beauty and seeming relaxed ease, yesterday; in the powerful drama of the first movement; the melting loveliness of the "Primal Light"; the vivid imagination of the "Great Recall", and, finally, the overwhelming vision of life eternal upon the words of Klopstock's poem.

There were some of us who left Symphony Hall with singing hearts, and they continued to sing long thereafter.

Burgin conducted with a loving care and a mastery that could have left unrevealed no aspects of the Symphony. It was so "right" in every way that one may feel, not unreasonably, that it was as close as may be to perfection.

Chorus Superlative

Alfred Nash Patterson, in the preparation of the Chorus Pro Musica, must have outdone himself, for the choral singing was of the first order. That solemn, very soft entrance, is most difficult, for it must be exceedingly soft and yet have weight and be heard. Mature voices and a conductor's ultimate cunning are required to bring it off. Yesterday that was achieved. Both soloists with their clever, sensuous voices, dealt gorgeously with the soaring phrases of their parts.

There was another work on the program, Hindemith's ex- Concert Music, which, ingent brevity made a ening piece. But soon lost in the grandeurs glories of Mahler.

end there was a sus- ovation, the audience applauding, cheering, and Burgin, toward holding up Mahler's recipient of the en-

week Charles Munch will conduct the Suite from Beethoven's "The Creatures of Prometheus"; Martinu's Fantasia Concertante (first performances in America) with Margrit Weber as piano soloist (Boston debut); the Second Symphony, by Honegger, and excerpts from Act 3 of Wagner's "Die Meistersinger".

Traveler (e)
BOSTON, Mass.
Circ. 183,620
FEB 26 1960

Sun (e)
LOWELL, Mass.
Circ. 41,242
FEB 20 1960

Sunday Globe
BOSTON, Mass.
Circ. 398,886
FEB 14 1960

Symphony On Tour This Week

The Boston Symphony Orchestra and its music director, Charles Munch, will be away on tour in New York and other cities, this week.

Richard Burgin, concertmaster and associate conductor, will preside at the next Symphony Hall concerts, Feb. 26, 72, 28 and March 1. The programs will be as follows:

Feb. 26 and 27 (Friday afternoon and Saturday evening)—Concert Music for String and Brass Instruments, Hindemith; Second, "Resurrection," Symphony, Mahler.

Feb. 28 and Mar. 1 (Sunday afternoon and Tuesday evening)—Concert Music for String and Brass Instruments, Hindemith; Second, "Little Russia," Symphony, Tchaikovsky; Third Symphony, Roy Harris.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
FEB 20 1960

Boston Symphony Guests

Nancy Carr, soprano, Eunice Alberts, contralto, and the Chorus Pro Musica of which Alfred Nash Patterson is the conductor, will be guest artists with the Boston Symphony Orchestra Friday afternoon and Saturday evening, Feb. 26 and 27, at Symphony Hall. Richard Burgin will conduct. The program will include Hindesmith's Concert Music for String and Brass Instruments, and Mahler's Symphony No. 2 (with the chorus and soloists).

Mr. Burgin will also conduct the Boston Symphony for the concerts Sunday afternoon, Feb. 28, and Tuesday evening, March 1, in Symphony Hall, when the program will include the same Hindemith music, together with Harris's Symphony No. 3, and Tchaikovsky's Symphony No. 5.

Traveler (c)
BOSTON, Mass.
Circ. 183,620
FEB 25 1960

In a musical mood? Richard Burgin conducts this week at SYMPHONY HALL. Soprano Nancy Carr, contralto, Eunice Alberts and the Chorus Pro Musica will be guests in the Boston Symphony Orchestra's performance of Mahler's Symphony No. 2.

The concert will begin at 2:15 p.m. Opening piece is Paul Hindemith's Concert Music for String and Brass Instruments.

Herald (m)
BOSTON, Mass.
Circ. 182,816
FEB 27 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, presented the 17th program of the 79th season yesterday afternoon in Symphony Hall. The soloists were Nancy Carr, soprano, and Eunice Alberts, contralto, with the Chorus Pro Musica under the direction of Alfred Nash Patterson. The program will be repeated tonight at 8:30.

Konzertmusik for String and Brass Instruments, Op. 50 Hindemuth
Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus Mahler

By ROBERT TAYLOR

Mahler's mighty line rang awe-inspiringly through Symphony Hall yesterday afternoon as the Boston Symphony Orchestra and Richard Burgin joined in a cataclysmic interpretation of the composer's Second Symphony, one of the most dramatic of the entire musical literature.

It was a very fine performance of the great work, which deals with the struggles and the yearnings of the human condition; the classic night pilgrimage through an inferno to a radiant exaltation. The reading reflected the devotion of Mr. Burgin, whose sympathy with Mahler is close and profound, the careful preparation of the Chorus Pro Musica under Alfred Nash Patterson, the splendid musicianship of the orchestra and the soloists, Nancy Carr, soprana, and Eunice Alberts, contralto.

There were, however, two faults, unrelated to the tonal architecture or to the musical conception. In scheduling the Hindemith Konzertmusik—a well and compelling piece—Mr. Burgin chose a score similar in density and weight to the "Resurrection" Symphony. This diminished somewhat the shattering Dies Irae effect of the opening movement and its departure from accepted symphonic form, revolutionary for its period. To my way of thinking, the Second should not be preceded by a contemporary, who must inevitably owe much to Mahler, but by a representative classical composer, one of the contrasting shorter works of Beethoven or Mozart.

Mahler Specific

Secondly, I'd say, Mahler's Second should be heard complete, the full hour and 20 minutes, rather than split between the second and third movements. An early intermission is called for. If there has to be a pause, let it come where Mahler indicates an unorthodox five-minute halt at the end of the first section. He did not consider the musical material of the andante—a charming Schubertian rondo—of sufficient body to follow immediately on the heels of the colossal ideas evoked by the opening. Hence the full stop. Mahler is quite specific on the point.

Aside from these churlish rumblings, I listened to Richard Burgin's reading of the "Resurrection" Symphony with unalloyed pleasure. The score has few equals for breadth of vision, for sheer overwhelming intensity; and the sincerity and passion of Mr. Burgin's conducting was a joy. He had a grip on every element: the musical design, color, tone, the co-ordination of soloists and ensemble, the piquant stress of detail ranging from the chain of woodland trills to the airy and glittering harp arpeggios.

But, above all, Mr. Burgin gave us the titanic drama of Mahler's imagination. One could not help but muse what an operatic composer the latter might have been if he had chosen to place his gifts at the service of the theater. The canvas he chose was too vast for any stage, though—the stupendous sweep of man's fate, the secred and profane, the salvos of tidal wrath before the Judgment Seat echoing through space and time and rising toward peaceful redemption. The tensions of this incredibly surging material require excitement; but also a sturdy discipline; and yesterday the Second had such a re-creation

Haunting Timbre

The Chorus Pro Musica (which couldn't be seated because of the massive orchestration needed) acquired a haunting silvery timbre a capella. The attacks were decisive and the vocal ensemble produced powerful, clearly-focussed sound at all levels. Both Miss Alberts and Miss Carr displayed a vocalism that was stylistically accurate, musical and highly expressive.

Still, it was Richard Burgin's afternoon. As he came forward after the tremendous finale with its bells, timpany and stormy trumpets, modestly, making way for the soloists, he was engulfed by cheering that continued to shake the hall to the ramparts. We are indeed fortunate to have him in Boston.

Next week Charles Munch is scheduled to return with the first American performance of Martinu's Fantasia Concertante for Piano and Orchestra (Margrit Weber, soloist); Honneger's Symphony No. 2; excerpts from Act III of "Die Meistersinger"; and Beethoven's Suite from "Die Geschopfe Prometheus," ballet.

Sunday Globe
BOSTON, Mass.
Circ. 398,886
FEB 21 1960

Burgin Conducts Mahler "Resurrection" Symphony

Richard Burgin will conduct the concerts of the Boston Symphony Orchestra at Symphony Hall Friday afternoon at 2:15 and Saturday evening at 8:30. He will divide his program between Hindemith's Concert Music for String and Brass Instruments, and the Second, "Resurrection," Symphony by Gustav Mahler.

Soprano Nancy Carr and contralto Eunice Alberts, as soloists, and the Chorus Pro Musica, prepared by Alfred Nash Patterson, will participate in performance of Mahler's work.

Mr. Burgin also will conduct, at Symphony Hall, the Sunday afternoon concert, Feb. 28, and that in the Tuesday evening series, March 1. His program for both will be as follows:

Hindemith: Concert Music for String and Brass Instruments; Roy Harris: Third Symphony; Tchaikovsky: Fifth Symphony.

Charles Munch will return to the conductor's stand at Symphony Hall March 4 and 5. Swiss pianist Margrit Weber will make her Boston debut in the first performances of the Piano Concerto by the late Bohuslav Martinu. The program will include the Overture, Adagio and Finale from Beethoven's "The Creatures of Prometheus"; excerpts from Act 3 of Wagner's "Die Meistersinger von Nuernberg," and the Second Symphony by Honegger.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
FEB 27 1960

Austen Field

Nancy Carr, soprano, shares the solos in Mahler's Symphony No. 2 with Eunice Alberts, contralto, at the Boston Symphony's weekend concerts.

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690

Sunday Herald
BOSTON, Mass.
Circ. 293,904

FEB 21 1960

Music Events This Week

Soprano Nancy Carr, contralto Eunice Alberts and the Chorus Pro Musica, Alfred Nash Patterson conductor, have been invited by the Boston Symphony Orchestra's Associate Conductor Richard Burgin to be guests in the Orchestra's performance of Mahler's Symphony No. 2 at Symphony Hall on Friday at 2:15 p.m. and Saturday at 8:30. Mr. Burgin will open the program with Concert Music for String and Brass Instruments by Paul Hindemith.

Mr. Burgin, who is making his final scheduled appearances of the season as conductor, will conduct the Orchestra in the fourth concert of the Sunday afternoon series on Feb. 28 at 3 p.m. and on March 1 in the seventh concert of the Tuesday evening series. Mr. Burgin's program for these two concerts includes the Hindemith Concert Music plus the Roy Harris Symphony No. 3 and Tchaikovsky's Symphony No. 5.

Charles Munch, who will conduct the Orchestra in Providence on Tuesday, will next conduct a Symphony Hall concert on Friday-Saturday (March 4-5) when the Swiss pianist, Margrit Weber, will be his guest in the first performance of Martinu's Concerto for Piano and Orchestra. His program will also include the Overture, Adagio and Finale from Beethoven's "Creatures of Prometheus," Excerpts from Act III of "Die Meistersinger" by Wagner and Honegger's Symphony No. 2.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly.... Independent
Circ. 14,500
FEB 25 1960

Burgin Conducts Symphony For Mahler's Second

Soprano Nancy Carr, contralto Eunice Alberts and the Chorus Pro Musica, Alfred Nash Patterson conductor, have been invited by the Boston Symphony Orchestra's Associate Conductor Richard Burgin to be guests in the Orchestra's performance of Mahler's Symphony No. 2 at Symphony Hall tomorrow at 2:15 p.m., and Saturday at 8:30 p.m. Burgin will open the program with Concert Music for String and Brass Instruments by Paul Hindemith.

Burgin, who is making his final scheduled appearances of the season as conductor, will conduct the Orchestra in the fourth concert of the Sunday afternoon series on February 28 at 3 p.m. and on March 1 in the seventh concert of the Tuesday evening series. Mr. Burgin's program for these two concerts includes the Hindemith Concert Music plus the Roy Harris Symphony No. 3 and Tchaikovsky's Symphony No. 5.

Charles Munch conducted the Orchestra in Providence on Feb. 23, will next conduct a Symphony Hall concert on Friday-Saturday (March 4-5) when the Swiss pianist, Margrit Weber, will be his guest in the first performance of Martinu's Concerto for Piano and Orchestra. His program will also include the Overture, Adagio and Finale from Beethoven's "Creatures of Prometheus," Excerpts from Act III of "Die Meistersinger" by Wagner and Honegger's Symphony No. 2.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

FEB 25 1960

American (e)
BOSTON, Mass.
Circ. 179,169

FEB 25 1960

Symphony Bill Change

Richard Burgin, associate conductor of the Boston Symphony Orchestra, has announced a revision of the orchestra's program which he will present in Symphony Hall on Sunday at 3 p. m. The programs of tomorrow, Saturday and Tuesday remain unchanged.

The Beethoven Symphony No. 2 will replace the originally announced compositions by Hindemith and Harris. The program will conclude with Tchaikovsky's Symphony No. 5.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

MAR 1 1960

400 Music Fans Fight Blizzard, Hear Symphony

Undaunted by the fierce storm that struck Boston last night more than 400 music lovers managed to trudge their way into Symphony Hall for an "extra open rehearsal" program by the Boston Symphony Orchestra.

The performance, scheduled at 7:30 p.m., was delayed for almost one hour and a half during which time conductor Charles Munch also was fighting the elements to get to the hall.

Munch was tied up in traffic near the Fenway. He reached the hall at 8:45, checked the orchestra and walked out on the stage at 8:55.

The distinguished conductor paused for a moment looked at the audience and then broke out with a smile and a salute.

A few members of the orchestra failed to appear.

The audience was rewarded with the first performance in America of a piano concerto written by the late Bohuslav Martinu who died a few months ago in Switzerland.

His Fantasia Concertante for Piano and Orchestra was performed by noted Swiss pianist Margrit Weber.

Traveler
BOSTON, Mass.
Circ. 183,620

MAR 2 1960

Where To Go—What To Do

Thursday, March 3

Tickets are still available for Thursday's open rehearsal of the Boston Symphony Orchestra at SYMPHONY HALL. The rehearsal, an addition to the series, will begin at 7:30 p.m.

Tickets are $2, and ticketholders may sit anywhere in the hall.

The rehearsal will include a suite from Beethoven's "Creatures of Prometheus", and Martinu's' Fantasia Concertante for Piano and Orchestra", soloist, Margrit Weber.

Also on the program are Hoenegger's "Symphony No. 2" and excerpts from Wagner's "er Meistersinger."

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

MAR 3 1960

Munch Premieres Concerto Tomorrow At Symphony Hall

Swiss Pianist Featured In Performance Of Work Composer Dedicated To Her

Charles Munch will conduct the first performances in the United States of Bohuslav Martinu's "Fantasia Concertante for Piano and Orchestra (Piano Concerto in B-flat) at the Boston Symphony Orchestra's concerts tomorrow afternoon and Saturday night. Doctor Munch has invited the Swiss pianist, Margrit Weber, to make her first Boston appearance as his guest in these performances of the concerto.

Martinu dedicated the concerto, one of his latest compositions, to Miss Weber and she was soloist in the world premiere of the work in a performance with the Berlin Philharmonic in Berlin on January 31, 1959.

Arthur Honegger's Symphony No. 2 has also been scheduled for these concerts. Like Martinu, Honegger was a personal friend of Charles Munch and the Boston Symphony Orctestra has previously introduced many of his compositions.

Samuel Mayes, Doriot Anthony Dwer and Bernard Zighera, members ot the Orchestra, will be soloists in Beethoven's Suite from "The Creatures of Prometheus" which will open the concert. The program will conclude with excerpts from Act III of "Die Meistersinger von Nurnberg" by Wagner.

The Orchestra's final rehearsal with Miss Weber prior to the Friday-Saturday concerts will be held in Symphony Hall at 7:30 tonight. Because the Orchestra's regular series of Open Rehearsals have been sold out for the season, Doctor Munch has agreed to open this rehearsal to the public.

The Orchestra will give the fifth concert of its series at Sanders Theatre in Cambridge next Tuesday at 8:30 P.M. At this concert, Doctor Munch will conduct Mozart's Symphony No. 39 plus Beethoven's Suite from "The Creatures of Prometheus", excerpts from Act III of "Die Meistersinger von Nurnberg" by Wagner and Honegger's Symphony No. 2.

Pianist Gary Graffman will be guest artist at the Orchestra's concerts on March 11, 12 and 13 in Chopin's Piano Concerto in E minor and Mendelssohn's "Capriccio brillante". The program will also include Beethoven's Leonore Overture No. 3 and Ravel's "Rapsodie Espagnole".

Fri. March 4, 2:15 — Sat. March 5, 8:30, Symphony Hall, Charles Munch Cond.: Beethoven, Suite from "The Creatures of Prometheus"; Martinu, Fantasia Concertante for Piano and Orchestra; Honegger, Symphony No. 2 for String Orchestra; Wagner, Excerpts from Act III of "Die Meistersinger von Nurnberg"; Soloist, Margrit Weber.

Tuesday, March 8, 8:30, Sanders Theatre, Cambridge, Munch Conducting: Mozart, Symphony No. 39; Beethoven, Suite from "The Creatures of Prometheus"; Honegger, Symphony No. 2 for String Orchestra; Wagner, Excerpts from Act III of "Die Meistersinger von Nurnberg".

Herald (m)
BOSTON, Mass.
Circ. 182,816

MAR 3 1960

MARGRIT WEBER, Swiss pianist, will be soloist with the Boston Symphony Orchestra at the Friday afternoon and Saturday night concerts, playing in the Boston premiere of Bohuslav Martinu's Piano Concerto in b-flat, which is dedicated to her.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

FEB 27 1960

Margrit Weber, Swiss pianist, will make her Boston debut with the Boston Symphony at the weekend concerts, March 4-5. She will also appear at the Open Rehearsal, March 3.

Record (m)
BOSTON, Mass.
Circ. 369,809

MAR 5 1960

Symphony Concert Put Off to Sunday

Heavy snow forced postponement of the regular Friday afternoon concert at Symphony Hall. The program was shifted to 8:30 p. m., Sunday. Featured are Charles Munch conducting the Boston Symphony Orchestra and Swiss pianist Margrit Weber. Miss Weber, making her first Boston appearance, and Munch will conduct tonight's concert as scheduled.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

MAR 4 1960

Symphony Canceled

The Boston Symphony Orchestra's concert this afternoon has been canceled owing to the snow. Arrangements have been made to hold a concert in Symphony Hall Sunday night at 8:30 for the subscribers to the Friday afternoon series.

Sunday Herald
BOSTON, Mass.
Circ. 293,904

FEB 28 1960

Music Events This Week

Charles Munch will conduct the first performances in the United States of Bohuslav Martinu's "Fantasia Concertante for Piano and Orchestra" (Piano Concerto in B-flat) at the Boston Symphony Orchestra's concerts on Friday at 2:15 p.m. and Saturday at 8:30 p.m. The Swiss pianist, Margrit Weber, will make her first Boston appearance in the concerto.

Arthur Honegger's Symphony No. 2 has also been scheduled for these concerts. Samuel Mayes, Doriot Anthony Dwyer and Bernard Zighera, members of the Orchestra, will be soloists in Beethoven's Suite from "The Creatures of Prometheus" which will open the concert. The program will conclude with excerpts from Act III of "Die Meistersinger von Nurnberg" by Wagner.

The Orchestra's final rehearsal with Miss Weber prior to the Friday-Saturday concerts will be held in Symphony Hall at 7:30 Thursday. Because the Orchestra's regular series of Open Rehearsals have been sold out for the season, Doctor Munch has agreed to open this rehearsal to the public.

The Orchestra will give the fifth concert of its series at Sanders Theatre in Cambridge on Tuesday, March 8 at 8:30. At this concert Doctor Munch will conduct Mozart's Symphony No. 39 plus Beethoven's Suite from "The Creatures of Prometheus," excerpts from Act III of "Die Meistersinger von Nurnberg" by Wagner and Honegger's Symphony No. 2.

Pianist Gary Graffman will be guest artist at the Orchestra's concerts on March 11, 12 and 13 in Chopin's Piano Concerto in E minor and Mendelssohn's "Capriccio brillante." The program will also include Beethoven's Leonore Overture No. 3 and Ravel's "Rapsodie Espagnole."

Richard Burgin will conduct the Orchestra this afternoon in the fourth concert of the Sunday Afternoon Series and the seventh concert in the Orchestra's Tuesday Evening Series at Symphony Hall Tuesday at 8:30.

Sunday Globe
BOSTON, Mass.
Circ. 398,886

FEB 28 1960

MARGRIT WEBER, Russian pianist, will make her local debut with the Boston Symphony this coming week-end.

Pianist Margrit Weber To Play Martinu Work

Swiss pianist Margrit Weber will make her Boston debut as soloist with the Boston Symphony Orchestra at Symphony Hall Friday afternoon at 2:15, and Saturday evening at 8:30. She will be heard in the first performances in the United States of the Fantasia Concertante (Piano Concerto in B-flat) by the late Bohuslav Martinu. The composer dedicated the score, one of his last works, to Miss Weber, who introduced it with the Berlin Philharmonic in Berlin, Jan. 31, 1959.

Dr. Charles Munch also will conduct the suite from Beethoven's "The Creatures of Prometheus," excerpts from Act 3 of Wagner's "Die Meistersinger," and the Second Symphony, for strings and trumpet, by Honegger. First cellist Sanuel Mayes, first flute Doriot Anthony Dwyer and first harp Bernard Zighera will be soloists in the music of Beethoven.

The final rehearsal of this program, Symphony Hall, Thursday evening at 7:30, will be in the nature of an extra Open Rehearsal.

Dr. Munch will conduct the fifth concert of the Sanders Theater series, in Cambridge, Tuesday evening, Mar. 8 at 8:30. He will present Mozart's Symphony in E-flat (K. 543), Beethoven's "The Creatures of Prometheus" Suite. excerpts from Act 3 of "Die Meistersinger," and Honegger's Second Symphony.

Pianist Gary Graffman will be soloist in the E minor Chopin Concerto and Mendelssohn's Capriccio Brillante at the Symphony Hall concerts of Mar. 12 and 13. Dr. Munch will conduct, and the program will include Beethoven's "Leonore" Overture No. 3, and the Spanish Rhapsody by Ravel.

Richard Burgin will conduct the Symphony Hall fourth Sunday afternoon concert today at three, presenting Beethoven's Second Symphony and the Fifth Symphony by Tchaikovsky. Bergin also will conduct the Tuesday evening concert, seventh of the series, Mar. 1, Symphony Hall, at 8:30. His program will be: Hindmith: Concert Music for String and Brass Instruments; Roy Harris: Symphony No. 3; Tchaikovsky: Fifth Symphony.

Herald (m)
BOSTON, Mass.
Circ. 182,816
MAR 5 1960

71

It's Over--Record March Storm Cities Dig Out 19.2-Inch Snow

ICY LANDING—Like many, Mary Louise Moynahan tumbles. Helping her is friend Sharon Turnbull.

SNOW CLOSES HIGH—In Boston's financial district on State street the winds off the sea piled the drifts like this one being skirted by Marjorie Moore and Helen Griggs as they trudged to their offices.

Undoubtedly, scores of other lives were saved by the closing of schools and industrial plants and the cancellation of virtually every social and civic event on yesterday's calendar, including a performance of the Boston Symphony Orchestra. There was no question about opening schools yesterday morning, the "No School" sign being posted in blanket fashion from Connecticut to Maine.

Because the storm might work hardship, Lenten restrictions were lifted for the day in the Boston archdiocese. The Friday rule of abstinence also was lifted.

Herald (m)
BOSTON, Mass.
Circ. 182,816
MAR 5 1960

Social Chatter

By Alison Arnold

Storm Reminds How Ancestors Lived in Old-Fashioned Winters

THE BIG BLIZZARD finally arrived. Boston suddenly became like a village instead of a bustling city. The hum of traffic was stilled, children coasted down Beacon Hill and pedestrians walked in the middle of the streets flanked by shoulder-high drifts. (We know because we floundered on foot from Beacon Street to The Herald-Traveler building on Harrison avenue yesterday morning).

Our young assistants arrived gleefully wearing ski pants and boots. Parked cars were deserted and buried under mounds of snow. No taxis were in sight and telephones and electricity were off in many places and open fires and candlelight became the fashion once again. Event the Friday afternoon Symphony concert was postponed to Sunday evening at 8:30! And it really takes a disaster to cause Bostonians to miss their Friday Symphony. With one sweep Mother Nature can do away with the conveniences and comforts of the mechanical age and remind us how our ancestors lived in old-fashioned New England winters. We would have gladly settled for a sleigh yesterday!

* * *

Postponed Symphony Tonight

GLOBE
3-5-60

The "regular" concert by the Boston Symphony Orchestra, which had to be postponed from Friday by the storm, will be given tonight at 8:30 in Symphony Hall.

Dr. Charles Munch will conduct a Suite from Beethoven's "The Creatures of Prometheus"; Martinu's Fantasia Concertante, with Margrit Webber as piano soloist; Honegger's Second Symphony, and excerpts from Act 3 of Wagner's "Die Meistersinger."

Herald (m)
BOSTON, Mass.
Circ. 182,816
MAR 5 1960

WHAT HAPPENED:

IT STARTED—10:30 a.m., Thursday.

IT ENDED—10 p.m., Friday.

SNOW FALL—19.7 inches at Boston; 18 inches at Providence; 27 inches at Bedford.

WHO FOUGHT IT—State DPW, 1400; MDC, 400; Boston, 450. Local communities: Estimated 12,000.

COST—In life—31; In money to Boston at least $500,000, possibly $1,000,000.

TRAFFIC—Major highways plowed and sanded; secondary roads, 60 per cent plowed and passable at 1 a.m. today.

RAILS—All railroads operating but subject to delays.

MTA—Rapid transit, excellent; surface lines functioning where motor buses, but trackless trolleys are out, although replaced by motor buses on some lines.

AIRPORT—Closed, but hopes held for resumption of flights late today or this evening.

STORES—Closed yesterday but all open today.

SCHOOLS—All closed yesterday.

CANCELLATIONS—Most all civic and sports events, including Boston Symphony, but generally expected to be back on schedule today, as will the 1960 Travel & Sports Show at Commonwealth Armory from 1 to 10:30 p.m.

HERALD

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 16th program of the 79th season last night in Symphony Hall. The soloist was Margrit Weber, pianist. The program: Suite from "Die Geschopfe des Prometheus," Ballet, Op. 43 ..... Beethoven Fantasia Concertante for Piano and Orchestra ..... Martinu Symphony No. 2, for String Orchestra ..... Honneger Excerpts from Act II, "Die Meistersinger von Nurnberg" ..... Wagner

By ROBERT TAYLOR

"If the Martians had landed, I couldn't be more surprised," muttered a Friday afternoon subscriber trudging through the door of Symphony Hall last night. For the first time in its 79-year-old history the Boston Symphony Orchestra had been obliged to shift the Friday ritual to Sunday evening—and the concert turned out one of the finest of the season.

Swiss Pianist

Perhaps it was the dispersal of the less-than-capacity audience throughout the hall that made the orchestra sound so acoustically responsive. Not a note was lost on this occasion, I though; and when, added to some extraordinarily opulent tonal detail, the Martinu Piano Concertante emerged as an absolutely first-rate piece, Margrit Weber played superbly and the program balanced one lustrous reading against another, it became an experience to cherish.

The Martinu Concerto, which received its initial American performance, was composed in 1958 and dedicated to Margrit Weber, the Swiss pianist who gave it such a splendid interpretation last night. It is a work of a broadly rhapsodic and melodic hus, replete with pensive and compelling romantic passages. In the score Martinu reveals a thorough understanding of the capacities of soloist and ensemble; and it struck me that his writing is far more focussed and energetic here than in "The Parables," the last composition of the late Czech artist to be held at Symphony.

The Concerto begins and ends in B flat. The first movement states an expressive theme, a melody of genuine sentiment, without resorting to either the old-fashioned excesses of the 19th century or the arid line of the 20th. The andante, in G minor, is a subtle and elusive dialogue characterized by deft rhythmic contrasts. The final movement, lightly accented by the percussion, is propulsive, and affords the soloist a chance for display without banging above forte.

I liked the Fantasia Concertante very much indeed, and I thought Margrit Weber brought to it a spirit utterly in tune with the flowing romantic architecture. She has a robust tone, delicate touch, fleet markmanship and a winning sense of dynamic character. Her pianism disclosed dedication and the kind of individual strength that preserved the concerto's form without overwhelming it. While Martinu follows orthodox procedure in the Fantasia, the idiom is distincly his own. It is interesting to note that the two really distinguished pieces introduced at Symphony this season—the Martinu and LaMontaine's work—have been piano concertos.

Honneger Work

The Honneger Symphony No. 2 for strings, offers another excellent example of a contemporary composer at his best. Darkling and introspective, reflecting the Paris of the occupation, this is a a haunted and tragic statement of considerable profundity, rising to a passionate trumpeted affirmation at the close.

The Suite from the Beethoven "Creatures of Prometheus" ballet is full of good things—including the wonderfully melodic finale of the "Eroica" which Beethoven obviously relished. And it is so seldom heard that one can discern fresh beauties everywhere, particularly in the lovely solo passagework. The Wagner excerpts brought the evening to a triumphant close; and Dr. Munch's tendency to take the introduction slowly, emphasized the majestic entrance music which closes the arrangement. Despite the snow, I can't recall hearing the Symphony in better form.

Next weekend things will presumably be back to normal with Gary Graffman as the soloist in Chopin's Piano Concerto in F minor, Op. 11; the first Symphony performance of Mendelssohn's Capriccio brillante, for Piano and Orchestra, Op. 22, has also been scheduled by Charles Munch; and the overture to Beethoven's "Lenore" No. 3, Op. 72, and Roussel's "Bacchus et Ariadne" Suite No. 2, Op. 43.

Margrit WEBER à la Symphonie de BOSTON

FRANCE-AMERIQUE 3-13-60

Il faisait un temps "à ne pas mettre un chien dehors", trente centimètres de neige déjà au sol, et ce n'était que le commencement de la paralysie quasi complète d'une ville. Pourtant, l'Orchestre symphonique de Boston était là, à l'heure, presque au complet, attendant, avec la jeune pianiste suisse Margrit Weber, l'arrivée de M. Charles Münch, bloqué quelque part entre Milton et Huntington avenue par les neiges, au grand affolement de tout le personnel.

Le Maître finit par arriver, vers les 9 heures, et escalada son estrade avec le sourire, devant une salle très bien remplie étant donné le temps, pour la répétition générale publique du concert de cette semaine.

"Les Créatures de Prométhée" — qu'on n'a pas souvent l'occasion d'entendre en concert, ni même en disque — est une oeuvre très intéressante, d'une écriture subtile, qui a mis en valeur trois solistes de l'Orchestre: Mme Doriot Anthony-Dwyer, flûte; Samuel Mayes, violoncelle, et Bernard Zighéra, harpe.

Les extraits du 3ème acte des "Maîtres Chanteurs" furent du Wagner superlatif, grandiose, pompeux, pompier, mastoc, bruyant, chatoyant de timbres et d'harmonies, très "Bayreuth".

Par contre, la IIème Symphonie d'Arthur Honegger, pour orchestre à cordes et trompette, est bien plus mélodique, mélodieuse, qu'on ne s'attendait du compositeur du "Roi David" et de "Pacific"; pour nous, elle est aussi une espèce de démonstration des grandes possibilités d'un orchestre à cordes moderne, de la richesse de couleurs et du relief qu'on peut obtenir.

Pour la fine bouche, nous avons eu la primeur de la Fantaisie concertante (concerto pour piano en Si bémol) de Bohuslav Martinu, une de ses dernières oeuvres, dédiée à Margrit Weber, qui en donna la première mondiale à Berlin, le 31 janvier 1959. Une chose est évidente dès la première mesure: Münch et Margrit Weber ont la même admiration pour Martinu, et l'oeuvre bénéficie ainsi d'une interprétation qui vient aussi du coeur.

Au vrai, nous préférons le titre de Fantaisie concertante, car le piano est ici partie intégrante de l'orchestre, et Margrit Weber le montre bien, en gardant les yeux constamment fixés sur la baguette du chef, en livrant des combats épiques à la percussion, déployant dans son jeu, à ces moments-là, une puissance que laisse deviner son physique de sportive bien conditionnée, sans jamais forcer.

Dans les passages rhapsodiques, Margrit Weber a un joli phrasé, son piano "chante" mélodieusement et elle fait un usage très judicieux des pédales. Espérons que nous aurons l'occasion de la réentendre bientôt.

Pierre DARGENS

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

MAR 7 1960

Martinů Fantasia in U.S. Première—

Margrit Weber in Boston Debut as Soloist

By Harold Rogers

Every now and again a piece of music is called into being by a concert artist who commissions it for his own use. It is a commendable practice, especially when the artist has the means to make it worth the composer's while; and sometimes masterpieces are the result.

Martinů's Fantasia Concertante for Piano and Orchestra was composed in 1958 on this basis; Margrit Weber, a Swiss pianist, commissioned it. Saturday night she made her Boston debut when she played the solo role in Symphony Hall. This performance also marked the Fantasia's American première. Miss Weber was accompanied by the Boston Symphony under Charles Munch's direction. The Fantasia, unfortunately, is not a masterpiece.

* * *

It is a neo-romantic work in which Martinů has made compromises with his better self—with the deeper reserves of inspiration that he tapped, for instance, in his "Parables." One still heard the aspiring themes, the buoyant lyricism, the lush, shimmering harmonies, but the profound poetry was missing.

Perhaps Martinů, by having to create a display piece, was compelled to set his sights on a less subjective level. The results were appealing, occasionally elevating. But by and large the music lay—at least in this performance—on the surface.

The structure follows that of the traditional concerto — three movements, fast-slow-fast. In places the composer employs the piano in an obbligato role; at other times he intends it to emerge as a solo entity. In this performance, however, the piano remained largely in the obbligato for two apparent reasons: Miss Weber is a pianist of sensitivity but not of power, and the orchestra played louder than necessary.

* * *

Dr. Munch opened with music by the young Beethoven, three episodes from his ballet music to "The Creatures of Prometheus." The middle Adagio came forth as elegant chamber music with solos taken by Samuel Mayes, cello; Bernard Zighera, harp; Doriot Anthony Dwyer, flute; Gino Cioffi, clarinet; and Sherman Walt, bassoon.

After intermission Dr. Munch gave us another of his inspiring readings of Honegger's Symphony No 2, the three movements of which speak of wartime Paris—trepidation, occupation, and liberation. He closed with a stirring performance—not too Germanic, but nonetheless appealing—of three excerpts from Act III of Wagner's "Die Meistersinger": the Introduction, Dance of the Apprentices, and Procession of the Mastersingers.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

MAR 7 1960

Margrit Weber Plays New Martinu Piano Concerto

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, last night, the Friday afternoon concert of last week, which had been postponed by the blizzard. Dr. Charles Munch conducted the following program: Beethoven: Suite from "The Creatures of Prometheus"; Bohuslav Martinu: Fantasia Concertante (Piano Concerto), new to Boston, soloist: Margrit Weber, first appearances in Boston; Honegger: Second Symphony; Wagner: Excerpts from Act 3 of "Die Meistersinger."

By CYRUS DURGIN

Whatever havoc The Blizzard may have wrought, and it was plenty, this storm will be remembered by some as the first that ever forced postponement of a Friday afternoon Boston Symphony Concert. Accordingly, Dr. Munch and the gentlemen of the Orchestra—O, yes, and the ladies, too, for there are three of them, now!—made it up at Symphony Hall last night.

It seemed strange to see a pattern of faces encountered only upon Friday afternoons at Symphony Hall on a Sunday evening, but you got used to it after a minute. There also appeared to be a good many of the regulars missing, and numerous seats were empty.

At this, the 18th "regular" program, Swiss pianist Margrit Weber appeared for the first time in Boston in the first American performance of the Fantasia Concertante (or Piano Concerto) by the late Bohuslav Martinu. As matters turned out, the Saturday evening audience heard her first, for that concert was presented as scheduled. Some of us heard the piece over the air before encountering it in Symphony Hall.

Fantasia Concertante is perhaps the more accurate designation of this large-scaled and ardent work of Martinu. In all its length it has the quality of fantasy, of rhapsody, with the piano taking a spirited and highly integrated part in the musical proceedings. There is, indeed, a certain romanticism in this music that is strange for Martinu, a romanticism harmonic, melodic and in the coloring of the orchestration.

Yet though a conservative piece for the composer—the end of the first movement carries a fleeting reminiscence of D'Indy's Symphony on a French Mountain Air—it is music individual and full of character. There is always forward motion, always rhythmic details which attract and please. In its own way, it "sings". In the Fantasia Concertante we have, I think, a modern piece with a future, which we can hear repeatedly (if we have the opportunity!) with increasing enjoyment.

Miss Weber is a "large" keyboard musician in the sense of technic and temperament. While her part is closely woven into Martinu's orchestral texture, it is distinctly displayful, and Miss Weber made the most of it. Yet to obtain a rounded notion of her artistic nature it will be essential to hear her in other and more familiar music. Suffice it to say, for the present, she is a pianist of power and distinction.

Except for a week-end toward the close of January, Boston had not heard Charles Munch conduct since early December, a period of about three months. Last night, at least, he seemed to work with a freshness and vigor which had been missing during part of the Autumn. Both in Honegger's fine Second Symphony and in the excerpts—Prelude to Act 3, Dance of the Apprentices and Procession of the Mastersingers—from Wagner's music-drama, he seemed like the old Munch.

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Kleines Potpourri

When's a meeting over-white début gave me ample reason for cancelling my planned trip to Boston, although the ever cooperative Press Department of the Boston Symphony Orchestra had managed to secure a ticket for me despite the fact that both concerts featuring Margrit Weber in the American première of Bohuslaw Martinu's Fantasia Concertante were solidly sold out. Judging from the appearance the open-air subway stairways in Brooklyn had twenty-four hours after the snowstorm ended (and why the Sanitation Department does not fine the Transit Authority $25.00 for each dangerously ice-snow-mud-coated step remains a puzzle to me), I could imagine how Boston, slowly emerging from a seventeen inch-blizzard, must have looked, although I have the slight suspicion New Englanders are a bit more advanced in matters of civilization and organisation. Anyway: Boston's Friday concert became the victim of circumstances beyond the orchestra's control; with a great number of musicians not able to reach Symphony Hall, the concert had to be called off. Thus the Saturday concert, starting after a slight delay, became the very first evening—and one had all reasons to be thankful to the medium of wireless in general, and to the radio station of the New York Times in special, for having been enabled to listen in quite comfortably in New York, and for having enjoyed a musical delicacy marred only by the announcer's constant referring to Charles Münch as a name-bearer rhyming with "lunch." The wonderful conductor, not only hailing from Alsace-Lorraine, but also a true cosmopolitan of art, served a program, well balanced between German and French music, Honegger's Second Symphony and excerpts from the Third Act of Wagner's "Meistersinger" being the highlights of this artistic line. And it would mean to bring coals to Newcastle, were one forced to add one single word of praise to the glorious achievements of a musical body which by far surpasses any other orchestra far and wide, be it by its glowing sensual tone, be it by its commanding discipline or by its exacting technical prowess. In such excellent company, I sensed, Mme Weber to whom Martinu's taxing composition was dedicated had all reason to play with admirable bravura; judging from the thunderous applause her and the orchestra's rendition evoked, this snow-and homebound listener appreciated the public's response to a work that, startling and dynamic in form and thought, no doubt must stand as one of the Czech composer's finest. It is in three movements, not overwrought in details, yet strong and majestic in its overall effect. It mirrors Martinu's three homelands, however, since it shows traces of Slavic gaiety and folk-dances, freed from Smetana's popular tunes; sparkles from the Parisian years, mainly in the sweet scent of the brilliant orchestration; and characteristics reminding us of the erratic, hectic and somewhat goalless tempo of America, traits that build up monumentally to the skyscraper Finale of oversized aims. The elegiac middle movement, beautiful in its lyric song-theme, stands out in its well-balanced counterweight against the turbulent corner movements which are windswept and passionate in design, and worthy of a true master's pen. There should be no hesitation on the part of our local Philharmonic for introducing this, one of Martinu's very last compositions with Mme Weber at the keyboard. Snow or blizzard, I'll be there!

Neue Zürcher Zeitung
Mittwoch, 16. März 1960 Blatt 14

Aus dem amerikanischen Musikleben

-*rb*. Ein verheerender Schneefall, der die nordamerikanische Ostküste heimsuchte, hat — zum zweitenmal in der langen Geschichte des Boston Symphony Orchestra — die Absage eines Konzerts erforderlich gemacht und außerdem die geplante Fahrt dieses Korrespondenten in die Musikmetropole New Englands vereitelt; man wurde sich der Segnungen der Rundfunkübertragungen doppelt bewußt, zumal das zweite Konzert, nunmehr zum ersten «avanciert», programmgemäß in Bostons Symphony Hall stattfinden konnte und bequem, in technisch einwandfreier Weise übertragen, in New York mitanzuhören war. In den Mittelpunkt seines Programmes hatte Charles Münch die amerikanische Erstaufführung von Bohuslaw Martinůs dreisätziger «Fantasia concertante» (als Klavierkonzert mit Orchester im Januar 1959 in Berlin uraufgeführt) gestellt; den Solopart der Komposition spielte Margrit Weber, der Martinů dieses Werk (eines seiner letzten) zugeeignet hat. In Form und Charakter ein von pulsierendem Leben erfülltes Tonbild, weist es namentlich in dem von lyrischer Elegie umflorten Andante die der rhythmischen Zügellosigkeit und dem brausenden Ungestüm seines Darauflosfahrens effektvoll entgegengesetzte Ausbalancierung auf; die geistig dreigeteilte «Heimat» seines Schöpfers läßt sich auch beim ersten Hören nicht verleugnen: der echt slawischen Lebensfreude reiht sich deutlich spürbarer französischer Einfluß (vor allem in der parfümierten Essenz der raffinierten Orchestrierung) an, während die etwas erratische Ziellosigkeit amerikanischen Tempos bis in die stark gedrängte Majestät des Finale fühlbar ist. Den hektisch-erregenden, mitunter auch weites Legato atmenden Solopart wußte die Schweizer Pianistin eindrucksvoll zu gestalten. Münch, ein langjähriger Freund und Bewunderer Martinůs, dirigierte mit ebenso deutlich spürbarer Hingabe. Es hieße Eulen nach Athen tragen, wollte man ein besonderes Lob dem Orchester spenden, das seinem Rang als Amerikas feinstem und vornehmstem nichts mehr hinzusetzen kann. Arthur Honeggers Zweite Symphonie und Auszüge aus dem Schlußakt der «Meistersinger» versinnbildlichten die französisch-deutsche Linie, die Dr. Münch, der Elsässer Weltbürger, mit Stolz und künstlerischer Energie verfolgt.

Traveler (e)
BOSTON, Mass.
Circ. 183,620

MAR 7 1960

Where To Go—What To Do

Tuesday, March 8

Tickets are still available for Tuesday's concert by the Boston Symphony Orchestra at SANDERS THEATER, Cambridge.

On the program are works by Mozart, Beethoven, Hoenegger and Wagner. Charles Munch, music director, will conduct the performance, which starts at 8:30 p. m.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.

FEB 1960

Gary Graffman's European tour, which began with a radio recital in Basle, Switzerland, on Nov. 27, and which will end with a recording session in London on Feb. 15, can be termed a milestone in the career of this remarkable artist. More than 20 recitals and concerts with orchestra, including the Royal Philharmonic, the Warsaw Orchestra (appearing in England), and the Philharmonia of London under Otto Klemperer, were highlights of the tour which took him through Switzerland, Portugal, Spain, Germany and England, with one appearance in Turin, Italy. His American tour includes the Boston Symphony.

Nicole Henriot-Schweitzer, niece of Charles Munch, and now through her husband, related to the great Albert Schweitzer, has recently produced an heir. Next season she will again be giving the concerts and recitals for which she is so justifiably admired.

Sunday Herald
BOSTON, Mass.
Circ. 293,904

MAR 6 1960

Music Events This Week

The young American pianist, Gary Graffman, will be guest artist with the Boston Symphony Orchestra on Friday, at 2:15 p.m., and Saturday, at 8:30 p.m. Mr. Graffman will be heard in Chopin's Concerto for Piano and Orchestra in E minor, and in the first performance at these concerts of the "Capriccio brillante for Piano and Orchestra," by Mendelssohn. Doctor Munch will open the programs with "Overture to Leonore," No. 3, by Beethoven and will conclude with the "Bacchus and Ariane," Suite No. 2 by Roussel.

Doctor Munch will conduct the Orchestra in its fifth concert of the Cambridge Series, in Sanders Theatre, Tuesday at 8:30 p.m. in Mozart's Symphony No. 39, Suite from "The Creatures of Prometheus" by Beethoven, Honegger's Symphony No. 2 for String Orchestra, and Excerpts from Act III of "Die Meistersinger," by Wagner.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

MAR 12 1960

This Weekend at Symphony

Graffman Soloist in Works By Chopin and Mendelssohn

By Harold Rogers

Surely there could have been no troubled ears at the Boston Symphony's concert yesterday afternoon. With Beethoven, Chopin, Mendelssohn, and Roussel (who by now is an old-fashioned, if exciting, late-impressionist) Charles Munch's offering for the weekend concerts will stir no storms of discussion. Sunny dispositions will remain unruffled. All's right in Symphony Hall.

Chopin composed his Piano Concerto in E minor when he was 20. It was the second of two, though the first to be published; and since he was no master of the orchestra, the scoring sounds as muddy as it ever did, though all is saved, as it ever was, by the scintillating passages for the soloist.

One wonders why some skilled symphonist has not rewritten the orchestral parts to the Chopin concertos. Rimsky-Korsakov showed no reluctance to leave works by Moussorgsky and Borodin untouched, and he completely rescored "Boris Godounov." Next season the Metropolitan will present "Boris" in the new scoring by Dmitri Shostakovitch. So why doesn't someone take the wood out of Chopin's concertos and make them wholly palatable?

The star of the concert yesterday was Gary Graffman, who indeed delineated the piano portions with clarity, thoughtfulness, and a pure sense of Chopin's style. After the intermission he returned to give us a winning performance of Mendelssohn's Capriccio Brillante, Op. 22, its first hearing, incidentally, at these concerts. He made it sparkle as it should; but even more, he made it musical where he could.

Dr. Munch opened with Beethoven's Overture to "Leonore," No. 3, and he closed with Roussel's "Bacchus et Ariane," Suite No. 2. The Beethoven made a pleasing beginning; the Roussel a dazzling ending. Dr. Munch brought the whole to a close in a great blaze of dithyrambic glory.

Traveler (e)
BOSTON, Mass.
Circ. 183,620

MAR 11 1960

At Symphony

The young American pianist, Gary Graffman, will be guest artist with the Boston Symphony Orchestra this afternoon, tomorrow night and Sunday afternoon.

He will be heard in Chopin's Concerto for Piano and Orchestra in E minor, Op. 11, and the "Capriccio brillante for Piano and Orchestra," Op. 29, by Mendelssohn.

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

MAR 10 1960

-Graffman to Be Symphony Guest

March 11, 1960
THE TUFTS WEEKLY

Tomorrow's Boston Symphony Concert

Tomorrow, Gary Graffman will be the soloist in Chopin's *Piano Concerto in E minor, Op. 11* and Mendelsohnn's *Capriccio Brillante for Piano and Orchestra.* Also on the program will be Beethoven's *Overture to Leonore" No. 3, Op. 72* and Roussel's *Bacchus and Ariane,* Suite *No. 2, Op. 43.*

The same program will be given on Sunday at 3 p. m., and tickets are available at the box office. On Tuesday, the orchestra is giving a program consisting of: *Overture to "Leonore" No. 3;* Schubert's *Symphony No. 2, in B flat major;* Honegger's *Symphony No. 2, For String Orchestra* and Wagner's *Exerpts From Act III of "Die Meistersinger."*

American (e)
BOSTON, Mass.
Circ. 179,169

MAR 8 - 1960

Young Pianist Symphony Guest

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The eighth concert in the orchestra's Tuesday evening series at Symphony Hall will take place on March 15 at 8:30. For this program Dr. Munch has announced the Beethoven Overture to "Leonore" No. 3; Schubert's Symphony No. 2; Symphony No. 2 for String Orchestra by Honegger, and Excerpts from Act III of "Die Meistersinger" by Wagner.

Handel's "Water Music" will open the orchestra's concerts on Friday and Saturday, March 18 and 19. In these programs, Dr. Munch will also include the Variations, Chaconne and Finale by Dello Joio, and Berlioz' "Fantastic" Symphony.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

MAR 11 1960

Ronnie Rojas

Gary Graffman will be piano soloist with the Boston Symphony at its Symphony Hall concerts this afternoon, Saturday evening, and Sunday afternoon.

Sunday Globe
BOSTON, Mass.
Circ. 398,886

MAR 6 1960

Programs for Symphony

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
FEB 1960

Gary Graffman's European tour, which began with a radio recital in Basle, Switzerland, on Nov. 27, and which will end with a recording session in London on Feb. 15, can be termed a milestone in the career of this remarkable artist. More than 20 recitals and concerts with orchestra, including the Royal Philharmonic, the Warsaw Orchestra (appearing in England), and the Philharmonia of London under Otto Klemperer, were highlights of the tour which took him through Switzerland, Portugal, Spain, Germany and England, with one appearance in Turin, Italy. His American tour includes the Boston Symphony.

Nicole Henriot-Schweitzer, niece of Charles Munch, and now through her husband, related to the great Albert Schweitzer, has recently produced an heir. Next season she will again be giving the concerts and recitals for which she is so justifiably admired.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
MAR 10 1960

Graffman to Be Symphony Guest

March 11, 1960
THE TUFTS WEEKLY

Tomorrow's Boston Symphony Concert

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
MAR 11 1960

Ronnie Rojas

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Sunday Herald
BOSTON, Mass.
Circ. 293,904
MAR 6 1960

Music Events This Week

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American (e)
BOSTON, Mass.
Circ. 179,169
MAR 8 1960

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Sunday Globe
BOSTON, Mass.
Circ. 398,886
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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,986
MAR 12 1960

This Weekend at Symphony

Graffman Soloist in Works By Chopin and Mendelssohn

By Harold Rogers

Surely there could have been no troubled ears at the Boston Symphony's concert yesterday afternoon. With Beethoven, Chopin, Mendelssohn, and Roussel (who by now is an old-fashioned, if exciting, late-impressionist) Charles Munch's offering for the weekend concerts will stir no storms of discussion. Sunny dispositions will remain unruffled. All's right in Symphony Hall.

Chopin composed his Piano Concerto in E minor when he was 20. It was the second of two, though the first to be published; and since he was no master of the orchestra, the scoring sounds as muddy as it ever did, though all is saved, as it ever was, by the scintillating passages for the soloist.

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Traveler (e)
BOSTON, Mass.
Circ. 183,620
MAR 11 1960

At Symphony

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Charles Munch will open the program with "Overture to Leonore," No. 3, by Beethoven and conclude it with the "Bacchus and Ariane," Suite No. 2, by Roussel.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 26,702

MAR 17 1960

MUSIC IN REVIEW

By GERALD A. BERLIN

GARY GRAFFMAN PERFORMS WITH BSO

Every so often you strike one of those programs at Symphony that adduces a high calibre of music but exacts almost no effort on the part of the listener. So it was last week-end when Mr. Munch conducted Beethoven's Overture to "Leonore" No. 3, the Chopin E minor Piano Concerto, Mendelsohn's Capriccio Brilliante, for Piano and Orchestra, and the Roussel "Bacchus et Ariane," Suite No. 2. The piano soloist was Gary Graffman.

The heart of the concert of course was the piano works. The Chopin Concerto received its first airing with the orchestra in more than a quarter of a century. In the early days of the orchestra's existence it used to be trotted out on the average of every four years or so. Since Chopin as a composer in general has remained remarkably popular right up to the present day, one has to look to this familiar work itself to speculate on its relative eclipse. Two basic reasons suggest themselves. One is that time has demonstrated that Chopin's greatest achievement was as a miniaturist; he simply could not sustain his remarkable gifts as a melodist, his inventiveness, elegance and subtle colorings throughout the framework of a piece of large proportions. The other is that if Chopin was the poet of the piano, he was certainly no Orpheus of the orchestra. If ever an instrumental setting had to make-do as a thin and contrived frame for a piano piece, it is in the Chopin concertos.

Yet these weaknesses, if such they be, receded into nothingness under Messrs. Graffman's and Munch's treatment. Theirs was a flawless, loving performance and seldom does music so easy to make vapid and banal come out so graceful and fresh.

While the Chopin had not been done in many years, the Mendelssohn work had never been played at these concerts at all. This is passing odd. Mendelssohn may be no titan among composers, but every so often he managed to turn out, within modest limits, a gem-like piece. The Cappricio Brilliante is such. It has a refinement and vivacity that measure for measure well outstrip the popular G minor piano Concerto, and when properly rendered produces an irrepressible quality which audiences find difficult to resist. Again young Mr. Graffman and the orchestra distinguished themselves with a reading notable for its elan and precision.

This week's program includes Handel's Water Music Suite arranged by Sir Hamilton Harty, the Dello Joio Variation, Chaconne and Finale, and Berlioz' Fantastic Symphony.

Record (m)
BOSTON, Mass.
Circ. 369,809

MAR 7 1960

SMART SET

CONTINUING on the musical trend, the young American pianist, Gary Graffman, has been invited by Dr. Charles Munch to be guest artist with the Boston Symphony Orchestra at its concerts this weekend, Friday afternoon at 2:15; Saturday at 8:30 and Sunday at 3 o'clock. He will be heard in Chopin's Concerto for piano and Orchestra in E. Minor, Op. 11, as well as the first performance at these concerts of the "Capriccio Brilliante for piano and orchestra, Op. 29 by Mendelssohn. Dr. Munch will open the programs with "Overture to Lenore" by Beethoven and conclude with the "Bacchus and Ariane," Suite No. 2 by Roussel.

Herald (m)
BOSTON, Mass.
Circ. 182,816

MAR 12 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 19th program of the 79th season yesterday afternoon in Symphony Hall. Gary Graffman, pianist, was the solo performer. The program will be repeated tonight at 8:30:

Overture to "Lenore" No. 3, Op. 72 ..... Beethoven
Piano Concerto in E minor, Op. 11 ..... Chopin
Capricci brilliante, for Piano and Orchestra, Op. 22 ..... Mendelssohn
"Bacchus et Ariadne," suite No. 2, Op. 43 ..... Roussel

By ROBERT TAYLOR

Of the two piano concertos written by Chopin, the E minor, which the Boston Symphony Orchestra revived yesterday afternoon after a lapse of 36 years, is the most spectacular.

The main features include extended passages of jeweled passagework; a coda in the first movement that strains the outer fingers of the right hand; exceedingly graceful ornament in the middle section; and a rhythmical buoyant and youthful conclusion. Although less subtle and probably, because it is so obvious, less musical than its companion piece, the F minor Concerto, Chopin's Opus II remains one of the most refined bravura displays in the repertoire.

Why then, is it so seldom done?

Not Orchestral

The reason most often advanced is that Chopin's piano concertos are intrinsically fine pieces blemished by inept orchestration. The ideas are not orchestral. Chopin did not think in vast terms.

Contrary to the general opinion, as one listened to Gary Graffman's commanding traversal of the E minor yesterday, it seemed to me that Chopin's orchestration was entirely suitable. The score abounds in felicitous touches such as the engaging bassoon obbligato, which Sherman Walt played with haunting beauty in the Romanza. The mating of the solo voice and the tutti is judicious.

True, Chopin, essentially a miniaturist, found the piano his native medium. In the E minor concerto, however, he created a work that is effective in all parts. (We must assume that yesterday's was Chopin's music, since Taussig, Burmeister, Klingworth and others have tampered with the concerto at various times in an effort to make the writing conform with their notions of bigness.)

Themes Frail

No, the reason why the lovely piece is frequently neglected resides, simply, I think, in the fact that the themes, gorgeous unto themselves, are slightly too frail for a full concerto. They give the effect of size, but tend to dissipiate. The writing is a little old-fashioned emotionally, the solo voice not dramatic enough, though enunciating in a dramatic tone, the sum of the parts is greater than the whole.

Nevertheless, it was good to encounter the E minor, which may not be offered here for another quarter-century, and Gary Graffman gave a sterling account. His qualities of youthful vitality, his rich tone and forceful insistence on the propulsive qualities of a score Chopin wrote when he was 20, endowed the E minor with an infectious and poetic ardor.

In the Mendelssohn "Capriccio Brilliante," Mr. Graffman essayed another novelty—a lively early composition (Mendelssohn was 24) which has not been heard at Symphony, although scheduled by Arthur Fiedler at Pops some seasons ago. The "Capriccio" is not as close-grained as the Chopin, and has the curious impact of being a "larger" work because of its bold line.

Youthful Freshness

Once again Mr. Graffman brought the necessary youthful freshness to the interpreting; his statement of the comic march subject was a gem; and his brilliant touch and phrasing culminated in a solidly satisfactory structure.

I'm afraid I found Dr. Munch's treatment of the "Lenore" No. 3 Overture rather exaggerated and overly-excited. A slower approach might have allayed its feverish haste. On the other hand, his reading of the Bacchus and Ariadne Suite of Roussel was delightful, flecked with brilliant colors and adroit elegance. The music is decorative in nature and is meant to be superficial; and succeeds pleasantly. Dr. Munch made it sound sensuous, polished and urbane.

Next week Charles Munch has scheduled Berlioz's Fantastic Symphony, Op. 14a; Dello Joio's Variations, Chaconne and Finale; and Handel's "Water Music" Suite arranged by Sir Hamilton Harty.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

MAR 12 1960

Pianist Gary Graffman Soloist With Symphony

By CYRUS DURGIN

THE BOSTON SYMPHONY ORCHESTRA performed in Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 19th program of the Friday-Saturday series. Dr. Charles Munch conducted the following works: Beethoven: "Leonore" Overture No. 3; Chopin: Piano Concerto in E minor; Mendelssohn: Capriccio brillante (first performances at these concerts); Roussel: "Bacchus and Ariane" Suite No. 2. Gary Graffman was piano soloist in the music by Chopin and Mendelssohn.

Gary Graffman, the young American pianist, makes a most welcome return this week-end as soloist with the Boston Symphony. He performs not one but two works, the E minor Concerto by Chopin, and Mendelssohn's Capriccio brillante, which last, somehow, this Orchestra never had played before.

For that matter, the Chopin Concerto had remained unheard at these concerts since 1924. The present revival, to call it so, may be ascribed to the occasion of the 150th anniversary of the composer's birth, which occurred last Feb. 22. Of all popular composers, Chopin is the most problematical when it comes to orchestral performance, for he composed but a half-dozen such works.

Only the two piano concertos and the Andante Spianato and Grande Polonaise brillante are known. The "La ci darem la mano" Variations (which might be fun to hear), the Grande Fantasy on Polish Airs and the "Krakowiak" are gathered among the ghosts of the forgotten past.

Though it may be blasphemy to suggest, the Chopin concertos are most notable for their piano solo parts. Their orchestral accompaniments, and they are no more than that, are decidedly nondescript. None too ably scored, they present conductors with serious problems of section balance among the instruments as well as balance between them and the piano.

Mr. Graffman did handsomely with his share of the E minor Concerto, playing with healthy vigor and with poetry, without a trace of the Chopinesque pining-away which is still encountered among some keyboard artists. The piano Mr. Graffman used afforded a gloriously rich and powerful resonance, which served both Chopin and the joyous, effervescent, one-movement work of Mendelssohn equally well.

So too, did Graffman's clearly-articulated, rhythmically buoyant performance serve each composer with equal devotion. The Friday audience was much pleased, and accordingly treated Mr. Graffman to a wholly merited enthusiastic reception.

Conductor Munch, from the very beginning, seemed to be in the highest spirits. He urged and commanded the Orchestra into emotionally ardent and rather loud performances, which culminated in a really brilliant account of Roussel's ever-pleasurable Suite from "Bacchus and Ariane." This, in its "decorative arts" fashion is a superb piece, a Munch specialty, and it never fails to make a rousing effect.

Chopin and Mendelssohn, however, could have done with a little restraint, finesse and calculation of clarity and style. The "Leonore" Overture emerged erratically, with unaccountable changes of tempo even in the adagio introduction, but it, too, swept the public into a spontaneous outburst of applause and cheers.

Next week Dr. Munch will present the Suite from Handel's "Water Music"; the Variations, Chaconne and Finale by Norman Dello Joio, and the "Fantastic" Symphony of Berlioz.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.

APR 1960

Boston

Graffman Plays Chopin

Feb. 22 brought the 150th anniversary of the birth of Chopin. Since all such commemorative occasions must duly be served, Charles Munch invited Gary Graffman to play the E minor Chopin Piano Concerto at the Boston Symphony concerts of March 11 and 12.

This was a good idea, not alone for its observance value, but because the work, strangely, had not figured on a Boston Symphony program since 1924—36 years. Mr. Graffman played it beautifully, with all the strength, clarity and poetic eloquence for which he has come to be known. He was further heard in the Capriccio brillante of Mendelssohn, an agreeable one-movement trifle which, extraordinarily, never had appeared on a Boston Symphony program.

The concerts began with the "Leonore" Overture No. 3 of Beethoven, which was erratic and tinny as Mr. Munch conducted it, and ended with a fine, vigorous account of Roussel's "Bacchus and Ariadne" Suite No. 2.

Hyman Bress, a South African-born violinist now resident in Canada, made his Boston debut in Jordan Hall March 10, with a program that indicated enterprise and courage. The 30-year-old musician began with no less than Bartok's solo Sonata, a work of enormous technical demands. What is more, Mr. Bress played it extraordinarily well. Later, he tackled the Fantasy that the late Arnold Schoenberg had composed in 1949.

This piece, which curiously sounds 12-tone in the piano and not 12-tone in the violin, is very tricky. It is also very rare in performance. To help the audience along, Mr. Bress had a portable screen set up on stage, and as he played the printed music was projected.

A thorough musician, Mr. Bress played with fastidious care for detail. He did not put enough passion into Brahms's G major Sontata, however, and just barely enough into the Beethoven C minor. John Newmark was the able accompanist.

The Soviet baritone, Pavel Lisitsian, made a local debut in Jordan Hall March 15, and emerged most favorably. Cesare Siepi, the Metropolitan bass, ended the 1959-60 series of Boston Morning Musicales March 16. He looked a little nervous, but his voice was poised and musical. There was, for example, superb Handel singing in "Si tra i ceppi" from "Berenice", and fine Mozart vocalism in Osmin's aria from "Seraglio".

Both the Griller and the Juilliard Quartets have paid us visits in recent days. The Grillers, appearing at Jordan Hall March 13 in the Boston University Celebrity Series, proffered Haydn's D major Quartet, Op. 71, No. 2; the First Quartet of Milhaud, and Mozart's A major Quartet (K. 464). As always their ensemble was virtual perfection, and their specialty—that pianissimo of etheral quality—again seemed astonishing.

The Juilliard Quartet, playing in the Humanities Series at MIT's Kresge Auditoriom, the same afternoon, began with Mozart's D minor (K. 421) and concluded with the C sharp minor, Op. 131, of Beethoven. In between came Ginastera's wild and cragged Second Quartet.

For the first time in the history of the Boston Symphony, a Friday afternoon concert had to be postponed to the following Sunday evening, when the blizzard of March 3-4 virtually paralyzed the city. The Saturday concert took place as scheduled, which meant that those of us who usually attend Friday had a chance to listen to the evening broadcast before a personal encounter with Swiss pianist Margrit Weber and the Fantasia Concertante she had commissioned from the late Bohuslav Martinu. Both soloist and work were new to Boston. Miss Weber is an admirable pianist. Her vehicle turned out to be most unusual for Martinu: conservative and even romantic. I think this piece has a future with the public. Charles Munch opened his program with the Suite from Beethoven's "The Creatures of Prometheus" and closed it with three orchestral excerpts from the final act of Wagner's "Die Meistersinger".

—Cyrus Durgin

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 26,702
MAR 17 1960

MUSIC IN REVIEW

By GERALD A. BERLIN

GARY GRAFFMAN PERFORMS WITH BSO

Every so often you strike one of those programs at Symphony that adduces a high calibre of music but exacts almost no effort on the part of the listener. So it was last week-end when Mr. Munch conducted Beethoven's Overture to "Leonore" No. 3, the Chopin E minor Piano Concerto, Mendelsohn's Capriccio Brilliante, for Piano and Orchestra, and the Roussel "Bacchus et Ariane," Suite No. 2. The piano soloist was Gary Graffman.

The heart of the concert of course was the piano works. The Chopin Concerto received its first airing with the orchestra in more than a quarter of a century. In the early days of the orchestra's existence it used to be trotted out on the average of every four years or so. Since Chopin as a composer in general has remained remarkably popular right up to the present day, one has to look to this familiar work itself to speculate on its relative eclipse. Two basic reasons suggest themselves. One is that time has demonstrated that Chopin's greatest achievement was as a miniaturist; he simply could not sustain his remarkable gifts as a melodist, his inventiveness, elegance and subtle colorings throughout the framework of a piece of large proportions. The other is that if Chopin was the poet of the piano, he was certainly no Orpheus of the orchestra. If ever an instrumental setting had to make-do as a thin and contrived frame for a piano piece, it is in the Chopin concertos.

Yet these weaknesses, if such they be, receded into nothingness under Messrs. Graffman's and Munch's treatment. Theirs was a flawless, loving performance and seldom does music so easy to make vapid and banal come out so graceful and fresh.

While the Chopin had not been done in many years, the Mendelssohn work had never been played at these concerts at all. This is passing odd. Mendelssohn may be no titan among composers, but every so often he managed to turn out, within modest limits, a gem-like piece. The Cappricio Brilliante is such. It has a refinement and vivacity that measure for measure well outstrip the popular G minor piano Concerto, and when properly rendered produces an irrepressible quality which audiences find difficult to resist. Again young Mr. Graffman and the orchestra distinguished themselves with a reading notable for its elan and precision.

This week's program includes Handel's Water Music Suite arranged by Sir Hamilton Harty, the Dello Joio Variation, Chaconne and Finale, and Berlioz' Fantastic Symphony.

Record (m)
BOSTON, Mass.
Circ. 369,809
MAR 7 1960

SMART SET

CONTINUING on the musical trend, the young American pianist, Gary Graffman, has been invited by Dr. Charles Munch to be guest artist with the Boston Symphony Orchestra at its concerts this week-end, Friday afternoon at 2:15; Saturday at 8:30 and Sunday at 3 o'clock. He will be heard in Chopin's Concerto for piano and Orchestra in E. Minor, Op. 11, as well as the first performance at these concerts of the "Capriccio Brilliante for piano and orchestra, Op. 29 by Mendelssohn. Dr. Munch will open the programs with "Overture to Lenore" by Beethoven and conclude with the "Bacchus and Ariane," Suite No. 2 by Roussel.

Herald (m)
BOSTON, Mass.
Circ. 182,816
MAR 12 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 19th program of the 79th season yesterday afternoon in Symphony Hall. Gary Greffman, pianist, was the solo performer. The program will be repeated tonight at 8:30:

Overture to "Lenore" No. 3, Op. 72 ..... Beethoven
Piano Concerto in E minor, Op. 11 ..... Chopin
Capricci brillante, for Piano and Orchestra, Op. 22 ..... Mendelssohn
"Bacchus et Arladne," suite No. 2, Op. 43 ..... Roussel

By ROBERT TAYLOR

Of the two piano concertos written by Chopin, the E minor, which the Boston Symphony Orchestra revived yesterday afternoon after a lapse of 36 years, is the most spectacular.

The main features include extended passages of jeweled passagework; a coda in the first movement that strains the outer fingers of the right hand; exceedingly graceful ornament in the middle section; and a rhythmical buoyant and youthful conclusion. Although less subtle and probably, because it is so obvious, less musical than its companion piece, the F minor Concerto, Chopin's Opus 11 remains one of the most refined bravura displays in the repertoire.

Why then, is it so seldom done?

Not Orchestral

The reason most often advanced is that Chopin's piano concertos are intrinsically fine pieces blemished by inept orchestration. The ideas are not orchestral. Chopin did not think in vast terms.

Contrary to the general opinion, as one listened to Gary Graffman's commanding traversal of the E minor yesterday, it seemed to me that Chopin's orchestration was entirely suitable. The score abounds in felicitous touches such as the engaging [illegible] which Sherman [illegible] played with haunting beauty in the Romanza. The mating of the flute voice and the tutti is judicious.

True, Chopin, essentially a miniaturist, found the piano his native medium in the E minor concerto, however, he created a work that is effective in all parts. (We must assume that yesterday's was Chopin's music, since Tausig, Burmeister, Klingworth and others have tampered with the concerto at various times in an effort to make the writing conform with their notions of bigness.)

Themes Frail

No, the reason why the lovely piece is frequently neglected resides, simply, I think, in the fact that the themes, gorgeous unto themselves, are slightly too frail for a full concerto. They give the effect of size, but tend to dissipate. The writing is a little old-fashioned emotionally, the solo voice not dramatic enough, though enunciating in a dramatic tone, the sum of the parts is greater than the whole.

Nevertheless, it was good to encounter the E minor, which may not be offered here for another quarter-century, and Gary Graffman gave a sterling account. His qualities of youthful vitality, his rich tone and forceful insistence on the propulsive qualities of a score Chopin wrote when he was 20, endowed the E minor with an infectious and poetic ardor.

In the Mendelssohn "Capriccio Brilliante," Mr. Graffman essayed another novelty—a lively early composition (Mendelssohn was 24) which has not been heard at Symphony, although scheduled by Arthur Fiedler at Pops some seasons ago. The "Capriccio" is not as close-grained as the Chopin, and has the curious impact of being a "larger" work because of its bold line.

Youthful Freshness

Once again Mr. Graffman brought the necessary youthful freshness to the interpreting; his treatment of the comic march subject was a gem; and his brilliant touch and phrasing culminated in a solidly satisfactory structure.

I'm afraid I found Dr. Munch's treatment of the "Lenore" No. 3 Overture rather exaggerated and overly-excited. A slower approach might have allayed its feverish haste. On the other hand, his reading of the Bacchus and Ariadne Suite of Roussel was delightful, flecked with brilliant colors and adroit elegance. The music is decorative in nature and is meant to be superficial; and succeeds pleasantly. Dr. Munch made it sound sensuous, polished and urbane.

Next week Charles Munch has scheduled Berlioz's Fantastic Symphony, Op. 14a; Dello Joio's Variations, Chaconne and Finale; and Handel's "Water Music" Suite arranged by Sir Hamilton Harty.

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
MAR 12 1960

Pianist Gary Graffman Soloist With Symphony

By CYRUS DURGIN

THE BOSTON SYMPHONY ORCHESTRA [illegible] yesterday afternoon, and will repeat tonight at 8:30, the 19th program of the Friday-Saturday series. Dr. Charles Munch conducted the following works: Beethoven: "Leonore" Overture No. 3; Chopin: Piano Concerto in E minor; Mendelssohn: Capriccio brillante (first performances at these concerts); Roussel: "Bacchus and Ariane" Suite No. 2. Gary Graffman was piano soloist in the music by Chopin and Mendelssohn.

Gary Graffman, the young American pianist, makes a most welcome return this week-end as soloist with the Boston Symphony. He performs not one but two works, the E minor Concerto by Chopin, and Mendelssohn's Capriccio brillante, which last, somehow, this Orchestra never had played before.

For that matter, the Chopin Concerto had remained unheard at these concerts since 1924. The present revival, to call it so, may be ascribed to the occasion of the 150th anniversary of the composer's birth, which occurred last Feb. 22. Of all popular composers, Chopin is the most problematical when it comes to orchestral performance, for he composed but a half-dozen such works.

Only the two piano concertos and the Andante Spianato and Grande Polonaise brillante are known. The "La ci darem la mano" Variations (which might be fun to hear), the Grande Fantasy on Polish Airs and the "Krakowiak" are gathered among the ghosts of the forgotten past.

Though it may be blasphemy to suggest, the Chopin concertos are most notable for their piano solo parts. Their orchestral accompaniments, and they are no more than that, are decidedly nondescript. None too ably scored, they present conductors with serious problems of section balance among the instruments as well as balance between them and the piano.

Mr. Graffman did handsomely with his share of the E minor Concerto, playing with healthy vigor and with poetry, without a trace of the Chopinesque pining-away which is all encountered among some keyboard artists. The piano Mr. Graffman used afforded a gloriously rich and powerful resonance, which served both Chopin and the joyous, effervescent, one-movement work of Mendelssohn equally well.

So too, did Graffman's clearly-articulated, rhythmically buoyant performance serve each composer with equal devotion. The Friday audience was much pleased, and accordingly treated Mr. Graffman to a wholly merited enthusiastic reception.

Conductor Munch, from the very beginning, seemed to be in the highest spirits. He urged and commanded the Orchestra into emotionally ardent and rather loud performances, which culminated in a really brilliant account of Roussel's ever-pleasurable Suite from "Bacchus and Ariane." This, in its "decorative arts" fashion is a superb piece, a Munch specialty, and it never fails to make a rousing effect.

Chopin and Mendelssohn, however, could have done with a little restraint, finesse and calculation of clarity and style. The "Leonore" Overture emerged erratically, with unaccountable changes of tempo even in the adagio introduction, but it, too, swept the public into a spontaneous outburst of applause and cheers.

Next week Dr. Munch will present the Suite from Handel's "Water Music"; the Variations, Chaconne and Finale by Norman Dello Joio, and the "Fantastic" Symphony of Berlioz.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
APR 1960

Boston

Graffman Plays Chopin

Feb. 22 brought the 150th anniversary of the birth of Chopin. Since all such commemorative occasions must duly be served, Charles Munch invited Gary Graffman to play the E minor Chopin Piano Concerto at the Boston Symphony concerts of March 11 and 12.

This was a good idea, not alone for its observance value, but because the work, strangely, had not figured on a Boston Symphony program since 1924—36 years. Mr. Graffman played it beautifully, with all the strength, clarity and poetic eloquence for which he has come to be known. He was further heard in the Capriccio brillante of Mendelssohn, an agreeable one-movement trifle which, extraordinarily, never had appeared on a Boston Symphony program.

The concerts began with the "Leonore" Overture No. 3 of Beethoven, which was erratic and tinny as Mr. Munch conducted it, and ended with a fine, vigorous account of Roussel's "Bacchus and Ariadne" Suite No. 2.

Hyman Bress, a South African-born violinist now resident in Canada, made his Boston debut in Jordan Hall March 10, with a program that indicated enterprise and courage. The 30-year-old musician began with no less than Bartok's solo Sonata, a work of enormous technical demands. What is more, Mr. Bress played it extraordinarily well. Later, he tackled the Fantasy that the late Arnold Schoenberg had composed in 1949.

This piece, which curiously sounds 12-tone in the piano and not 12-tone in the violin, is very tricky. It is also very rare in performance. To help the audience along, Mr. Bress had a portable screen set up on stage, and as he played the printed music was projected.

A thorough musician, Mr. Bress played with fastidious care for detail. He did not put enough passion into Brahms's G major Sontata, however, and just barely enough into the Beethoven C minor. John Newmark was the able accompanist.

The Soviet baritone, Pavel Lisitsian, made a local debut in Jordan Hall March 15, and emerged most favorably. Cesare Siepi, the Metropolitan bass, ended the 1959-60 series of Boston Morning Musicales March 16. He looked a little nervous, but his voice was poised and musical. There was, for example, superb Handel singing in "Si tra i ceppi" from "Berenice", and fine Mozart vocalism in Osmin's aria from "Seraglio".

Both the Griller and the Juilliard Quartets have paid us visits in recent days. The Grillers, appearing at Jordan Hall March 13 in the Boston University Celebrity Series, proffered Haydn's D major Quartet, Op. 71, No. 2; the First Quartet of Milhaud, and Mozart's A major Quartet (K. 464). As always their ensemble was virtual perfection, and their specialty—that pianissimo of etheral quality—again seemed astonishing.

The Juilliard Quartet, playing in the Humanities Series at MIT's Kresge Auditoriom, the same afternoon, began with Mozart's D minor (K. 421) and concluded with the C sharp minor, Op. 131, of Beethoven. In between came Ginastera's wild and cragged Second Quartet.

For the first time in the history of the Boston Symphony, a Friday afternoon concert had to be postponed to the following Sunday evening, when the blizzard of March 3-4 virtually paralyzed the city. The Saturday concert took place as scheduled, which meant that those of us who usually attend Friday had a chance to listen to the evening broadcast before a personal encounter with Swiss pianist Margrit Weber and the Fantasia Concertante she had commissioned from the late Bohuslav Martinu. Both soloist and work were new to Boston. Miss Weber is an admirable pianist. Her vehicle turned out to be most unusual for Martinu: conservative and even romantic. I think this piece has a future with the public. Charles Munch opened his program with the Suite from Beethoven's "The Creatures of Prometheus" and closed it with three orchestral excerpts from the final act of Wagner's "Die Meistersinger".

—Cyrus Durgin

Sunday Herald
BOSTON, Mass.
Circ. 293,904

MAR 13 1960

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Music Events This Week

BOSTON SMPHONY

Gary Graffman is guest artist in the Orchestra's program this afternoon in a performance of Chopin's Concerto for Piano and Orchestra in E minor and the "Capriccio brillante" by Mendelssohn. The concert, fifth in the Sunday Afternoon Series, also includes Beethoven's Leonore Overture No. 3 and the "Bacchus and Ariane," Suite No. 2, by Roussel.

Mr. Munch will conduct the eighth concert of the Orchestra's Tuesday Evening Series at Symphony Hall. The program: Beethoven's Leonore Overture No. 3, Schubert's Symphony No. 2, the Symphony No. 2 for Strings by Honegger and Excerpts from Act III of "Die Meistersinger" by Wagner.

Berlioz' "Symphonie fantastique" will conclude the concerts in Symphony Hall on Friday and Saturday. Mr. Munch will also conduct the Suite from Handel's "Water Music" and the "Variations, Chaconne and Finale" by Norman dello Joio.

Sunday Herald
BOSTON, Mass.
Circ. 293,904

MAR 6 1960

BSO Announces Next Week's List

Charles Munch will conduct all three of the Boston Symphony Orchestra programs next week. Sunday afternoon, March 13, at 3:00, the conductor will repeat the program of the Friday-Saturday concerts given this week. (Program listed in "Music Events" column on these pages.)

The eighth concert in the Orchestra's Tuesday Evening series at Symphony Hall will take place March 15 at 8:30. The program includes the Beethoven "Overture to Leonore" No. 3; Schubert's Symphony No. 2; Symphony No. 2 for String Orchestra by Honegger, and Excerpts from Act III of "Die Meistersinger" by Wagner.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

MAR 19 1960

Munch Again Wins Cheers With Berlioz 'Fantastic'

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 20th program of the Friday-Saturday series. Dr. Charles Munch, music director, conducted the following program: Suite from the "Water Music," Handel, arr. by Harty; Variations, Chaconne and Finale, Dello Joio; "Fantastic" Symphony, Berlioz.

By CYRUS DURGIN

The "Fantastic" Symphony of Hector Berlioz has been recognized as a Charles Munch specialty ever since the music director of the Boston Symphony Orchestra first conducted it here. This week he presents it again, with the usual result of a brilliant public triumph.

When the final chord was released yesterday afternoon, Symphony Hall broke into something approaching bedlam. The audience applauded and it cheered, and kept on doing so. Three times Dr. Munch returned and bade the orchestra to share the ovation with him.

Then a lady sitting near the stage tossed him her little nosegay of violets. The conductor retrieved it from the stage floor with a smile and a bow, and passed it on to Louis Speyer, who had performed most nobly the English horn solo of the Scene in the Fields.

Excitements

It was an astonishing performance, indeed, crackling with excitements, emotionally incandescent, often with true splendor of orchestral colors and sounds, in certain pages taken so fast it seemed miraculous that fingers and lips could articulate the notes.

Yet it was not quite the carefully-calculated, precisely-timed and fastidiously-detailed "Fantastic" that Munch used to give us. There was less care for detail, for the myriad shadings in tempo, rhythm and emphasis. There were times when he seemed impatient to press on, faster and faster. Not unnaturally, what might be termed the sculptural details of Berlioz' Romantic masterpiece suffered accordingly.

It is one thing to be set on fire by music, and another to retain control of one's interpreting self—and 100-odd musicians—so that the fire will heat, but not destroy. The carefully listening ear yesterday perceived not a few places where the hard-driven orchestra could produce only a dry and strangulated resonance.

But, as aforesaid, the performance was a tour de force of virtuosity, and for those pages which were truly glorious, let us all praise Dr. Munch with whole hearts.

Solid Merit

The first half of the concert boasted solid merit. Handel's "Water Music" Suite, in the high-powered orchestration of the late Sir Hamilton Harty, went extremely well.

The Variations, Chaconne and Finale of Dello Joio, unheard for a few seasons, again proved enjoyable. They have not grown in stature, one believes, and the fact remains they constitute a skilled but minor contemporary work. But they are musical, they do please, they absorb the attention and leave the listener with a sense of satisfaction.

Next week the orchestra will make its final trip of the season to New York and other cities. The next Symphony Hall concerts in this series, will be Apr. 1 and 2. Dr. Munch will conduct the Bach Suite No. 3, in D major; Ravel's Piano Concerto and the Faure Ballade with Nicole Henriot-Schweitzer as soloist, and the Sixth Symphony by Walter Piston.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
MAR 19 1960

...heater, Cambridge.

The Superlative Dr. Munch

By Harold Rogers

It was the kind of a program in which Charles Munch was bound to enjoy himself, and he did. Two of the selections—Handel's Water Music for the opening, and Berlioz' Fantastic Symphony for the close—are among Dr. Munch's favorites. With these we can always expect to find him in the superlative, and we did.

The remaining item to be heard at the Boston Symphony's weekend Symphony Hall concerts is Norman Dello Joio's Variations, Chaconne, and Finale, one of the finest pieces of scholarly writing to be found in the American repertroire. There was little question at the outset, therefore, that yesterday afternoon's concert would go well, and it did.

In fact, it went so well from first to last that there is little need for a critical appraisal. What more can one say about the Water Music, as heard in Sir Hamilton Harty's excellent arrangement? What more can one say about Berlioz, now acknowledged as the greatest French composer of the 19th century?

And as for Dello Joio, he is recognized as one of the few younger Americans who can write with care, an appreciation for established forms, and a high degree of inspiration.

What more can one ask of a concert?

Sun (e)
LOWELL, Mass.
Circ. 41,242

MAR 12 1960

Music

Berlioz' "Symphonie Fantastique" will conclude the Boston Symphony orchestra's concerts of next Friday and Saturday. On the same program Dr. Charles Munch will conduct the Suite from Handel's "Water Music" and the "Variations, Chaconne and Finale" by Norman Dello Joio.

Pianist Gary Graffman is guest artist in the Orchestra's program tomorrow afternoon in a performance of Chopin's E minor Concerto and the "Capriccio Brillante" by Mendelssohn.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

MAR 24 1960

BSO Performs

Berlioz, Handel and Dello Joio

By SAN ORD R. GIFFORD

Works of art that have become "set-pieces" in response to popular acclaim tend to fall into two classes, fairly or unfairly, determined by a complex interaction between their intrinsic qualities and the vicissitudes of the history of taste. Last week-end's symphony program, in beginning with Handel's Water Music Suite and concluding with Berlioz' Symphonie Fantastique, seemed to offer two contrasting examples, and the unfortunate Mr. Dello Joio suffered, perhaps unfairly, by being sandwiched in between.

Certain works, like Hamlet or the St. Matthew Passion, increase in depth and complexity with every performance, and give the impression of imparting something new or unexpected no matter how many times they are seen or heard. Last week-end's performance strongly suggested that the Symphonie Fantastique belongs in this class, among the permanent artistic monuments that never become hackneyed, that are capable of stirring an absolutely fresh excitement as if they were being heard for the first time.

Apparently the audience shared this feeling, in recalling Dr. Munch at least six times. Berlioz is generally agreed to be one of his supreme specialties, and his performance of several years ago in the Kresge Auditorium, with its special acoustical properties, was unusually dazzling, but this performance seemed to carry his tendencies toward heightened brilliance to a new pitch of intensity. The headlong pace in the allegro agitato of the first movement reached the very limits of musical intelligibility, a spacious lyricism of the Adagio set off the harsh ferocity of the clanging bells in the March to the Scaffold, and again a headlong, breathless, mounting acceleration in the final allegro left the listener equally breathless. The very limitations of the first half of the program contributed to this climactic effect, and transferred the evening into a stunning, thoroughly satisfying experience.

To compare the Symphonie Fantastique to the Water Music would be unfair to Handel, who probably achieved exactly the effect that he intended, a lively entertainment composed for a public occasion, using the musical conventions of his period to their fullest. It is stately, spirited and melodious by turns, never straining after originality beyond the limits of popular taste (unlike his innovations in the Messiah, which provided "a Jewish theme by a Jewish composer," according to Martha Montor, Congress Bi-Weekly, February 22, 1960). And it was given a lively, somewhat accelerated performance by Dr. Munch that made the most of its attractive features. But there is no question that it belongs in the second class of "set-pieces" when heard today, among works that tend to become trivial and superficial with repeated exposures, either requiring pungent sauces, like Duchamp's moustache on the Mona Lisa, or special treatment, like Picasso's variations on Las Menininas, to increase their interest for modern appetities.

The work of Mr. Dello Joio is apparently held in high esteem by critics and fellow musicians, and the present Variations, Chaconne and Finale has received a number of respectful performances since its composition in 1947. But, in unhappy contrast to both the Water Music and the Symphonie Fantastique, the effect is one of diligence rather than spontaneous high spirits, of conscientious hard work rather than inventiveness and originality. Taking a theme from a Gregorian Kyrie, a series of formal variations and elaborations are constructed, systematically making use of idioms found in the work of many contemporary composers, particularly Hindemith and Copland. Although the syncopated finale already provided a built-in moustache, as it were, speed and rhythmical virtuosity alone were not sufficient to mitigate the impression of a workmanlike but uninspired exercise.

It is difficult not to return to Berlioz, in that turbulent autumn of his 24th year when, according to Jacques Barzun's well-known biography, he described his first encounter with Miss Harriet Smithson as "a bolt of lightning in a virgin forest." On September 11, 1827, she appeared in the Paris opening of Hamlet, playing the part of Ophelia in Kemble's English company, forgot her lines but gave such an affecting performance that men were reduced to tears and Saint-Beuve and other influential critics were profoundly impressed.

Berlioz was already sensitized by his reading of Shakespeare, Sir Walter Scott and Gerard de Nerval's translation of Goethe's Faust and by listening to Beethoven's C-sharp minor quartet, which was considered outlandish and impossibly difficult by most of his contemporaries. His long and unsuccessful passion for Miss Smithson, which followed the characteristic pattern of one of Stendhal's amours de tete, was finally transformed into the indestructible materials of the Symphonie Fantastique in 1830. Its first performance illuminated the musical scene like a bolt of lightning, influenced to some degree every subsequent composer from Wagner to Richard Strauss, and its original brilliance can still be felt today.

The Symphonie Fantastique can be thoroughly enjoyed without ever having heard of Miss Smithson or read Berlioz' tormented letters during its composition, which are both sincere and obedient to the literary conventions of his time: "How alone I feel. My muscles are palsied as in those about to die . . . How beautiful the country was today. So much light . . . The trees were gently astir and I was alone in the vast plain. Space, absence, forgetfulness, pain and rage assailed me. Despite all my efforts, life escapes me, I only catch shreds of it."

It is unnecessary even to know the programmatic titles that accompany the score. The music itself speaks to us with an intensity and an abundance of melodic resourcefulness that justifies Berlioz' own description of his prevailing qualities as "passionate expressiveness, inner fire, rhythmic drive and unexpectedness." He dedicated the score to Nicholas I of Russia and not to Miss Harriet Smithson. But today, when his qualities, particularly "unexpectedness," are somehow lacking in even our best modern composers except Stravinsky posterity owes some debt to both of them, if only in the act of remembering their importance to Berlioz.

Herald (m)
BOSTON, Mass.
Circ. 182,816

MAR 19 1960

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MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch [illegible] presented the 20th program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30:
Suite for Orchestra, from "The Water Music" ..... Handel-Harty
Variations, Chaconne and Finale ..... Dello Joio
Fantastic Symphony, Op. 14a ... Berlioz

By ROBERT TAYLOR

Yesterday's Symphony concert was threadbare in terms of original program ideas, and sumptuous in terms of the performance of familiar music.

Of the three works listed, only the Dello Joio can be said to represent the adventuresome; but even this most grateful modern work has been played here now three times (deservedly). Sir Hamilton Harty's "Water Music" arrangement must be the popular apogee of Handel's music, so frequently is it encountered. And Dr. Munch's reading of the Fantastic symphony is the definite version of our day, one of his splendid set-pieces, a specialty.

IN FINE FETTLE

Well, having said this, it should further be pointed out that the program provided a congenial afternoon. The orchestra was in fine fettle. Charles Munch was inspired by the demands of the Berlioz.

There were few stern intellectual implications to prod one onward and upward with the arts. It was pleasant to relax, for the most part, in known surroundings, and to hear polished interpretations of the scores.

Since the Lamoureux Orchestra has also scheduled the "Fantastic" on its first visit here within the coming weeks, comparisons will be inevitable. One finds it difficult to imagine how the French orchestra can top the Munch presentation for tonal opulence, detail and intensity of dramatic effect.

The music, I must confess, reacts on me like the poetry of Byron—a combination of the ridiculous and the sublime. We live in an anti-romantic period, and the programmatic excesses of Berlioz's ideas—the obsessive beloved dragging the romantic hero down, down, down among the devil's trills of the violins and the vertiginous clanging of bells—seem a dandy's affected pose.

MOVING CONVICTION

Yet it is the glory of Dr. Munch's approach that he sustains that pose and, indeed, endows it with moving conviction and ardor. Moving from one lovely tonal portrait to another, he stresses the element of mystery that dreamily pervades each episode. His treatment of the "idee fixe" theme is firm but not overdone, the plangent English horn and oboe duet is pure Watteau; and toward the finale, if matters seem to sweep into a dionysiac passion, this in in accord with the Witches' Sabbath and the surrealist double fugue.

Everything is related; the Munch "Symphonie Fantastique" is distinguished by stylistic accuracy and an imaginative appreciation of mood.

The Berlioz might be expected to bring down the house, but the virtues of Dello Joio's composition are of a cooler, more monochromatic quality, and not as apparent. The melodic material—a theme derived from the "Kyrie" of the Gregorian "Missa de Angelis" is the basis—discloses abundant invention, and the harmonies are original, though not bizarre.

INDIVIDUAL STYLE

In fact, Dello Joio throughout each of the three movements attains a markedly individual style without recourse to eccentricities of scoring. His command of orchestra is deft, tidy and sure. Moreover, the music conveys a definite emotional impulse, rare at a moment when contemporaries are asking of the art that it perform the function of higher mathematics. The syncopations of the finale struck me as being a slightly exaggerated contrast to the prevailing introspective mood of the Variations and Chaconne; but the piece as a whole is the product of a serious talent seeking to communicate. I was delighted by the workmanship and lack of pretense.

The "Water Music" suite came off with a glittering measure of florid baroque pomp. Handel was cloaked in a mellow glow, even if I might add, captiously, that he wrote other things, too. The brass had a wonderfully golden sheen, and Symphony Hall was a setting that might not be as visually striking as a garlanded swanboat—where the musicians last appeared with the suite—but has a vast accustical lead on the Public Garden.

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Times (e)
HARTFORD, Conn.
Circ. 120,161

MAR 22 1960

Charles Munch Conducts Boston In Concert at Bushnell Memorial

By DANIEL W. GOTTLIEB

The Boston Symphony Orchestra, Charles Munch, conducting, was presented Monday night at the Bushnell Memorial Auditorium in the fourth concert of the Bushnell Symphony Series. The program was as follows:

"Leonore" Overature, No. 3 Beethoven

Variations, Chaconne and Finale Dello Joio

Symphony No. 2 (for string orchesra) Honegger

Experts, Act III, "Die Meistersinger" Wagner

At no time, within the recent span of memory, has the Boston put on a program here quite so rich, colorful and heavily loaded with modern music.

It was a difficult program to sustain, but the unusual intensity of performance that Mr. Munch achieved seemed to carry the evening along swiftly. Rarely has the Boston played here with such enthusiasm and brilliance since Mr. Munch took over the helm.

* * *

IN REFLECTING, however, on one's particular preferences for interpretations of the more familiar Beethoven and Wagner works, however, several points of disagreement with what the conductor did come to mind.

The slow opening sections of the "Leonore" Overture and the Wagner excerpts, for instance, seemed overly drawn out. Undoubtedly Mr. Munch gained momentary beauty by slowing down the tempo thus giving sustained notes more time to reverberate, but this same effect tended to obscure the broader outlines of the music.

By contrast, the allegro section of the overture was a bit too hurried to allow the strings to come through in fast passagework.

The modern section of the program brought together two sharply contrasting compositions. Mr. Dello Joio's work is light, concise skillfully orchestrated, and immediately appealing. The Honegger is thick-textured, introspective, full of masses and choirs of sound, and difficult to comprehend on first hearing.

* * *

THE ORCHESTRA'S reading of the Dello Joio was excellent, but it was in the Honegger that Mr. Munch demonstrated that a superlative performance can sway an audience to accept an unfamiliar, difficult work. The conductor kept the complex lines of the symphony clear and firm as the steel structure of a building. The steadiness of the jagged rhythms in the final movement created a visceral impact that was inescapable. When the tension was relieved with the declamation of the chorale from the trumpets, the effect was stunning.

The near-capacity audience gave the Honegger warm applause, but saved the most enthusiastic reception for the Wagner, and for good cause. Whereas there had been many fine samples of solo brilliance—the first flute in the "Leonore" and 'Cellist Samuel Mayes' long, melodic passage in the second movement of the Honegger—the orchestra as a whole shone with particular radiance in the Meistersinger music.

* * *

IF MR. MUNCH inclined to let the brass overpower the strings somewhat in the final measures, no one seemed to mind, for this was a Wagner performance that mounted steadily in intensity and seemed to call for the ultimate in splendor to finish it off.

Courant (m)
HARTFORD, Conn.
Circ. 104,765

MAR 22 1960

Concert Led By Munch At Bushnell

Charles Munch and the Boston Symphony Orchestra were presented in the Bushnell Memorial concert series at the memorial auditorium Monday night. The program:

"Lenore" Overture Beethoven
Variations, Chaconne and Finale Dello Joio
Second Symphony Honegger
"Meistersinger" Excerpts Wagner

It was an evening of weighty and for the most port sober-sided music that we had from Charles Munch and the Boston Symphony last night.

Some of the substance was almost entirely sound, as in the case of the Dello Joie Variations, Chaconne and Finale. Some of it was heavily freighted with emotion, like the Honegger Second Symphony. And some was high, dramatic pomposity, as in the excerpts from "Die Meistersinger." Altogether it was fare for those who like a high caloric count in their evenings of music.

Though on first hearing, I could not find that the Dello Joie Explored any great depths of feeling, the Variations were pleasantly contrived in point of writing and orchestration, and highly diverse in style and device as they made their way from Gregorian mode to modern syncopation. The extended slow areas were somewhat tedious and overdrawn, but for the most part the work was engaging upon the ear and interesting to plot.

Honegger And The Past

The impact of the Honegger Symphony was almost diametrically on the emotions. Written in Paris in 1941, it is for the first two movements a work of sorrow for an enslaved city, and in the final section almost an apocalyptic vision of the liberation of a nation hoped for but which was not even a gleam on the horizon at the time. This impact holds up somewhat better than the musical idiom, for the general tension and melancholy of the means and expression have been so often imitated by subsequent composers that they have taken on the feeling of cliche. This of course was not Honegger's fault, for 20 years ago they were fresh and compelling, and the shape and span of the work are still impressive. But it is difficult to listen to this Second Symphony without feeling it was special to a particular time which now it dated.

Solid, Styleless Playing

Under Mr. Munch's direction, the performance of these works and the concluding Wagner was vigorous and solid. The conductor of the Boston orchestra at times indulged in his familiar practice of taking the tempi on the extreme side, and this had pulled the orchestra off stride in the "Lenore" Overture. They were jumping the gun during the first part, which Mr. Munch took extremely slowly, and left panting by the high tempi with which he followed up. But by and large, it was an evening of poised playing, if without much character or style.

—T. H. P.

Times (e)
HARTFORD, Conn.
Circ. 120,161

MAR 15 1960

Boston Symphony Here Next Week

Works by Beethoven, Dello Joio, Honegger and Wagner will be performed in the Bushnell Memorial by the Boston Symphony when it comes to Hartford, Mar. 21 (8:15 curtain) for the fourth event in this season's Bushnell Symphony Series.

Dr. Charles Munch, music director of the orchestra, will conduct.

The program includes: Overture to "Leonore" No. 3 by Beethoven, written for the second production of the opera "Fidelio"; Norman Dello Joio's "Variations, Chaconne and Finale," which are based on a theme from the Gregorian Missa de Angelis; Honegger's Symphony for String Orchestra, written in occupied Paris in 1941 and expressing the spirit of the times; excerpts from the third act of Wagner's "Die Meistersinger von Nurnberg."

Standing room tickets are now on sale for this concert.

It is indicated at the Bushnell box office that a limited number of subscribers' tickets, returned for resale, may become available.

Sunday Courant
HARTFORD, Conn.
Circ. 145,527

MAR 13 1960

Munch To Conduct Boston Symphony In Bushnell Concert On March 21

The Boston Symphony Orchestra with Charles Munch conducting will perform the fourth concert in this season's Bushnell Symphony Series at 8:15 p.m. March 21. Dr. Munch has selected for the concert a program including works by Beethoven, Dello Joio, Honegger and Wagner.

Opening the concert will be Beethoven's Overture to "Leonore" No. 3, Op. 72, composed in 1806 for the second production of the opera "Fidelio." This is the opera which Beethoven, shortly before his death, called the composition "most dear to me."

Norman Dello Joio's Variations, Chaconne and Finale will follow. This work has a particular interest for Connecticut residents for it was composed in Wilton during the summer of 1947.

Honegger's Symphony for String Orchestra, written in Paris in 1941, will open the second half of the program. The work embodies the mood of wartime occupied Paris.

Standing room tickets will be sold for this concert. A limited number of seats may become available at the Bushnell box office through re - sales of regular subscribers' tickets.

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OBSCURED TEXT

Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 23,885

MAR 23 1960

Music In Review

French Works Given By Boston Symphony

A completely French program of wide variety was brilliantly presented last night by Charles Munch and his Boston Symphony Orchestra in his second concert of the season and the sixth in the Woolsey Hall Series. Never has the symphony been in better form and certainly Munch took great personal pleasure in conducting the work of his countrymen.

The program opened with the sensational Fantastic Symphony by Berlioz. One of the earliest symphonic poems, its descriptive music is elaborate and dramatic and Munch gave it a high-powered reading which graphically described the musical images dreamed up by the composer, who presents the strange visions seen by a love-sick youth who drugs himself in his despair.

* * *

The lovely third movement, with emphasis on a beautiful duet on the woodwinds is followed by the morbid, crashing, "March to the Scaffold," a wild outburst of music which is considered the most famous movement in the symphony.

Munch and his men had the Woolsey walls vibrating with sound in this episode. The final, grotesque "Dream of a Witches' Sabbath" demanded not only the entire, traditional orchestra sections, but bells, chimes and harps as well in a movement that grew increasingly wilder until it ended on a terrific sustained C major chord. As soon as the audience had recovered, there was another crashing noise, that of applause as great as has ever been heard in Woolsey Hall. Munch was recalled four times and each time included his men in acknowledging the homage paid to him.

* * *

Honegger's Symphony for Strings Orchestra, was in direct contrast to the fiery Berlioz work; a graceful tarantelle and delicate, lively rhythms replacing the heavier work. For its final work of the evening, Roussel's "Bacchus Et Ariane" ballet from the Second Suite was performed with verve and color. The vivid story of Bacchus and Ariadne, as told by the musicians, contained an exciting quality that was greatly appreciated by the audience. The ballet ended in a thunderous moment of music, followed immediately by the audience's rousing applause, mixed with shouts of acclaim.

New Haven is one of the few cities to enjoy the music of the Boston Symphony twice in a season. Last night's brilliant program whetted the musical appetites of all who heard this fine organization and engendered keen anticipation for next season's appearance here of the symphony. —F. R. J.

Sunday Register
NEW HAVEN, Conn.
Circ. 106,090

MAR 20 1960

MUSIC

...ton Symphony Presents ...cert On Tuesday Night

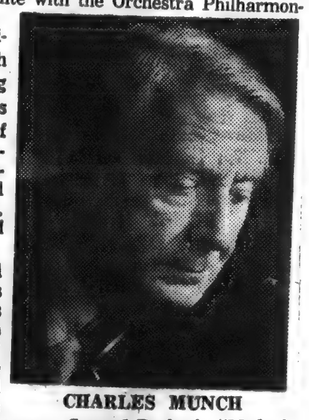
By GORDON E. ARMSTRONG

...Boston Symphony will make its last appear... this season in the sixth event of the Woolsey ... Tuesday evening. Conductor Charles Munch ... a colorful program of works by French com... such contrasting styles as those of Berlioz, ...d Honegger. All three of these composers are ...vorites of Dr. Munch and their music has ...naturally received a wide hearing in the ...estra's programs.

...atrons of the Woolsey Series have encountered a number of ...s by the three composers in the Boston Orchestra's concerts ... over the years, extending back to the Koussevitzky reign. ... the late and present conductor have programmed and con...ted much French music and, in fact, premiered several Hon...er works in this country. The latter includes, of course, the ...rld premiere of this composer's Symphony No. 5 under Dr. ...nch's baton.

...Tuesday's program will consist of the following: Fantastic ...mphony—Berlioz; Symphony No. 2 for String Orchestra—Honegger; ...uite No. 2 from "Bacchus et Ariane"—Roussel. None of these ...works has been played here by the Boston Symphony in some years ...though the New Haven Symphony turned in a fine performance of ...he Berlioz work in 1953. The Boston Orchestra has a particular ...affinity for music by this romantic composer so we may look for ...its usual "fireworks" in the performance of the Fantastic Symphony. ...In passing, it may be of interest that Dr. Munch conducted the premiere of the Roussel ballet suite with the Orchestra Philharmonique in Paris in 1936.

Dr. Munch and the Boston musicians are looking forward with keen anticipation to their coming tour of the Far East which starts next month under the auspices of the President's Special International Program for Cultural Presentations. The eight-week tour will include concerts in Korea, Japan, the Philippines, Australia and New Zealand.



CHARLES MUNCH

Composer Aaron Copland will go along with the orchestra as guest conductor. Two of his works —the Symphony No. 1 and the Suite from "The Tender Land" are to be included among the American works to be performed on the tour. Also included are the following works by American composers: Samuel Barber's "Medea's Meditation and Dance of Vengeance"; Easley Blackwood's Symphony No. 1; Norman dello Joio's "Variations, Chaconne, and Finale"; Leon Kirchner's "Toccata"; Walter Piston's Symphony No. 6; and William Schumann's "New England Triptych."

The orchestra will open its tour shortly after arriving in Korea on April 27. After two concerts, one in Seoul and another in Pusan the musicians will fly to Japan where some 22 concerts are scheduled during May. Three concerts are to be given in Manila early in June after which the orchestra will fly to Australia for several concerts. The tour will wind up with two concerts in New Zealand from where the orchestra will fly back, arriving in Boston on June 19 to enjoy a short breather before the opening of the Berkshire Music Festival on July 8.

Register (e)
NEW HAVEN, Conn.
Circ. 98,886

MAR 23 1960

Music

MUSICAL POWER MARKS EVENT IN WOOLSEY SERIES

The Boston Symphony bid a noisy seasonal farewell to a hallful of its admirers here Tuesday evening. Charles Munch conducted an all-French program in this sixth event of the Woolsey Hall Series. The orchestra may have played better here on occasion but it has never played louder!

Well, perhaps this was a time for "flag waving" and a real musical outburst on the part of the Boston musicians. Late next month they will be taking off by plane for their first tour of the Far East. As musical ambassadors for Uncle Sam, they will give some eight weeks of concerts on an itinerary which will include performanecs in Korea, Japan, the Philippines, Australia and New Zealand. The tour will be made under the auspices of the President's Special International Program for Cultural Presentations.

Tuesday's program might be appropriate, in a sense, for impressing foreign listeners with the "power and prestige" of both the Boston Symphony and its homeland. True, it contained no works by American composers but audiences abroad should be tremendously impressed nonetheless. A number of American works will be performed during the tour. All of them have been carefully chosen as examples of our best attainments in the field of composition, though as yet we have no true American idiom. In any case, American musicians, rather than American compositions, will command the major interest on the coming tour.

Tuesday's audience seemed to love the verve and vigor displayed by Dr. Munch and the orchestra in the Fantastic Symphony of Berlioz and the Roussel Suite No. 2 from "Bacchus et Ariane". The overpowering sonorities which stampeded listeners' emotions in the final climatic moments of these works were really "fantastic."

If the sheer sound was of the roof-raising and soul-stirring variety, there were other moments of equally impressive hushed harmonies of the lush and barely audible variety. Both the older and the contemporary work demand the greatest finesse in bringing forth their full potential in dynamic extremes, juxtaposed contrasts, rhythmic vicissitudes, and multitudinous colorings. Dr. Munch revels in works like these and surely he has never given them more inspirational batoning. Perhaps brilliance was obtained by too much surface polishing at times but frequently that is the price of striving for virtuosity.

The Boston strings were a tower of strength throughout the program. They produced both fine ensemble and solo playing in the program's third offering, Honegger's Symphony No. 2 for String Orchestra. Three of the first chair players — concertmaster Richard Burgin, violinist Joseph de Pasquale, and cellist Samuel Mayes played their solos in ingratiating style while the entire string section performed with wondrous precision and captivating sound. As for the work itself, it will take a few more hearings before this listener can apply the latter adjective to it! G.E.A.

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
MAR 20 1960

Music Programs—Concerts and Recitals in Town This Week

Today

New York Philharmonic, Carnegie Hall, 3.
Fritz Reiner conducting; soloist, Rudolf Serkin, pianist.
Divertimento from the Ballet, "Le Baiser de la Fee.....Stravinsky
Concerto for Piano and Orchestra in C major, K. 467.....Mozart
Pictures from an Exhibition.....Mussorgsky-Ravel

Marco Sorisio, tenor, Town Hall, 5:30.
Assisted at the piano by Roberto Sorisio, bass-baritone, and Fritz Kramer, pianist.
Songs and Arias by Monteverdi, Van Dieren, Mozart, Rachmaninoff, Respighi, Strauss, Schumann, Moussorgsky, Verdi, Faure, Hahn, Van Fleteren, Henry Bacon.

John Hornor, baritone, Carnegie Recital Hall, 8.
Accompanist, Joseph Mariano.
Songs by Monteverdi, Purcell, Schumann, Moussorgsky, Faure, Hahn, Henry Bacon.

Sunday Concert Society, Carnegie Recital Hall, 5:30.
Quarteto di Roma.
Works by Beethoven, Schumann, Brahms.

Herbert Melnick, pianist; Carnegie Recital Hall, 8:30.
Works by Mozart, Hochhaeusler, Chopin, Bloch, Von Weber.

"Music in Our Time," Kaufmann Concert Hall, Y. M. H. A., Lexington Ave. and 92d St., 8:30.
Works by Malcolm Goldstein, Henry Brant, Morton Subotnick, Ezra Sims.

Maria Stader, soprano; with Alexander Schneider and his Orchestra, New School, 66 W. 12th St., 3 and 9.
Works by Purcell, Scarlatti, Corelli, Mozart, Bach, Bach.

Lalan Parrott, pianist; Museum of the City of New York, 3.
Works by Bach, Haydn, Beethoven, Arthur Berger, Chopin.

Eugenio Fernandi, tenor; and **Giorgio Tozzi**, bass; **Vera Franceschi**, pianist; High School of Fashion Industries, 225 W. 24th St., 5:30.
Program includes Neapolitan Songs, Folk Dances, Folk Songs by Coro d'Italia.

"Y" Symphonic Workshop, Kaufmann Concert Hall, Y. M. H. A., Lexington Ave. and 92d St., 2:30.
"A Goat in Chelm" (concert form)
A. W. Binder

Jazz Concert, Upper Manhattan Branch Y. W. C. A., 179 W. 137th St., 4.
Participants: Steve Pulliam Quartet; others.

Gates Wray, pianist; New York Historical Society, Central Park West and 77th St., 3 (free).

Nadia Koutzen, violinist; Brooklyn Academy of Music, 3.
Works by Leclair, Schubert, Lopatnikoff, Debussy, Flothius, Ravel.

Welch Chorale of St. Philip Neri Church, Sacred Hearts Church, 33d St., between First and Second Aves., 5.
Works by Bach, Des Pres, Palestrina, Ingeneri, Lassus, Lotti, Byrd, Fr. Woolen, Stravinsky, Humpert, Victoria.

Debussy's "The Prodigal Son," St. Bartholomew's Church, Park Ave. and 51st St., 4.

Mendelssohn's "Elijah," Park Avenue Christian Church, Park Ave. and 85th St., 3.

Dickinson's "The Redeemer," Brick Church, Park Ave. and 91st St., 4.

Bach's Mass in B Minor, St. George's Church, Stuyvesant Square, 4.

Herbert Baumel, violinist; and **Lillian Parrish**, pianist; Westchester Conservatory of Music, Burling Ave. and Gedney Esplanade, White Plains, N. Y., 8:15.
Works by Corelli, Hindemith, Beethoven, Franck.

Monday

Little Orchestra Society, Carnegie Hall, 8:30.
Conductor, Thomas Scherman; soloists, Irene Jordan, Adele Addison, sopranos; Madelyn Vose, mezzo-soprano; Michel Senechal, tenor; Robert Goss, Hugh Thompson, baritones; Jan Rubes, bass; Robert Goss, narrator.
"Beatrice and Benedict" (first performance in the U. S.).....Berlioz

Sylvia Marlowe, harpsichordist; Town Hall, 8:30.
Assisting artists, Rafael Puyana, Robert Conant, Pamela Cook, harpsichordists; and the Saidenberg Little Symphony, Daniel Saidenberg, conductor.
Concerto in C major for 3 harpsichords and Chamber Orchestra; Prelude and Fugue No. 14 in F sharp minor from the "Well Tempered Clavier," Book II); Fantasia in C minor; Concerto in C major for 2 harpsichords and Chamber Orchestra; Contrapunctus XV from "The Art of the Fugue; Italian Concerto; Concerto in A minor for 4 Harpsichords and Chamber Orchestra.....Bach

"New Voices" (Operatic Concert), Carnegie Recital Hall, 8:30.
Participants: Lina Benelli, Dolores Liguori, sopranos; Gino De Lilla, tenor; Ara Adrian, baritone.
Songs and Arias by Giordano, Massenet, Puccini, Bellini, Bizet, Massenet, Saint-Saens, Verdi, Leoncavallo, Gounod.

Concord String Quartet, Mosholu Branch, New York Public Library, 265 East 205th St., 8 (free).

Tuesday

Eugene List, pianist; CH, 8:30.
Toccata in C minor.....Bach
Sonata in F minor, Op. 57 ("Appassionata").....Beethoven
Andante Spianato et Grande Polonaise Brillante, Op. 3.....Chopin
Sonata in G minor, Op. 22.....Schumann
Three Piano Pieces, Louis Moreau Gottschalk
Hungarian Rhapsody No. 6.....Liszt

New Music Concerts, Carnegie Recital Hall, 8:30.
Works by Pauer, Joseph Wagner, Ley, Martinu, Reger

Herbert Burtis, organist; **Robert Spencer**, tenor; St. Paul's Chapel, Columbia University, noon.
Works by Sowerby

Wednesday

Boston Symphony Orchestra, Carnegie Hall, 8:30.
Conductor, Charles Munch
Symphonie Fantastique, Op. 14a.....Berlioz
Symphony No. 2 for String Orchestra.....Honegger
"Bacchus et Ariane," Suite No. 2, Op. 43.....Roussel

Beaux-Arts String Quartet, Kaufmann Concert Hall, Y. M. H. A., Lexington Ave. and 92d St., 8:30.
Works by Haydn, Laderman, Walton

"Showcase for Talent Program," Isidor Straus Theatre, Educational Alliance, 197 E. Broadway, 8.

Cham-Ber Huang, harmonica player, Turtle Bay Music School, 244 E. 52d St., 8:30. (Benefit: Scholarship Fund).
Works by Bach, Vivaldi, Mozart, Bartok, Enesco

Honegger's "King David," St. Bartholomew's Church, Park Ave. and 51st St., 8:15.

Thursday

New York Philharmonic, Carnegie Hall, 8:30 ("Preview").
Conductor, Leonard Bernstein; soloist, Leonard Shure, pianist.
Concertino for Strings in A major, No. 3.....Pergolesi
Suite from "Pulcinella" (after Pergolesi).....Stravinsky
Symphoni No. 7.....Sibelius
Piano Concerto No. 1.....Brahms

Erik Hillman, pianist; Carnegie Recital Hall, 8:30.
Bach program.

Camera Concerti, Metropolitan Museum, 8:30.
Joseph Eger, musical director and French horn; Walter Trampler, viola.
Works by Handel, Vivaldi, Mozart, Corelli, Jack Delano.

Spring Concert Series, Jerome K. Aronow Concert Hall, Goldmark Wing, 133d St. and Convent Ave., 12, 3.
Works by Schumann, Beethoven.

Searle Wright, organist; St. Paul's Chapel, Columbia University, noon.
Works by Bach, Vierne, Lesur, Maleingreau.

Friday

New York Philharmonic, Carnegie Hall, 2:15.
Conductor, Leonard Bernstein; soloist, Leonard Shure, pianist.
Program as on Thursday.

Vienna Choir Boys, Town Hall, 8:40.
Accompanist, Helmuth Froschauer.
Works by Purcell, Krieger, Gallus, Bloch, Mozart, Schubert.

John Thomas Covell, pianist; Carnegie Recital Hall, 8:30.
Works by Menotti, Scriabin, Franck, Schubert, Prokofiev.

Isaac Stern, violinist; Metropolitan Museum, 8:30.
Accompanist, Alexander Zakin.
Works by Vitali, Beethoven, Schubert, Mozart-Kreisler, Rachmaninoff, Ravel.

Juilliard String Quartet, Concert Hall, 8:30.
Second String Quartet (first performance).....Elliott Carter
Works by Arriaga, Beethoven.

Seymour Barab, cellist; and **David Tudor**, pianist; New School, 66 W. 12th St., 8:30.
Works by Tcherepnine, Messaien, Cowell, Feldman, Vivaldi-Dallapiccola.

Manhattan Orchestra and Chorus, Hubbard Auditorium, 238 E. 105th St., 8:45 (free).
Conductor, Hugh Ross. Works by Haydn, Bartok, Bruckner.

Boston Symphony Orchestra, Brooklyn Academy of Music, 8:30.
Conductor, Charles Munch; soloist, Gary Graffman, pianist.
Leonore Overture, No. 3.....Beethoven
Concerto in E minor.....Chopin
Variations, Chaconne and Finale.....Norman Dello Joio
Excerpts from Act III, "Die Meistersinger".....Wagner

Brooklyn Community Symphony Orchestra, Brooklyn College, 8:30.
Coleridge-Taylor Perkinson conducting.
Works by Mozart, Brahms, Wagner.

Evan Stephens, tenor; Studio Club, 210 E. 77th St., 8:30.
Accompanist, Beatrice Ranier.
Songs and arias by Bononcini, Scarlatti, Caldara, Durante, Mozart, Debussy, Strauss, Dello Joio, Quilter, Vaughan Williams, Copland.

Coffee Concerts, Little Theatre, St. Martin's Episcopal Church, 230 Lenox Ave., 8:45.
"The Barrier" (concert form).....Jan Meyerowitz

Baroque Players, Carnegie Recital Hall, 6.
Works by Handel, Telemann, Giordani, Couperin, Haydn.

James Yaghourdjian, guitarist; Greenwich House of Music, 46 Barrow St., 8:30.

Saturday

New York Philharmonic, Carnegie Hall, 8:30.
Conductor, Leonard Bernstein; soloist, Leonard Shure, pianist. Program as on Thursday.

New York Philharmonic Young People's Concert, Carnegie Hall, 12 noon.
Conductor, Leonard Bernstein; soloists, twelve members of the New York Pro Musica Antiqua, Noah Greenberg, director; Vladimir Ussachevsky, tape recorder; Anita Darian, kazoo.
Unusual Instruments—Past, Present and Future.

Boston Symphony Orchestra, Carnegie Hall, 2:30.
Conductor, Charles Munch; soloist, Gary Graffman, pianist.
Overture to "Leonore" No. 3, Op. 72.....Beethoven
Piano Concerto in E minor, Op. 11.....Chopin
Variations, Chaconne and Finale.....Dello Joio
Excerpts from Act III, "Die Meistersinger".....Wagner

Vienna Choir Boys, Town Hall, 2:40.
Conductor, Helmuth Froschauer.
Works by Palestrina, Vittoria, Fux, Dowland, Stephani, Kodaly.

Jazz Concert, Town Hall, 8 and 11.
Nina Simone, vocalist and pianist; others.

Beaux Arts Trio of New York, Carnegie Recital Hall, 2:30.
Participants: Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano.
Works by Haydn, Ravel, Mendelssohn.

Budapest String Quartet, Kaufmann Concert Hall, Y. M. H. A., Lexington Ave. and 92d St., 8:30.
Works by Beethoven, Mozart, Brahms.

Joseph Wolman, pianist; Carnegie Recital Hall, 5:30.
Works by Bach, Beethoven, Schumann, Brahms, Chopin.

Beatrice Kalinovska, soprano; Carnegie Recital Hall, 8:30.
Accompanist, Dimitri Konradi.
Songs and arias by Puccini, Tchaikovsky, Urosovsky, Massenet, Glinka, Nardi, Lipkofsky, Yampolsky, Gulark-Artemovsky, Neaga, Gershwin, Dunaevsky.

Dame Myra Hess, pianist; Hunter College, 8:30.
Rondo in A minor, K. 511.....Mozart
French Suite No. 5 in G major.....Bach
Sonata in B flat minor, Op. 35.....Chopin
Sonata No. 30 in E major, Op. 109.....Beethoven

Composers' Forum, Donnell Library, 20 W. 53d St., 2:30.
Music by Hugh Aitken and Gene Gutsche.
Moderator: Vittorio Rieti.

Contemporary Music Concert, Third Street Music School Settlement, 55 E. Third St., 8:30.
Works by Elliott Carter, Henry Weinberg, Ralph Shapey, Yehudi Wyner, Stefan Wolpe, Frederic Rzewski.

Yiddish Culture Chorus, Atran Culture House, 25 E. 78th St., 8:30.
Conductor, Vladimir Heifetz.

Robert Baker, organist; Congregation Emanu-El of the City of New York, Fifth Ave. and 65th St., 4.
Works by Mendelssohn, Handel, Kuhnau, Nevins, Bach, Schumann, Franck, Berlinski, Fromm, Liszt.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,792 S. 795,133
MAR 20 1960

The Week In Music

TODAY—N. Y. Philharmonic, Carnegie Hall, 3; John Hornor, baritone, Carnegie Recital Hall, 2:30; Quarteto di Roma, Carnegie Recital Hall, 5:30; Herbert Melnick, pianist, Carnegie Recital Hall, 8:30; Marco Sorisio, tenor, Roberto Sorisio, basso-baritone, and Fritz Kramer, pianist, Town Hall, 5:30; Music in Our Time, Ninety-Second St. "Y", 8:30.

MONDAY—The Little Orchestra Society, Carnegie Hall, 8:30; Operatic concert, "New Voices," Carnegie Recital Hall, 8:30; Four Harpsichordists, in an all-Bach program, Town Hall, 8:30.

TUESDAY—Eugene List, pianist, Carnegie Hall, 8:30; Chamber Music concert, Carnegie Recital Hall, 8:30.

WEDNESDAY—Boston Symphony Orchestra, Carnegie Hall, 8:30; "Rigoletto," Amato Opera Theatre, Ninety-Second St. "Y", 8:30.

THURSDAY—N. Y. Philharmonic, Carnegie Hall, 8:30.

FRIDAY—N. Y. Philharmonic, Carnegie Hall, 2:15; Band concert, Baldwin Wallace College, Carnegie Hall, 8:30; John Corelli, pianist, Carnegie Recital Hall, 8:30; Vienna Choir Boys, Town Hall, 8:40.

SATURDAY—N. Y. Philharmonic, Carnegie Hall, noon; Boston Symphony Orchestra, Carnegie Hall, 2:30; N. Y. Philharmonic,

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
MAR 24 1960

Music: Munch Influence

Berlioz and Honegger Played by Bostonians

By HOWARD TAUBMAN

CHARLES MUNCH indulged himself by conducting three of his favorite pieces at Carnegie Hall last night. Because he directed them with burning devotion and because the Boston Symphony is a great orchestra, works that are familiar took on special and renewed expressiveness.

Berlioz' "Symphonie Fantastique" and Honegger's Symphony No. 2 are concerned with suffering. But what a distance separates the nature of their anguish!

In 1830, when the "Symphonie Fantastique" was new, a young man could carry on with agonized hallucinations over a woman's love. In the Paris of October, 1941, when Honegger completed his symphony, a fair, civilized land knew the horror of defeat and occupation by a ruthless tyranny.

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As you listen to Berlioz' wild, romantic dreams in music, you know that his suffering, though painful, will end and leave few scars. The fact was that the Irish actress, Harriet Smithson, the source of Berlioz' tortures and inspiration, became his wife, and the marriage did not last long, after all.

In the first two movements of Honegger's symphony, with its prevailing gray colors and its somber tensions, there is almost no hope. Yet underneath the grim motions and colors of the strings, there is a faint stirring of protest. And in the final movement, when the trumpets enter with their affirmative chorale, it is as if the spirit of France is proclaiming its determination to rise again.

Much as one believes that music must be allowed to have its own laws and logic, one cannot perform—or respond to—these symphonies without a grasp of their programatic content. Mr. Munch has the range to do justice to both pieces. In his Berlioz he summons up the fervor and flamboyance of the youthful Berlioz. In a grave vein he conveys the grim, painful emotions of Honegger's score; as a Frenchman and friend of the composer, Mr. Munch has a special sympathy for it.

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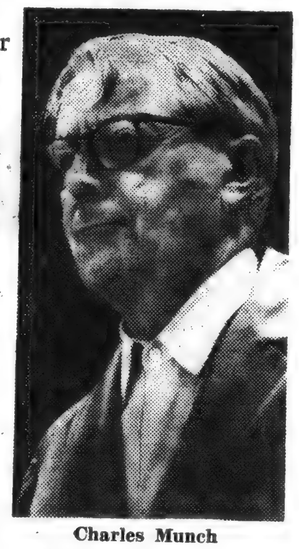
Mr. Munch has conducted the "Symphonic Fantastique" with more abandon in the past. There have been times when his tempos were so fervid as to be almost breathless. On this occasion his control was unfaltering, but there was no loss of intensity. Indeed, the work took on a fresh spaciousness. The Bostonians played with rich tone and shimmering color. The final chords had a solidity and refulgence one will long remember.

The strings distinguished themselves in the Honegger symphony, and the trumpets sang their yea-saying theme with rousing splendor. With Roussel's "Bacchus et Ariane" Suite, Mr. Munch and the Boston Symphony completed a program that looked routine on paper but was turned into a rewarding experience by the total involvement of the interpreters.



Charles Munch

The Program

BOSTON SYMPHONY ORCHESTRA. Conducted by Charles Munch. At Carnegie Hall.
Symphonie Fantastique.....Berlioz
Symphony No. 2 for String Orchestra.....Honegger
Bacchus et Ariane Suite No. 2..Roussel

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240
MAR 24 1960

WORDS and MUSIC

By Harriett Johnson

Munch Leads 'Fantastic Symphony'

Charles Munch has a strong conviction about Berlioz' style. Last night at Carnegie Hall he articulated it by his superb interpretation of the composer's "Fantastic Symphony."

He gave the performance a dash and flamboyancy which matched the phantasmagoria of the score. The work opened the final visits to Carnegie of the Boston Symphony this season—probably for any season to come, unless, as it looks possible now, the historic auditorium may be saved from the razing, scheduled to begin May 15.

'Delacroix of Music'

In Munch's book, "I am a conductor," he says: "Berlioz owes his genius to his spontaneity. He became the Delacroix of music not by building according to rigid specifications, but by working in big frescoes spattered with broad splashes of color."

The "Fantastic" is an excellent example of this spontaneity and, after hearing Munch lead the piece, as I have on several occasions, any other interpretation is a letdown.

Subtitled "Episode in the Life of an Artist," Bedlioz's Symphony takes as its central character a young musician who, in a fit of morbid despair over unrequited love, poisons himself.

With as little logic as an opera plot he doesn't die, but more glamorously envisions his love as an *idee fixe*. She appears again and again in his wild dreams that get more morbid and violent as they continue through five movements.

Finally this beloved arrives at the "Witches Sabbath," and in the midst of monsters and orgies she takes on their character.

Berlioz' untrammeled imagination has highlighted the story with a treatment and orchestration which colorfully foreshadowed much program music to come.

When the wind choir during the final movement rings out with the *Dies Irae*, traditional chant for the dead, Munch made Hades sound unbelievably fascinating.

The all-French program closed with Honegger's Symphony No. 2 for String Orchestra, which found the Bostonians at their most sumptuous. The surprise trumpet which enters at the end with a chorale melody is a stunning instrumental touch.

Roussel's "Bacchus et Ariane" Suite brought the concert to a close.

Graffman Plays Saturday

The Bostonians' concert Saturday afternoon in Carnegie Hall features Gary Graffman in Chopin's Piano Concerto in E Minor, Op. 11, Norman Dello Joio's "Variations, Chaconne and Finale," Beethoven's Overture to "Leonore" No. 3 and excerpts from Act III of Wagner's "Die Meistersinger." The same program will be heard tomorrow night at the Brooklyn Academy of Music.

Music Tonight...

N. Y. Philharmonic, Leonard Bernstein conducting preview concert, Leonard Shure, pianist, in Concerto No. 1 by Brahms. Concertino for strings, No. 3 in A, Suite from Pulcinella by Stravinsky, Symphony No. 7 by Sibelius. Carnegie Hall, 8:30. Program repeated tomorrow at 2:15.

Metropolitan Opera: Puccini's "Madama Butterfly." Dimitri Mitropoulos conducting, Antonietta Stella, Eugenio Fernandi, Clifford Harvuot in cast, 8.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
MAR 24 1960

Music

All-French Concert Performed

By LOUIS BIANCOLLI.

Everything about last night's concert in Carnegie Hall was French—Everything, that is, but the audience and the orchestra.

But even the orchestra sounded French after a while, and that was due in part, to the flexibility of the Boston Symphony, and in still larger part to that master of the Gallic style, Charles Munch.

It was, in fact, one of Mr. Munch's most brilliant demonstrations of the season. Here were three French masters—Berlioz, Honegger, and Roussel—and for each of them he had both the right accent and a native affinity.

Working Background.

Not that it necessarily takes a Frenchman to show us what's lacking in other conductors' performances of French music. Mr. Munch merely is the kind of conductor who puts all his background to work. And part of that background is France.

There was reason enough last night for the crowd's rousing response to Berlioz's "Fantastic Symphony." Its appeal is always immediate and emphatic. But an added something of personal, even national, impact was felt last night.

Not that I regard this symphony the way I once did—as Berloiz's masterpiece. A giant score it is, fiendishly suspenseful at times, but vulgar and sentimental, too. One looks elsewhere for the finer Berloiz.

Over-Publicized.

It is good to have the spotlight on this long-maligned genius. But why so many performances of the "fantastic" this season? Last night's was at least the fourth for me so far.

Berloiz is so much greater than the "Fantastic Symphony" that it seems a pity to go on over-publicizing the brilliant exhibitionist he is in this early music. Mr. Munch has himself shown us the other—and truer—Berloiz.

Sumptuous tone and dynamic vigor marked the other performances last night, so much so that one was inclined to accept both Honegger's Second Symphony and Roussel's "Bacchus and Adriadne" ballet suite as indisputable classics.

Even when it wasn't music of great depth or expressive power, last night's program was tailor-made for the combined virtuosity of conductor and orchestra. Long after the concert, one's ears were ringing with its brilliance.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,792 S. 795,133
MAR 24 1960

New York Journal-American
20-Thurs., Mar. 24, 1960 ★

AT CARNEGIE HALL

3 Munch Favorites

By MILES KASTENDIECK

CHARLES MUNCH INDULGED HIMSELF in the final Wednesday program of the Boston Symphony in Carnegie Hall last night. Each of the three works might be considered a favorite of his, for he has played them frequently in the last decade. Since he and the orchestra were quite en rapport, the concert offered rewarding listening.

What would generally be called a French program opened with Berlioz's "Fantastic Symphony." Surely this is one of Mr. Munch's warhorses; indeed he has on occasion conducted performances finer than those of any other conductor within memory.

Last night his passion for this music was quite evident even though he paced the orchestra at unnecessary speed. He achieved cumulative effectiveness if not complete artistic merit, while the musicians revealed how excellent they are.

Strong for Honegger

Mr. Munch's penchant for Honegger is well known.

He considers him one of the great composers of the Twentieth Century. His affinity for Honegger's music created a singularly moving performance of the Second Symphony, the one for string orchestra with the trumpet chorale in the final movement.

Repeated hearings are winning people to Mr. Munch's predelection for this music. It speaks clearly for a troubled soul, groping for faith in a world of disillusionment. How symbolic the work is will never be known, but its strategic date of 1941 conjures up considerable speculation.

Why Honegger tempered the original assertiveness of the main theme of the first movement, what led to the dark thoughts of the adagio, what illumination inspired him to use the trumpet to punctuate the mood of the whole work become tantilizing questions as the music grows more familiar. It is of more consequence than many have acknowledged.

The concert ended with Roussel's "Bacchus and Ariane" Second Suite. Mr. Munch has made this a rival piece to Ravel's "Daphnis and Chloe" as a brilliant windup for a program. When he is in the groove, his performance turns out to be quite convincing. At least the music is still fresher than Ravel.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
MAR 24 1960

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
MAR 25 1960

MUSIC

PAUL HENRY LANG

Boston Symphony Orchestra

CARNEGIE HALL
Conductor, Charles Munch. The program:
Symphonie Fantastique, Op. 14a....Berlioz
Symphony No. 2 for String Orchestra
Honegger
"Bacchus et Ariane," Suite No. 2, Op. 43
Roussel

Charles Munch, who conducted last night.

The Boston Symphony has always enjoyed the reputation of having a special way with French music. The magnificent orchestra used to include many French members, and while today the personnel is largely American, its French maestro, Charles Munch, issue of a distinguished Alsatian music dynasty from Strassburg, valiantly keeps up the tradition.

Having heard a good deal of Shostakovich and Mahler these last months, I was looking forward with pleasure to Wednesday night's all-French concert by the Bostonians; but listening to this French music one becomes aware of all manner of incongruities.

Honegger, whose second symphony was played, was one of the charter members of the group of French composers known as "Les Six." But this composer, of Swiss-German stock, writes music that has none of the fluent prattling of Milhaud, none of the delightful though lightweight elegance of Poulenc, to mention two other famous members of "Les Six."

The symphony is severely architectural, a quality which was anathema to a French composer of the post-Impressionist era, and it has pronounced polyphonic leanings, equally foreign to a real Frenchman. Maitre Gedalge, who held the chair of counterpoint at the Conservatoire, taught all of them, but all of Honegger's colleagues threw the fugues out of the window as soon as they had their diplomas.

Finally, there is a symbolic penchant in Honegger which appears in his music like stained glass windows—and he composes oratorios. How can all this be reconciled with the hedonism, spoofing and brittle classicising of his confreres?

Nor did Mr Munch perform the Honegger symphony as he did the real French soufflè of Roussel, the ballet suite from "Bacchus et Ariane," which closed the program. It was played in a sturdy manner, and notably the adagio emerged as an impressively solid bit of symphonism, rising to eloquent dramatic utterances.

And what do we hear at the end of the exciting and bold finale: a chorale, just like in Bach The hymn calms down the overwrought strings as the French composer brings solace to the anguish caused by the brutal German occupation by recourse to quasi Lutheran strains!

Now surely the eccentric, hyper-romantic composer of the "Symphonie Fantastique," Berlioz, must be as French as a ruby Burgundy. But listen to the first movement of this symphony, forget about the weird story, which is spurious anyway, and what you hear is a very gauche sonata-allegro, old-fashioned, and very much according to the —German—book.

This is not French music either, rather it is an attempt by a Frenchman, filled with undigested Goethe and Beethoven, to write a symphonic movement basically alien to the French mind. It does not come off, though there are some flashes of genius. The second movement is a fair to middling minuet, but the third is a very bad piece—that duet between English horn and kettle drum is really disastrous.

But in the last two movements there is imagination and originality as well as lots of excitement. Berlioz no longer tries to follow in the footsteps of Beethoven, but is his own self, a French composer.

The symphony was performed in a somewhat athletic manner, with fast tempos and very sharp and noisy tuttis which tended to emphasize Berlioz' frequent lapses into vulgarity.

Yet I liked it. The "Fantastique" is not the sensitive Berlioz, it is a rough and uneven work which needs the conductor's assistance. Mr. Munch was ready and willing, creating plenty of excitement, and the entire house found the proceedings to its liking.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
MAR 23 1960

THE WORLD OF MUSIC:

By ROSS PARMENTER

REPRISE

Charles Munch and the Boston Symphony brought "burning devotion" to works by Berlioz, Honegger and Roussel.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
APR 1960

Munch Conducts French Program

Boston Symphony, Charles Munch, conductor, Carnegie Hall, March 23:

"Symphonie Fantastique" ..... Berlioz
Symphony No. 2 ..... Honegger
"Bacchus et Ariane" Suite No. 2 ..... Roussel

When a conductor brings us a program as thrice-familiar as this one, he must treat it with special inpiration, if we are not to grow restive. I am sorry to report that Mr. Munch seemed a bit perfunctory and impatient himself—at least in the Berlioz symphony.

When he first came to this country, this miraculously prophetic score was one of his show pieces. But he was curiously erratic in his treatment of it on this occasion. Every time that one of Berlioz's fantastically original passages turned up, Mr. Munch would whip up the tempo and step up the dynamics, as if to say: "Just notice this!" Now this type of treatment is analogous to that of the Shakespearian actor who lingers over each famous phrase, rolling it under the tongue—a practice which arouses murderous impulses in the lover of natural and harmonious delivery.

To give him the credit that is owing to him, Mr. Munch has always been one of the most loyal and persuasive interpreters of Honegger in this country. But, despite a profoundly sincere approach, the Second symphony seemed fearfully self-conscious and manufactured in this performance. It lacks the magic of the "Delights of Basel" Symphony and its tragic tone rings a little hollow and portentous.

Since I have heard Mr. Munch conduct the Roussel suite many times and know that he could do it well in his sleep, I did not feel so guilty in missing it on this occasion, having a valid reason for early departure.

NEW YORKER
NEW YORK, N.Y.
SAT. 425,545
APR 2 1960

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été présenté dans le monde entier | Cinéma d'Hollywood: onze Oscar.

France-Amérique 4/1/60

La musique

Münch et Boston à Carnegie

par Edgard FEDER

"N'OUBLIONS jamais que nous jouons pour faire plaisir à ceux qui nous écoutent". C'est ainsi que s'exprimait Charles Münch lorsqu'il écrivit, sous le titre "Je suis chef d'orchestre", sa célèbre profession de foi.

Rarement a-t-il si bien obéi à ce précepte qu'à l'occasion de sa dernière visite à New-York avec l'Orchestre symphonique de Boston. Et jamais encore la formidable symbiose Münch-Boston ne fut-elle aussi efficace ni aussi féconde en joies et émotions artistiques.

En effet, Charles Münch, sous le coup d'une inspiration exceptionnelle voisine d'un état de grâce, réussit à créer entre ses auditeurs et "ses" auteurs la sensation d'un rapport direct et étroit, similaire à celle qu'un grand prélat saurait établir entre ses fidèles et le concept divin.

Igor Stravinsky, dans sa "Poétique musicale", expliquait dans les termes suivants le sentiment euphorique qu'éprouve l'auditeur lorsque se produit une situation d'une telle félicité: "L'auditeur est invité à devenir, en quelque sorte, l'associé du compositeur... par l'intermédiaire de l'exécutant... Cette participation exceptionnelle donne naissance à un plaisir tellement vif, en la personne de l'auditeur, qu'elle allie celui-ci, dans une certaine mesure, à l'esprit qui a conçu et réalisé l'oeuvre qu'il écoute, lui donnant l'illusion qu'il s'identifie avec le créateur. C'est ainsi qu'il faut entendre le fameux aphorisme de Raphaël: comprendre, c'est égaler". Et c'est ainsi qu'il faut apprécier l'immense et éminent service rendu par Charles Münch à son public.

Nous l'avons entendu maintes fois diriger la "Fantastique" de Berlioz. Et toujours, nous avons admiré la magnifique générosité romantique et l'irrésistible entrain dont ses interprétations étaient empreintes. Cette fois-ci, cependant, un élément nouveau fit son apparition. Encore que nous soyons incapable de le définir, sa présence ne prête à aucune discussion, car son intervention catalytique fut si manifeste que même le public — une assemblée d'amateurs bien renseignés, soit!, mais où ne dominent certes pas les spécialistes — ne s'y trompa guère.

La "Scène aux champs", par exemple, qui risque facilement de sembler aussi longue que les trois laborieuses semaines dont Berlioz eut besoin pour arriver à l'achever, cette "Scène aux champs" fut "jouée" par Charles Münch avec tant de fraîcheur, de spontanéité, de variété dans les nuances, les mouvements, les coloris sonores, que chacun des "partieipants" présents dans la salle était littéralement à bout d'haleine.

Après l'accord final du "Sabbat", suivi d'une minute de silence — il fallait bien que le public se secouât de l'ensorcellement dont il venait d'être captif pendant près d'une heure — ce fut une explosion d'enthousiasme d'une amplitude peu commune: une expression de satisfaction plénière, en même temps qu'une action de grâces vis-à-vis de l'artisan de cet-réussite.

Après l'entracte, M. Münch dirigea, avec un amour et une conviction auxquels il serait impossible de ne pas succomber, la splendide et émouvante "Symphonie pour Cordes" d'Arthur Honegger, une oeuvre que l'on admire et que l'on aime un peu plus chaque fois qu'on l'entend.

Enfin, la IIème Suite de "Bacchus et Ariane" d'Albert Roussel — dont M. Münch dirigea la première audition à Paris en 1936 — fut exécutée avec tout l'éclat et le scintillement que comporte cette magistrale partition, terminant ainsi en apothéose ce mémorable concert de musique française.

LE second concert — le dernier, à jamais, de l'Orchestre de Boston dans Carnegie Hall, notre chère bonne salle vouée à la pioche des démolisseurs à moins qu'un miracle ne se produise d'ici la fin d'avril — fut tout aussi réussi, bien que portant sur un programme moins "intense". Le soliste fut M. Gary Graffman, le jeune pianiste américain bien connu, qui joua le Concerto en Mi mineur de Chopin.

L'ouverture "Léonore n° III" de Beethoven, des extraits wagnériens et un ouvrage fort intéressant de Norman Dello Joio, complétèrent le programme... et la saison new-yorkaise 1959-1960 de l'Orchestre de Boston.

NEW YORK, N.Y.
JOURNAL-AMERICAN
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MAR 24 1960

New York Journal-American
20-Thurs., Mar. 24, 1960 ★

AT CARNEGIE HALL

3 Munch Favorites

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MAR 25 1960

MUSIC

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NEW YORK, N.Y.
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D. 614,169 S. 1,254,635
APR 3 1960

THE WORLD OF MUSIC:

By ROSS PARMENTER

REPRISE

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MUSICAL AMERICA
NEW YORK, N.Y.
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NEW YORKER
NEW YORK, N.Y.
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été présenté dans le monde entier | Cinéma d'Hollywood: [illegible]ze Oscar.

France-Amérique 4/4/60

La musi[illegible]nch et Boston à Carnegie

par Edgard FEDER

"N'OUBLIONS jamais que nous jouons pour faire plaisir à ceux qui nous écoutent". C'est ainsi que s'exprimait Charles Münch lorsqu'il écrivit, sous le titre "Je suis chef d'orchestre", sa célèbre profession de foi.

Rarement a-t-il si bien obéi à ce précepte qu'à l'occasion de sa dernière visite à New-York avec l'Orchestre symphonique de Boston. Et jamais encore la formidable symbiose Münch-Boston ne fut-elle aussi efficace ni aussi féconde en joies et émotions artistiques.

En effet, Charles Münch, sous le coup d'une inspiration exceptionnelle voisine d'un état de grâce, réussit à créer entre ses auditeurs et "ses" auteurs la sensation d'un rapport direct et étroit, similaire à celle qu'un grand prélat saurait établir entre ses fidèles et le concept divin.

Igor Stravinsky, dans sa "Poétique musicale", expliquait dans les termes suivants le sentiment euphorique qu'éprouve l'auditeur lorsque se produit une situation d'une telle félicité: "L'auditeur est invité à devenir, en quelque sorte, l'associé du compositeur... par l'intermédiaire de l'exécutant... Cette participation exceptionnelle donne naissance à un plaisir tellement vif, en la personne de l'auditeur, qu'elle allie celui-ci, dans une certaine mesure, à l'esprit qui a conçu et réalisé l'oeuvre qu'il écoute, lui donnant l'illusion qu'il s'identifie avec le créateur. C'est ainsi qu'il faut entendre le fameux aphorisme de Raphaël: comprendre, c'est égaler". Et c'est ainsi qu'il faut apprécier l'immense et éminent service rendu par Charles Münch à son public.

Nous l'avons entendu maintes fois diriger la "Fantastique" de Berlioz. Et toujours, nous avons admiré la magnifique générosité romantique et l'irrésistible entrain dont ses interprétations étaient empreintes. Cette fois-ci, cependant, un élément nouveau fit son apparition. Encore que nous soyons incapable de le définir, sa présence ne prête à aucune discussion, car son intervention catalytique fut si manifeste que même le public — une assemblée d'amateurs bien renseignés, soit!, mais où ne dominent certes pas les spécialistes — ne s'y trompa guère.

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Après l'entracte, M. Münch dirigea, avec un amour et une conviction auxquels il serait impossible de ne pas succomber, la splendide et émouvante "Symphonie pour Cordes" d'Arthur Honegger, une oeuvre que l'on admire et que l'on aime un peu plus chaque fois qu'on l'entend.

Enfin, la IIème Suite de "Bacchus et Ariane" d'Albert Roussel — dont M. Münch dirigea la première audition à Paris en 1936 — fut exécutée avec tout l'éclat et le scintillement que comporte cette magistrale partition, terminant ainsi en apothéose ce mémorable concert de musique française.

LE second concert — le dernier, à jamais, de l'Orchestre de Boston dans Carnegie Hall, notre chère bonne salle vouée à la pioche des démolisseurs à moins qu'un miracle ne se produise d'ici la fin d'avril — fut tout aussi réussi, bien que portant sur un programme moins "intense". Le soliste fut M. Gary Graffman, le jeune pianiste américain bien connu, qui joua le Concerto en Mi mineur de Chopin.

L'ouverture "Léonore n° III" de Beethoven, des extraits wagnériens et un ouvrage fort intéressant de Norman Dello Joio, complétèrent le programme... et la saison new-yorkaise 1959-1960 de l'O[illegible] de Boston.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,792 S. 795,133
MAR 24 1960

New York Journal-American
20-Thurs., Mar. 24, 1960 ★

AT CARNEGIE HALL

3 Munch Favorites

By MILES KASTENDIECK

CHARLES MUNCH INDULGED HIMSELF in the final Wednesday program of the Boston Symphony in Carnegie Hall last night. Each of the three works might be considered a favorite of his, for he has played them frequently in the last decade. Since he and the orchestra were quite en rapport, the concert offered rewarding listening.

What would generally be called a French program opened with Berlioz's "Fantastic Symphony." Surely this is one of Mr. Munch's warhorses; indeed he has on occasion conducted performances finer than those of any other conductor within memory.

Last night his passion for this music was quite evident even though he paced the orchestra at ungecessary speed. He achieved cumulative effectiveness if not complete artistic merit, while the musicians revealed how excellent they are.

Strong for Honegger

Mr. Munch's penchant for Honegger is well known:

He considers him one of the great composers of the Twentieth Century. His affinity for Honegger's music created a singularly moving performance of the Second Symphony, the one for string orchestra with the trumpet chorale in the final movement.

Repeated hearings are winning people to Mr. Munch's predelection for this music. It speaks clearly for a troubled soul, groping for faith in a world of disillusionment. How symbolic the work is will never be known, but its strategic date of 1941 conjures up considerable speculation.

Why Honegger tempered the original assertiveness of the main theme of the first movement, what led to the dark thoughts of the adagio, what illumination inspired him to use the trumpet to punctuate the mood of the whole work become tantilizing questions as the music grows more familiar. It is of more consequence than many have acknowledged.

The concert ended with Roussel's "Bacchus and Ariane" Second Suite. Mr. Munch has made this a rival piece to Ravel's "Daphnis and Chloe" as a brilliant windup for a program. When he is in the groove, his performance turns out to be quite convincing. At least the music is still fresher than Ravel.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
MAR 24 1960

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
MAR 25 1960

MUSIC

PAUL HENRY LANG

Boston Symphony Orchestra

CARNEGIE HALL
Conductor, Charles Munch. The program: Symphonie Fantastique, Op. 14a....Berlioz
Symphony No. 2 for String Orchestra ....Honegger
"Bacchus et Ariane," Suite No. 2, Op. 43 ....Roussel

Charles Munch, who conducted last night.

The Boston Symphony has always enjoyed the reputation of having a special way with French music. The magnificent orchestra used to include many French members, and while today the personnel is largely American, its French maestro, Charles Munch, issue of a distinguished Alsatian music dynasty from Strassburg, valiantly keeps up the tradition.

Having heard a good deal of Shostakovich and Mahler these last months, I was looking forward with pleasure to Wednesday night's all-French concert by the Bostonians; but listening to this French music one becomes aware of all manner of incongruities.

Honegger, whose second symphony was played, was one of the charter members of the group of French composers known as "Les Six." But this composer, of Swiss-German stock, writes music that has none of the fluent prattling of Milhaud, none of the delightful though lightweight elegance of Poulenc, to mention two other famous members of "Les Six."

The symphony is severely architectural, a quality which was anathema to a French composer of the post-Impressionist era, and it has pronounced polyphonic leanings, equally foreign to a real Frenchman. Maitre Gedalge, who held the chair of counterpoint at the Conservatoire, taught all of them, but all of Honegger's colleagues threw the fugues out of the window as soon as they had their diplomas.

Finally, there is a symbolic penchant in Honegger which appears in his music like stained glass windows—and he composes oratorios. How can all this be reconciled with the hedonism, spoofing and brittle classicising of his confreres?

Nor did Mr Munch perform the Honegger symphony as he did the real French soufflè of Roussel, the ballet suite from "Bacchus et Ariane," which closed the program. It was played in a sturdy manner, and notably the adagio emerged as an impressively solid bit of symphonism, rising to eloquent dramatic utterances.

And what do we hear at the end of the exciting and bold finale: a chorale, just like in Bach The hymn calms down the overwrought strings as the French composer brings solace to the anguish caused by the brutal German occupation by recourse to quasi Lutheran strains!

Now surely the eccentric, hyper-romantic composer of the "Symphonie Fantastique," Berlioz, must be as French as a ruby Burgundy. But listen to the first movement of this symphony, forget about the weird story, which is spurious anyway, and what you hear is a very gauche sonata-allegro, old-fashioned, and very much according to the —German—book.

This is not French music either, rather it is an attempt by a Frenchman, filled with undigested Goethe and Beethoven, to write a symphonic movement basically alien to the French mind. It does not come off, though there are some flashes of genius. The second movement is a fair to middling minuet, but the third is a very bad piece—that duet between English horn and kettle drum is really disastrous.

But in the last two movements there is imagination and originality as well as lots of excitement. Berlioz no longer tries to follow in the footsteps of Beethoven, but is his own self, a French composer.

The symphony was performed in a somewhat athletic manner, with fast tempos and very sharp and noisy tuttis which tended to emphasize Berlioz' frequent lapses into vulgarity.

Yet I liked it. The "Fantastique" is not the sensitive Berlioz, it is a rough and uneven work which needs the conductor's assistance. Mr. Munch was ready and willing, creating plenty of excitement, and the entire house found the proceedings to its liking.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
APR 3 1960

THE WORLD OF MUSIC:

By ROSS PARMENTER

REPRISE

Charles Munch and the Boston Symphony brought "burning devotion" to works by Berlioz, Honegger and Roussel.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
APR 1960

Munch Conducts French Program

Boston Symphony, Charles Munch, conductor. Carnegie Hall, March 23:

"Symphonie Fantastique" .....Berlioz
Symphony No. 2 .....Honegger
"Bacchus et Ariane" Suite No. 2 .....Roussel

When a conductor brings us a program as thrice-familiar as this one, he must treat it with special inspiration, if we are not to grow restive. I am sorry to report that Mr. Munch seemed a bit perfunctory and impatient himself—at least in the Berlioz symphony.

When he first came to this country, this miraculously prophetic score was one of his show pieces. But he was curiously erratic in his treatment of it on this occasion. Every time that one of Berlioz's fantastically original passages turned up, Mr. Munch would whip up the tempo and step up the dynamics, as if to say: "Just notice this!" Now this type of treatment is analogous to that of the Shakespearian actor who lingers over each famous phrase, rolling it under the tongue—a practice which arouses murderous impulses in the lover of natural and harmonious delivery.

To give him the credit that is owing to him, Mr. Munch has always been one of the most loyal and persuasive interpreters of Honegger in this country. But, despite a profoundly sincere approach, the Second symphony seemed fearfully self-conscious and manufactured in this performance. It lacks the magic of the "Delights of Basel" Symphony and its tragic tone rings a little hollow and portentous.

Since I have heard Mr. Munch conduct the Roussel suite many times and know that he could do it well in his sleep, I did not feel so guilty [illegible] missing it on this occasion, [illegible] a valid reason for early depar[illegible].

NEW YORKER
NEW YORK, N.Y.
SAT. 425,545
APR 2 1960

THE familiar "Symphonie Fantastique" turned up on the Boston Symphony Orchestra program at Carnegie Hall [illegible]nesday night, and its low fam[illegible] can be gauged by the fact that t[illegible]he second performance of it that [illegible] have had here during the past two weeks. Again, I found it a thoroughly bombastic composition, with a trivial second movement, a tedious third movement full of trite shepherd's-pipe echoes and thunder on the kettledrums, and vulgar fourth and fifth movements, which led me to think there should be a prohibition against descriptive movements that try to frighten you with the "Dies Irae" chant. The symphony, in my opinion, is not a masterpiece but a period piece, reminiscent of many of the justly forgotten symphonic poems of Franz Liszt. Moreover, Charles Munch, the conductor, failed to present it with any transcendent brilliance. He followed the Berlioz up with two very weak modern French compositions—Honegger's Second Symphony and Roussel's Second "Bacchus and Ariadne" Suite, both of which he has offered here before, and both of which might well be left on the library shelves.

été présenté dans le monde entier | Cinéma d'Hollywood: onze Oscar.

France-Amérique 4/1/60

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PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048

MAR 25 1960

Forum Concert at Academy—Boston-Graffman Program Rewarding

By EDWIN H. SCHLOSS

The Boston Symphony Orchestra under its distinguished conductor, Charles Munch, presented a concert at the Academy of Music Thursday night under the auspices of the Philadelphia Forum, a division of the Philadelphia Inquirer Charities, Inc. A near-capacity audience was on hand.

Annual visits by the Bostonians, long rated one of this country's great symphonic ensembles, have been a Forum tradition for many years. This orchestra usually provides one of the musical season's most rewarding occasions, and Thursday's appearance was no exception.

DEBUTED WITH ORMANDY

Soloist for the occasion was a gifted young American pianist, Gary Graffman. A former Philadelphian, Graffman was a student at the Curtis Institute of Music under the late Isabelle Vengerova. Graffman is a former winner of the Philadelpia regional auditions of the Rachmaninoff Fund and made his debut with Eugene Ormandy and the Philadelphia Orchestra about a decade ago.

He gave a fine account of the Chopin Concerto No. 1 in E minor Thursday night.

For all its almost naive Romanticism, this is a formidable display—a concerto of, by and for the virtuoso. But Graffman has an ample equipment that enabled him to make light of its technical hazards.

As a Chopin stylist, the young man plays with more bravura than poesy. His approach is fluent rather than subtle, gallant rather than inspired. But there was much to admire in his performance.

The two principal subjects of the first movement, one limpid and dulcet, the other spirited and proclamative, were nicely intertwined. In the slow movement, the soloist's cantilena sang beautifully amid the roses and moonlight. The final rondo, dainty but expressive, went brilliantly.

RECALLS LIBERATION

Munch's performance of the Honegger Symphony No. 2 for String Orchestra and Trumpet recalled to some of the audience his fine performance of the same work with the Philadelphia Orchestra three seasons ago, when the Boston maestro took over Dr. Ormandy's podium in a guest engagement.

The work, which the late composed started in 1941, is a moving lyrico-dramatic memento of the liberation of Paris from its German invaders in the last war. Honegger was of Swiss nationality, but he was long a resident of Paris.

The score is a skillful, vivid and eloquent projection of the moods and emotions of those supercharged days. There is the anxiety and defiance of the French people, the fiery spirit of revolt, the grim resolution and finally the jubilation and exaltation of final deliverance.

Munch led his colleagues in an eloquent and moving account that rose to a final triumphant climax in an impressive sweep of orchestral sonority.

The program opened with Beethoven's "Leonore Overture No. 3" and closed with excerpts from Act III of Wagner's "Die Meistersinger."

PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048

MAR 20 1960

Charles Munch conducts Boston Symphony Orchestra in Forum concert at the Academy of Music Thursday evening.

Symphony, opera fete on bill

Graffman is soloist, Munch conductor in Boston's Forum bill

Thursday evening brings the Boston Symphony Orchestra to the Academy of Music to play its annual concert for the Forum division of The Philadelphia Inquirer Charities, Inc.

Under the baton of their musical director Charles Munch, the Bostonians will play Beethoven's "Leonore" Overture No. 3, Chopin's Piano Concerto in E minor, Honegger's Symphony No. 2 for String Orchestra, and Excerts from Act III of Wagner's "Die Meistersinger."

The soloist in the Chopin concerto will be youthful Gary Graffman, a former winner of the Philadelphia regional auditions of the Rachmaninoff Fund.

The ensemble, now in its 79th year, was established by Henry Lee Higginson, a Bostonian born into the banking tradition. As a music student in Vienna, he heard the works of Beethoven, Mozart and Schubert played by Europe's finest orchestras and was determined that Boston should have a symphony comparable to those abroad.

When he had acquired the means, Higginson proceeded to build something that this country had never known—a "permanent" orchestra. He spent 37 years and his fortune accomplishing this.

PHILADELPHIA, PA.
INQUIRER
D. 619,381 S. 1,053,397

MAR 13 1960

Boston symphony In Forum concert

The Boston Symphony Orchestra, conducted by Charles Munch, will give its annual concert here at the Academy of Music March 24, sponsored by the Forum division of the Philadelphia Inquirer Charities, Inc.

The program will include Beethoven's "Leonore" Overture No. 3, Honneger's Symphony No. 2 for String Orchestra, excerpts from Act III of Wagner's "Die Meistersinger," and Chopin's Piano Concerto in E minor, with Gary Graffman as soloist.

The Evening Bulletin
Friday, March 25, 1960

Boston Symphony Superb In Final Forum Program

By MAX de SCHAUENSEE

The Philadelphia Forum ended its current season at the Academy of Music last night in a blaze of glory by presenting the Boston Symphony Orchestra and its distinguished conductor, Charles Munch, to a large and enthusiastic audience.

The appearance of the Bostonians in Philadelphia is always an outstanding musical event—an event that all local music-lovers hail with enthusiasm.

There was no deviation from the norm, last night. The distinguished orchestra with its characteristic tonal and rhythmic features gave much pleasure in a program of varied content.

As a matter of fact, the tone of the Boston Symphony sounded rather thicker than usual in Overture of Beethoven, whose first part received somewhat ponderous treatment from Mr. Munch. But the Boston conductor is an old hand at rising to the challenge of a climax, and he pulled all the stops out in the rousing trumpet calls of the finale.

Gary Graffman was the soloist of the Chopin Piano Concerto No. 2. Possessor of a formidable technique, Mr. Graffman gave the impression of a run-through in his prosaic performance of this uneven work, which sounded dull on the whole. It may have been a question that the pianist found the style of this music elusive; his performance, though polished, lacked ultimate conviction.

Honegger's Symphony No. 2, with its moving opening theme on the viola, is an impressive and penetrating work. Its preoccupation with the liberation of Paris in the recent war, found Mr. Munch at his most dedicated and communicative. The finale with its unusual trumpet melody doubling with the first violins in the triumphant chorale is truly an experience. The Boston Symphony's performance was superb.

For his finale of the evening's concert, Mr. Munch selected excerpts from Act 3 of Wagner's "Die Meistersinger," which were presented in a manner worthy of the reputation of conductor and orchestra.

PHILADELPHIA, PA.
BULLETIN
D. 695,960 S. 699,114

MAR 20 1960

Boston Symphony Here on Thursday

By MAX de SCHAUENSEE

WITH the Philadelphia Orchestra beginning its second major tour of the current season, as it embarks today for points south and thence to the Mid-West, the Boston Symphony, arriving for a recital at the Academy of Music this Thursday night, has the field virtually to itself.

The Philadelphia Forum, nearing the end of its strenuous season, is presenting the Boston players and their distinguished leader, Charles Munch, in a diversified program.

The Boston Symphony is now rejoicing in its 79th season. It was founded in the year 1881 by Colonel Henry Lee Higginson, a Boston civic-minded leader who had studied as a youth in Vienna. Colonel Higginson devised a project to give Boston a first-class symphonic orchestra. He had heard Europe's great orchestras play the music of Brahms, Beethoven, Schubert, Mozart and Haydn, and was determined that Boston should aspire to an orchestra of the highest European standards.

This required a person of imagination, enterprise and love, and Colonel Higginson was just such a man.

Of a wealthy banking background, the good colonel spent his later life and fortune establishing the great Boston Symphony Orchestra in the New England capital.

Charles Munch, of Alsatian blood, is the Symphony's 12th permanent conductor, succeeding the late and revered Serge Koussevitzky. Karl Muck and Pierre Monteux were others who held this post.

Mr. Munch has chosen for his program, on Thursday night, Chopin's Piano Concerto in E Minor, with the young and popular pianist, Gary Graffman, as the soloist. Mr. Graffman was a former winner of the Philadelphia regional auditions of the Rachmaninoff fund. He has made an enviable career for himself since that time.

Mr. Munch and his Bostonians will also be heard in the Leonore Overture No. 3 by Beethoven, Honneger's Symphony No. 2 for String Orchestra and various excerpts from act three of Richard Wagner's "Die Meistersinger." The precision and brilliance of the Boston Symphony should be admirably displayed by this demanding program.

CHARLES MUNCH
He conducts Boston Symphony in concert at Academy of Music, Thursday evening at 8.30.

• • •

THE Philadelphia Grand Opera Company is being presented by the Kensington-Maimonides Hospital in a benefit opera festival at the Academy of Music, this Saturday night. Proceeds will benefit the hospital.

Also included in this event is soprano Roberta Peters, who will be heard in scenes from Donizetti's "Lucia di Lammermoor." Miss Peters will be supported by the Metropolitan Swedish tenor, Nicolai Gedda and Lorenzo Alvary, basso.

The chorus and the ballet of the Philadelphia Grand will take part in these scenes, presented in costume and with scenery. The ballet, later in the evening, will put on the Dance of the Hours from Ponchielli's opera, "La Gioconda."

An added attraction will be the Ximenez-Vargas Ballet Espanol in a series of colorful Spanish dances.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.

APR 1960

Philadelphia

On March 24, Charles Munch and the Boston Symphony appeared at the Academy. Gary Graffman was the soloist, giving a mechanical but expert run-through of the Chopin Piano Concerto No. 2. Mr. Munch's vitality found its proper outlet in the Honegger Symphony No. 2 and excerpts from "Die Meistersinger". The visitors were warmly welcomed.

PHILADELPHIA, PA.
BULLETIN
D. 695,960 S. 699,114

MAR 20 1960

MUSIC

Boston Symphony Orchestra, Charles Munch, Gary Graffman, Academy of Music, Thursday, 8.30 P. M.

"Vienna On Parade," Julius Hermann, Academy of Music, Friday, 8.30 P. M.

"Opera Festival and Ball," Kensington - Maimonides Hospital, Roberta Peters, Nicolai Gedda, Academy of Music, Saturday, 8.30 P. M.

PHILADELPHIA, PA.
NEWS
D. 207,083 SAT. 152,857

MAR 12 1960

Boston Symphony Here March 24

The Boston Symphony Orchestra will present its annual Philadelphia concert at the Academy of Music Thursday evening, March 24.

Charles Munch, the orchestra's musical director, will be on the podium. The soloist will be pianist Gary Graffman, who will be heard in Chopin's Piano Concerto in E Minor. The orchestra will appear here under auspices of the Philadelphia Forum, a division of the Philadelphia Inquirer Charities, Inc.

GREATER PHILADELPHIA
PHILADELPHIA, PA.
MONTHLY 12,844

MAR 1960

PHILA. ORCHESTRA, A... (KI 5-3830). **Mar. 18-19.** Ormandy returns to the... time since January) wit... Verdi's "Stabat Mater"... Prelude and Fugue by H... Dances from Rachmaninoff... "The Sorcerer's Apprentice"...

PHILA. FORUM, Acade... 5-7379). Two promising... Steber, leading soprano of... Opera, makes her only Ph... this season on **Mar. 17**; ... phony Orchestra, under... Charles Munch, comes ... $1.50-$6.

PHILADELPHIA, PA.
BULLETIN
D. 695,960 S. 699,
MAR 25 196

Boston Sy... In Final

By M...

The Philadelphia For... ed its current season... Academy of Music last... a blaze of glory by pr... the Boston Symphony O... and its distinguished co... Charles Munch, to a la... enthusiastic audience.

The appearance of ... tonians in Philadelphia ... an outstanding musical ... an event that all loca... lovers hail with enthus...

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PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048

MAR 25 1960

Forum Concert at Academy—Boston-Graffman Program Rewarding

By EDWIN H. SCHLOSS

The Boston Symphony Orchestra under its distinguished conductor, Charles Munch, presented a concert at the Academy of Music Thursday night under the auspices of the Philadelphia Forum, a division of the Philadelphia Inquirer Charities, Inc. A near-capacity audience was on hand.

Annual visits by the Bostonians, long rated one of this country's great symphonic ensembles, have been a Forum tradition for many years. This orchestra usually provides one of the musical season's most rewarding occasions, and Thursday's appearance was no exception.

DEBUTED WITH ORMANDY

Soloist for the occasion was a gifted young American pianist, Gary Graffman. A former Philadelphian, Graffman was a student at the Curtis Institute of Music under the late Isabelle Vengerova. Graffman is a former winner of the Philadelpia regional auditions of the Rachmaninoff Fund and made his debut with Eugene Ormandy and the Philadelphia Orchestra about a decade ago.

He gave a fine account of the Chopin Concerto No. 1 in E minor Thursday night.

For all its almost naive Romanticism, this is a formidable display—a concerto of, by and for the virtuoso. But Graffman has an ample equipment that enabled him to make light of its technical hazards.

As a Chopin stylist, the young man plays with more bravura than poesy. His approach is fluent rather than subtle, gallant rather than inspired. But there was much to admire in his performance.

The two principal subjects of the first movement, one limpid and dulcet, the other spirited and proclamative, were nicely intertwined. In the slow movement, the soloist's cantilena sang beautifully amid the roses and moonlight. The final rondo, dainty but expressive, went brilliantly.

RECALLS LIBERATION

Munch's performance of the Honegger Symphony No. 2 for String Orchestra and Trumpet recalled to some of the audience his fine performance of the same work with the Philadelphia Orchestra three seasons ago, when the Boston maestro took over Dr. Ormandy's podium in a guest engagement.

The work, which the late composed started in 1941, is a moving lyrico-dramatic memento of the liberation of Paris from its German invaders in the last war. Honegger was of Swiss nationality, but he was long a resident of Paris.

The score is a skillful, vivid and eloquent projection of the moods and emotions of those supercharged days. There is the anxiety and defiance of the French people, the fiery spirit of revolt, the grim resolution and finally the jubilation and exaltation of final deliverance.

Munch led his colleagues in an eloquent and moving account that rose to a final triumphant climax in an impressive sweep of orchestral sonority.

The program opened with Beethoven's "Leonore Overture No. 3" and closed with excerpts from Act III of Wagner's "Die Meistersinger."

PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048

MAR 20 1960

Charles Munch conducts Boston Symphony Orchestra in Forum concert at the Academy of Music Thursday evening.

Symphony, opera fete on bill

Graffman is soloist, Munch conductor in Boston's Forum bill

Thursday evening brings the Boston Symphony Orchestra to the Academy of Music to play its annual concert for the Forum division of The Philadelphia Inquirer Charities, Inc.

Under the baton of their musical director Charles Munch, the Bostonians will play Beethoven's "Leonore" Overture No. 3, Chopin's Piano Concerto in E minor, Honegger's Symphony No. 2 for String Orchestra, and Excerts from Act III of Wagner's "Die Meistersinger."

The soloist in the Chopin concerto will be youthful Gary Graffman, a former winner of the Philadelphia regional auditions of the Rachmaninoff Fund.

The ensemble, now in its 79th year, was established by Henry Lee Higginson, a Bostonian born into the banking tradition. As a music student in Vienna, he heard the works of Beethoven, Mozart and Schubert played by Europe's finest orchestras and was determined that Boston should have a symphony comparable to those abroad.

When he had acquired the means, Higginson proceeded to build something that this country had never known—a "permanent" orchestra. He spent 37 years and his fortune accomplishing this.

PHILADELPHIA, PA.
INQUIRER
D. 619,381 S. 1,053,397

MAR 13 1960

Boston symphony In Forum concert

The Boston Symphony Orchestra, conducted by Charles Munch, will give its annual concert here at the Academy of Music March 24, sponsored by the Forum division of the Philadelphia Inquirer Charities, Inc.

The program will include Beethoven's "Leonore" Overture No. 3, Honneger's Symphony No. 2 for String Orchestra, E minor, with Gary Graffman as soloist, excerpts from Act III of Wagner's "Die Meistersinger," and Chopin's Piano Concerto in E minor.

Friday, March 25, 1960

Boston Symphony Superb In Final Forum Program

By MAX de SCHAUENSEE

The Philadelphia Forum ended its current season at the Academy of Music last night in a blaze of glory by presenting the Boston Symphony Orchestra and its distinguished conductor, Charles Munch, to a large and enthusiastic audience.

The appearance of the Bostonians in Philadelphia is always an outstanding musical event—an event that all local music-lovers hail with enthusiasm.

There was no deviation from the norm, last night. The distinguished orchestra with its characteristic tonal and rhythmic features gave much pleasure in a program of varied content.

As a matter of fact, the tone of the Boston Symphony sounded rather thicker than usual in Overture of Beethoven, whose first part received somewhat ponderous treatment from Mr. Munch. But the Boston conductor is an old hand at rising to the challenge of a climax, and he pulled all the stops out in the rousing trumpet calls of the finale.

Gary Graffman was the soloist of the Chopin Piano Concerto No. 2. Possessor of a formidable technique, Mr. Graffman gave the impression of a run-through in his prosaic performance of this uneven work, which sounded dull on the whole. It may have been a question that the pianist found the style of this music elusive; his performance, though polished, lacked ultimate conviction.

Honegger's Symphony No. 2, with its moving opening theme on the viola, is an impressive and penetrating work. Its preoccupation with the liberation of Paris in the recent war, found Mr. Munch at his most dedicated and communicative. The finale with its unusual trumpet melody doubling with the first violins in the triumphant chorale is truly an experience. The Boston Symphony's performance was superb.

For his finale of the evening's concert, Mr. Munch selected excerpts from Act 3 of Wagner's "Die Meistersinger," which were presented in a manner worthy of the reputation of conductor and orchestra.

PHILADELPHIA, PA.
BULLETIN
D. 695,960 S. 699,114

MAR 20 1960

Boston Symphony Here on Thursday

By MAX de SCHAUENSEE

WITH the Philadelphia Orchestra beginning its second major tour of the current season, as it embarks today for points south and thence to the Mid-West, the Boston Symphony, arriving for a recital at the Academy of Music this Thursday night, has the field virtually to itself.

The Philadelphia Forum, nearing the end of its strenuous season, is presenting the Boston players and their distinguished leader, Charles Munch, in a diversified program.

The Boston Symphony is now rejoicing in its 79th season. It was founded in the year 1881 by Colonel Henry Lee Higginson, a Boston civic-minded leader who had studied as a youth in Vienna. Colonel Higginson devised a project to give Boston a first-class symphonic orchestra. He had heard Europe's great orchestras play the music of Brahms, Beethoven, Schubert, Mozart and Haydn, and was determined that Boston should aspire to an orchestra of the highest European standards.

This required a person of imagination, enterprise and love, and Colonel Higginson was just such a man.

Of a wealthy banking background, the good colonel spent his later life and fortune establishing the great Boston Symphony Orchestra in the New England capital.

Charles Munch, of Alsatian blood, is the Symphony's 12th permanent conductor, succeeding the late and revered Serge Koussevitzky. Karl Muck and Pierre Monteux were others who held this post.

Mr. Munch has chosen for his program, on Thursday night, Chopin's Piano Concerto in E Minor, with the young and popular pianist, Gary Graffman, as the soloist. Mr. Graffman was a former winner of the Philadelphia regional auditions of the Rachmaninoff fund. He has made an enviable career for himself since that time.

Mr. Munch and his Bostonians will also be heard in the Leonore Overture No. 3 by Beethoven, Honneger's Symphony No. 2 for String Orchestra and various excerpts from act three of Richard Wagner's "Die Meistersinger." The precision and brilliance of the Boston Symphony should be admirably displayed by this demanding program.

CHARLES MUNCH
He conducts Boston Symphony in concert at Academy of Music, Thursday evening.

• • •

THE Philadelphia Grand Opera Company is being presented by the Kensington-Maimonides Hospital in a benefit opera festival at the Academy of Music, this Saturday night. Proceeds will benefit the hospital.

Also included in this event is soprano Roberta Peters, who will be heard in scenes from Donizetti's "Lucia di Lammermoor." Miss Peters will be supported by the Metropolitan Swedish tenor, Nicolai Gedda, and Lorenzo Alvary, basso.

The chorus and the ballet of the Philadelphia Grand will take part in these scenes, presented in costume and with scenery. The ballet, later in the evening, will put on the Dance of the Hours from Ponchielli's opera, "La Gioconda."

An added attraction will be the Ximenez-Vargas Ballet Espanol in a series of colorful Spanish dances.

PHILADELPHIA, PA.
BULLETIN
D. 695,960 S. 699,114

MAR 20 1960

MUSIC

Boston Symphony Orchestra, Charles Munch, Gary Graffman, Academy of Music, Thursday, 8.30 P. M.

"Vienna On Parade," Julius Hermann, Academy of Music, Friday, 8.30 P. M.

"Opera Festival and Ball," Kensington - Maimonides Hospital, Roberta Peters, Nicolai Gedda, Academy of Music, Saturday, 8.30 P. M.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.

APR 1960

Philadelphia

On March 24, Charles Munch and the Boston Symphony appeared at the Academy. Gary Graffman was the soloist, giving a mechanical but expert run-through of the Chopin Piano Concerto No. 2. Mr. Munch's vitality found its proper outlet in the Honegger Symphony No. 2 and excerpts from "Die Meistersinger". The visitors were warmly welcomed.

PHILADELPHIA, PA.
NEWS
D. 207,083 SAT. 152,857

MAR 12 1960

Boston Symphony Here March 24

The Boston Symphony Orchestra will present its annual Philadelphia concert at the Academy of Music Thursday evening, March 24.

Charles Munch, the orchestra's musical director, will be on the podium. The soloist will be pianist Gary Graffman, who will be heard in Chopin's Piano Concerto in E Minor. The orchestra will appear here under auspices of the Philadelphia Forum, a division of the Philadelphia Inquirer Charities, Inc.

GREATER PHILADELPHIA
PHILADELPHIA, PA.
MONTHLY 12,844

MAR 1960

PHILA. ORCHESTRA, Academy of Music (KI 5-3330). **Mar. 18-19**: Maestro Eugene Ormandy returns to the podium (for the first time since January) with a varied program: Verdi's "Stabat Mater" and "Te Deum"; Prelude and Fugue by Harris; Symphonic Dances from Rachmaninoff; and Dukas's "The Sorcerer's Apprentice." $1.75-$6.

PHILA. FORUM, Academy of Music (PE 5-7379). Two promising programs: Eleanor Steber, leading soprano of the Metropolitan Opera, makes her only Philadelphia recital this season on **Mar. 17**; The Boston Symphony Orchestra, under the direction of Charles Munch, comes to town **Mar. 24**. $1.50-$6.

PHILADELPHIA, PA.
BULLETIN
D. 695,960 S. 69
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PHILADELPHIA, PA.
BULLETIN
D. 695,960 S. 699,114
MAR 25 1960

Boston Symphony Superb In Final Forum Program

By MAX de SCHAUENSEE

The Philadelphia Forum ended its current season at the Academy of Music last night in a blaze of glory by presenting the Boston Symphony Orchestra and its distinguished conductor, Charles Munch, to a large and enthusiastic audience.

The appearance of the Bostonians in Philadelphia is always an outstanding musical event—an event that all local music-lovers hail with enthusiasm.

There was no deviation from the norm, last night. The distinguished orchestra with its characteristic tonal and rhythmic features gave much pleasure in a program of varied content.

As a matter of fact, the tone of the Boston Symphony sounded rather thicker than usual in Overture of Beethoven, whose first part received somewhat ponderous treatment from Mr. Munch. But the Boston conductor is an old hand at rising to the challenge of a climax, and he pulled all the stops out in the rousing trumpet calls of the finale.

Gary Graffman was the soloist of the Chopin Piano Concerto No. 2. Possessor of a formidable technique, Mr. Graffman gave the impression of a run-through in his prosaic performance of this uneven work, which sounded dull on the whole. It may have been a question that the pianist found the style of this music elusive; his performance, though polished, lacked ultimate conviction.

Honegger's Symphony No. 2, with its moving opening theme on the viola, is an impressive and penetrating work. Its preoccupation with the liberation of Paris in the recent war, found Mr. Munch at his most dedicated and communicative. The finale with its unusual trumpet melody doubling with the first violins in the triumphant chorale is truly an experience. The Boston Symphony's performance was superb.

For his finale of the evening's concert, Mr. Munch selected excerpts from Act 3 of Wagner's "Die Meistersinger," which were presented in a manner worthy of the reputation of conductor and orchestra.

BROOKLYN, N.Y.
BAY NEWS
W. 1,365
MAR 12 1960

Munch Conducts

The Boston Symphony Orchestra, conducted by Charles Munch, will perform at the Brooklyn Academy of Music, 30 Lafayette Avenue, for the last time this season on Friday evening, March 25th. Gary Graffman, brilliant young American pianist, who recently returned from a triumphant world tour will be guest soloist, performing Chopin's Concerto in E minor, in commemoration of the Chopin Centennial now being celebrated throughout the world. Dr. Munch will conduct the orchestra in the Leonore Overture, No. 3 by Beethoven, the Variations Chaconne and Finale by the American composer, Norman Dello Joio, and willl conclude the concert with excerps from Act III of "Die Meistersinger" by Wagner.

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 2,811
MAR 17 1960

Boston Symphony Ends Season

The Boston Symphony Orchestra, conducted by Charles Munch, will perform at the Brooklyn Academy of Music, 30 Lafayette Avenue, for the last time this season on Friday evening, March 25. Gary Graffman, young American pianist, who recently returned from a world tour will be guest solist, performing Chopin's Concerto in E minor, in commemoration of the Chopin Centennial now being celebrated throughout the world.

Dr. Munch will conduct the orchestra in the Leonore Overture, No. 3 by Beethoven, the Variations, Chaconne and Finale by the American composer, Norman Dello Joio.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT 174,917
MAR 23 1960

Footlights and Spotlights

Graffman Will Play Chopin With Boston Symphony Here

By HUGH O. MUIR,
World-Telegram Staff Writer.

The Boston Symphony Orchestra will make its fifth and last appearance of the season Friday at the Brooklyn Academy of Music. The soloist will be pianist Gary Graffman.

Under the direction of Charles Muenrh, the orchestra will play the Leonore Overture, No. 3, by Beethoven; the Variations, Chaconne and Finale by the American composer Norman Dello Joio, and excerpts from Act III of Wagner's "Die Meistersinger."

Mr. Graffman will perform Chopin's Concerto in E minor in commemoration of the 150th anniversary of Chopin's birth now being observed throughout the world.

The concert will begin at 8:30 p.m.

GARY GRAFFMAN will be the piano soloist Friday with the Boston Symphony Orchestra in its last appearance of the season at the Brooklyn Academy of Music.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,000
MAR 18 1960

Boston Group Last Show Of '60 At Academy

The Boston Symphony Orchestra, conducted by Charles Munch, will perform at the Brooklyn Academy of Music, 30 Lafayette Avenue, for the last time this season on Friday evening, March 25th. Gary Graffman, brilliant young American pianist ,who recently returned from a triumphant world tour, will be guest soloist, performing Chopin's Concerto in E minor ,in commemoration of the Chopin Centennial now being celebrated throughout the world. Dr. Munch will conduct the orchestra in the Leonore Overture, No. 3 by Beethoven ,the Variations, Chaconne and Finale by the American composer, Norman Dello Joio, and will conclude the concert with excerpts from Act III of "Die Meistersinger" by Wagner.

At the end of the Boston Symphony Orchestra's 1959-'60 season in its home city, Boston, the ensemble will leave on an extensive tour of the Orient under the auspices of the President's International Exchange Program, administered by ANTA for the United States State Department. On its return to the United States, the Boston Symphony Orchestra will participate in the annual Berkshire Festival at Tanglewood near Lenox, Massachusetts.

Tickets for the Boston Symphony Orchestra's fifth concert on March 25th are priced at $3.00, $3.50, $4.00, $4.50, and are now on sale at the box office.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,000
MAR 25 1960

BOSTON SYMPHONY FEATURES PIANO STYLIST IN FINAL

Boston Symphony Orchestra, conducted by Charles Munch, makes its final appearance of the 1959-'60 season at the Brooklyn Academy of Music, 30 Lafayette Avenue, next Friday evening, March 25th, at 8:30 p.m.

Dr. Munch will introduce the brilliant young American pianist, Gary Graffman, as soloist with the oBstonians in Chopin's E minor concerto ,performed in celebration of the 150th Chopin anniversary currently being celebrated throughout the world.

RIDGEWOOD, N.Y.
TIMES
W. 10,035
MAR 17 1960
1960

SYMPHONY FINALE

The Boston Symphony Orchestra, conducted by Charles Munch, will perform at the Brooklyn Academy of Music, 30 Lafayette Ave., for the last time this season on Friday evening, March 25.

BROOKLYN, N.Y.
KINGS COURIER
W. 15,719
MAR 19 1960

Munch Conducts

The Boston Symphony Orchestra, conducted by Charles Munch, will perform at the Brooklyn Academy of Music, 30 Lafayette Avenue, for the last time this season on Friday evening, March 25th. Gary Graffman, brilliant young American pianist, who recently returned from a triumphant world tour will be guest soloist, performing Chopin's Concerto in E minor, in commemoration of the Chopin Centennial now being celebrated throughout the world. Dr. Munch will conduct the orchestra in the Leonore Overture, No. 3 by Beethoven, the Variations, Chaconne and Finale by the American composer, Norman Dello Joio, and willl conclude the concert with excerps from Act III of "Die Meistersinger" by Wagner.

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 40,280
MAR 23 1960

Boston Symphony Offers Final Concert Of Borough Season

Boston Symphony Orchestra, conducted by Charles Munch, makes its final appearance of the 195960 season at the Brooklyn Academy of Music, 30 Lafayette Avenue, next Friday evening, March 25, at 8:30 p.m.

Dr. Munch will introduce the brilliant young American pianist, Gary Graffman, as soloist with the Bostonians in Chopin's E minor concerto, performed in celebration of the 150th Chopin anniversary currently being celebrated throughout the world.

Norman Dello Joio's "Variations, Chaconne and Finale" will be given its first Brooklyn performance. Beethoven's Leonore Overture No 3 and excerpts from Act III of Wagner's "Die Meistersinger" complete the program.

At the end of the current season, the Boston Symphony Orchestra leaves on an extensive tour of the Far East, with 22 concerts scheduled in Japan, during May.

STHATS-ZEITUNG MAR. 25 '60

Das Boston Symphony-Orchester unter Charles Munch gibt sein letztes New Yorker Konzert dieser Saison in der Brooklyn Academy of Music am heutigen Freitag um 8.30 Uhr. Beethovens Leonoren-Ouvertüre Nr. 3, Musik aus dem 3. Akt der "Meistersinger" und Norman Dello Joios "Variationen, Chaconne und Finale" bilden das Programm des Abends. Morgen nachmittag nimmt das Boston Orchester dann Abschied von der Carnegie Hall. Bevor Munch und seine Musiker nach Tanglewood gehen, wird das Orchester eine längere Gastspielreise durch die Länder des Fernen Ostens unternehmen. 22 Konzerte sind allein in Japan angesetzt, andere in Australien, den Philippinen und Neuseeland geplant.

NEW YORK, N.Y.
DAILY NEWS
D. 2,058,521 S. 3,455,033
MAR 24 1960

Boston Symp[illegible] Here Tomor[illegible]

The Boston Symphony Orchestra under Charles Munch will make its last appearance of the season at the Brooklyn Academy of Music, 30 Lafayette Ave., at 8:30 P.M. tomorrow. Gary Graffman, young American pianist, will play Chopin's E minor concerto with the orchestra. Another feature will be the first borough peformance of Variations, Chaconne and Finale by Norman Dello Joio.

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121

MAR 27 1960

Boston Symphony Concert Features 2 New Yorkers

By Francis D. Perkins

Two New York-born musicians were prominently concerned in the Boston Symphony Orchestra's last concert here this season yesterday afternoon under Charles Munch's direction in Carnegie Hall. Gary Graffman was the soloist in Chopin's Piano Concerto in E minor, and Norman Dello Joio took several bows with Mr. Munch after the performance of his Variations, Chaconne and Finale in a program which began with Beethoven's third "Leonore" Overture and closed with excerpts from Act III of Wagner's "Die Meistersinger."

Mr. Graffman's exceptional talent is already known here, but his interpretation of the Chopin concerto was none the less impressive on this account. It was memorable not only for its essential musicianship, for a technical prowess which employed virtuosity for expressive ends, but also for the mature discernment of his general conception of the music. He fully realized the work's innately romantic atmosphere and lyric imagination without indulging in excess of sentiment or obvious personalizing. Flexibility of phrasing was combined with unfailing continuity of line; the tone was delectably lucid and musical, and finesse of dynamic shading was matched by interpretative subtlety and range.

Mr. Dello Joio's Variations, Chaconne and Finale stands a good chance of entering the regular orchestral repertory; this was its fifth New York production in twelve years. It does not lose by repetition; yesterday's performance again spoke persuasively for the composer's ingenuity in his structural treatment of his basic ecclesiastical theme and the wide variety of mood and hue which he provides in this masterfully orchestrated score. In its metamorphoses and divisions, the basic theme preserves its identity, although the music sometimes considerably changes its original atmosphere. This is one of the American works which the Bostonians will take with them on their Far Eastern spring tour.

Both the pianist and the composer were well served by Mr. Munch and his musicians, who gave Mr. Graffman an expertly wrought and expressively sympathetic accompaniment in the concerto, with a captivating background atmosphere of romantic reverie in its second movement. The emotional range and span of color in Mr. Dello Joio's music were disclosed with full clarity of medium and detail in this responsive interpretation, which, like the concert as a whole, spoke eloquently of the high quality of this orchestra which was displayed at its best.

The Beethoven overture had a spirited performance, and unusually expressive insight marked the playing of the Wagnerian excerpts, especially in the emotional depth given to the revelation of Hans Sachs' meditations in the prelude.

This was expected to be the Boston Symphony's last concert in Carnegie Hall, which it has been visiting regularly ever since 1893. The fate of that historic building has not yet been finally sealed. Next season, however, this orchestra will give its usual five Wednesday night and five Saturday afternoon Manhattan concerts in Hunter College's Auditorium.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S. 778,562

MAR 28 1960

Farewell Concert

Charles Munch and the Boston Symphony ended their Carnegie Hall season Saturday afternoon playing in superb fashion. The two featured numbers of their program noted the Chopin anniversary with a performance of his "Piano Concerto in E Minor," played by Gary Graffman, and offered a rehearing of Dello Joio's "Variations, Chaconne, and Finale." Beethoven's "Leonora" No. 3 and the familiar excerpts form Act 3 of Wagner's 'Die Meistersinger" completed the list.

Mr. Graffman gave a noteworthy account of the concerto in a forthright manner singularly devoid of the real charm of Chopin. Mr. Munch led a more businesslike performance than the musical style dictates. Between them, Chopin lost some of his identity. On the other hand, Dello Joio profited from the Bostonians' playing. He heard his prize-winning piece set forth to advantage. His ability to say something and do so skillfully and convincingly places this work among his best.

A curiously conceived but nevertheless dramatic rendition of Beethoven and some lush Wagner, paced too slow at the start, reflected the vitality of both composers and their interpreters handsomely.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

MAR 27 1960

BOSTON SYMPHONY ENDS SEASON HERE

Munch Conducts Orchestra in Beethoven, Dello Joio —Graffman Is Soloist

By HAROLD C. SCHONBERG

The Boston Symphony, conducted by Charles Munch, gave the last concert of its New York season yesterday afternoon in Carnegie Hall—which means that it was the last concert it ever will give in that hall, unless something equivalent to an act of God, or the state and local legislative bodies, intervenes.

On the program were Beethoven's "Leonore" Overture No. 3, Norman Dello Joio's Variations, Chaconne and Finale, excerpts from the third act of Wagner's "Die Meistersinger," and Chopin's E minor Piano Concerto with Gary Graffman as soloist.

To nobody's surprise, Mr. Graffman played with extreme technical solidity, winding his way through sections like the tricky E major portion of the first movement without raising a breath. But the fact that he can play the score does not mean that he is its master.

There is an elegance to the writing that escapes him. Strength Mr. Graffman had in plenty, but of charm and effervescence there were little. And Mr. Graffman in this work played almost like a right-hand pianist.

Often the left-hand accompaniment figures were hard to hear, and when they were heard it was without the presence of important elements. When Chopin turns up the flag on a bass note, there generally is a good harmonic or melodic reason. Mr. Graffman will, of course, conquer the problems, but right now he would do well to make a thorough study of the bass part.

Elsewhere on the program Mr. Munch and the orchestra sounded in top form. The Dello Joio work, one of his most successful scores, sounded especially impressive. Mr. Munch directed it with color and finesse, and Mr. Dello Joio was on hand to take a few bows.

Abschied von der Carnegie Hall

N.Y. Staats-Zeitung 3/31/60

Letztes Konzert der Bostoner

Mit einem konservativen Programm verabschiedete sich das Boston Symphony Orchestra für diesen Winter vom New Yorker Publikum und von der Carnegie Hall, die ja zum Abbruch verurteilt ist und die Gäste aus Neu-England künftig nicht wieder aufnehmen wird.

Wie das Programm selbst so hielt sich auch die Darbietung in durchaus konservativen Bahnen, d. h. allerdings nicht etwa, daß es langweilte. Vielmehr kam es dem Dirigenten Charles Munch wie stets darauf an, den Werken eine musikantisch und handwerklich makellose, dabei aber lebensvolle Wiedergabe ohne virtuose Übertreibungen irgendwelcher Art zu verschaffen.

Die 3. Leonoren-Ouvertüre Beethovens leitete das Konzert festlich und verheißend ein. Man ist immer wieder erstaunt, wie dauerhaft die Wirkung dieser Musik ist, die ständig in den Orchesterprogrammen auftaucht. Munch bot sie uns als alten Freund dar, dessen Größe wir trotz intimer Bekanntschaft anerkennen müssen.

Mit Gary Graffman am Flügel spielten die Bostoner dann das 1. Klavierkonzert Chopins, der ja im Jahr seines 150. Geburtstags in der ganzen Welt reichlich und eingehend geehrt wird. Orchestermusik war keine besondere Stärke des polnischen Tondichters, und auch eine so feinfühlige Wiedergabe des E-Moll-Konzertes wie die der Bostoner unter Munch kann nicht darüber hinwegtäuschen, daß der Klavierpart Übergewicht und das Wort hat, wo es wie beim echten Konzert auf ein Zwiegespräch des Soloinstruments mit dem Ensemble ankommt. Gary Graffman nahm sich seiner Aufgabe am Flügel mit vollendeter Technik und Einfühlungsvermögen an und verdiente den rauschenden Beifall, der ihm zuteil wurde.

Als einziges Werk neueren Datums folgten nach der Pause Dello Joios "Variationen, Chaconne und Finale". Die Komposition erhält ihren Antrieb vor allem vom Rhythmus. Dello Joios beweist hier eine außerordentliche Erfindungsgabe, beherrscht aber auch gleichzeitig die Orchestersprache mit Finesse. Trotzdem wirkt das Ganze bruchstückhaft. Die einzelnen Variationen sind sehr kurz, und ihr Ende kommt oft, wenn man es noch gar nicht erwartet hat. Der Komponist selbst konnte sich für anhaltenden Beifall bedanken.

Den Beschluß des Konzertes bildeten die Orchesterauszüge aus Wagners Meistersingern.

Hasta

Aufbau 4/1/60

Berlioz: "Béatrice et Bénédict"

Amerikanische Erstaufführung der Little Orchestra Society

A.H. Zu den vielen schweren Wunden, die das Schicksal **Hector Berlioz** schlug und die nie verheilt sind, gehörte die völlige Ignorierung seiner Oper **"Béatrice et Bénédict"** in Frankreich nach der beifällig aufgenommenen Premiere in Baden-Baden, 1862. Diese letzte grosse Arbeit hat es nie über gelegentliche Präsentationen gebracht. Auch die an sich erfreuliche Intiative **Thomas Schermans** lässt Zweifel bestehen, ob das Werk je das Theater erobern wird.

Dabei besitzt es eine grosse Anzahl von musikalisch wertvollen Nummern, die an die im Stil der älteren italienischen Oper kunstvoll geführten Gesangsstimmen hohe Anforderungen stellen. In der von dem Dirigenten belebt und umsichtig geleiteten konzertmässigen Darstellung bildeten die drei von **Irene Jordan, Adele Addison** und **Madelyn Vose** gesungenen Partien in Arien und Ensembles Höhepunkte. Auch die vier männlichen Vertreter, vor allem **Michel Senechal**, dem sich **Robert Gosse**, zugleich Sprecher des verbindenden Textes, **Hugh Thompson** und **Jan Rubes** mit guten Leistungen anschlossen, gaben der Aufführung Glanz.

Da auch die von **William Jonson** vorbereitete **Choral Art Society** und das **Orchester** hohes künstlerisches Niveau hielten, so war man Zeuge eines lohnenden Experiments.

Boston Symphony Orchestra

Dirigent: Charles Munch
Solist: Gary Graffman

A. H. Keine Stadt der Welt gibt auch nur annähernd die Möglichkeit, fünf verschiedene Orchester in einer Woche zu hören, wie es jüngst in New York der Fall war. Schon die Tatsache, dass drei der besten bestehenden Organisationen, New York, Philadelphia und Boston regelmässig das Podium der Carnegie Hall teilen, ist ein neidenswertes Phänomen, um so mehr, als alle drei durch Dirigenten und Zusammensetzung der Spieler grundverschieden im Charakter sind. Bei den Bostoner Musikern ist ein hervorstechendes Moment unverändert geblieben so sehr sich *Charles Munch* Typus von dem seines Vorgängers Koussevitzky unterscheidet: ihre kammermusikalische Art der Klanggebung, mit der sie nicht nur ein herrliches Pianissimo erzielen, sondern ihrem Spiel auch bei grossen dynamischen Ausbrüchen immer noch nobelsten Charakter verleihen. Hier besteht eine Tradition, die auf Jahrzehnte zurückgeht und die sich zu erhalten das Orchester bemüht ist.

Auch ein zeitgenössisches Werk wie die **"Variations, Chaconne and Finale"** von **Norman Dello Joio**, das wieder vorzunehmen, künstlerisch berechtigt ist, erhält durch Interpreten wie die dieses Ensembles einen Schimmer, eine sublime Haltung, die seine besten Eigenschaften erkennbar werden lässt. Der Solist, **Gary Graffman**, eines der grössten und zugleich erfolgreichsten Talente im amerikanischen Pianistennachwuchs, spielte das **Klavierkonzert e-moll op. 11 von Chopin** grundmusikalisch und manuell makellos. Einen reichlich konventionellen Rahmen gab der Dirigent dem Programm durch die **III. Leonorenouverture** von **Beethoven** und Bruchstücke aus dem III. Akt der **"Meistersinger"**.

Unnütz zu sagen, dass das Orchester und der Dirigent nach allen Nummern die ihrer Leistung angemessene Resonanz hatten.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.

APR 1960

Gary Graffman

Graffman Heard With Bostonians

Boston Symphony, Charles Munch, conductor. Gary Graffman, pianist. Carnegie Hall, March 26, 2:30:

Overture to "Leonore" No. 3 ..... Beethoven
Piano Concerto in E minor ... Chopin
Variations, Chaconne and Finale ..... Dello Joio
Excerpts from Act III of "Die Meistersinger" ..... Wagner

The wonderfully transparent, silken sound of the Boston Symphony and the relaxed mood of Mr. Munch made the Beethoven and Wagner works a particular joy to the ear. These factors were also important in giving conviction and even significance to the Variations, Chaconne and Finale of Norman Dello Joio.

In its somewhat cool way, Gary Graffman's performance of Chopin's First Concerto was exceptionally beautiful, for the greatly gifted American pianist spun out the convolutions of the melodies with impeccable line and tone. The Romanze, particularly, gained from the chasteness of Mr. Graffman's style, a style that was not without its delicate coloration. The Rondo went at an extraordinarily fast pace. Mr. Graffman managed, with his astonishing technique, to make all the notes, but he had no time to individualize the phrases the way a more discreet tempo would have permitted.

—R. A. E.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121

MAR 27 1960

Boston Symphony Concert Features 2 New Yorkers

By Francis D. Perkins

Two New York-born musicians were prominently concerned in the Boston Symphony Orchestra's last concert here this season yesterday afternoon under Charles Munch's direction in Carnegie Hall. Gary Graffman was the soloist in Chopin's Piano Concerto in E minor, and Norman Dello Joio took several bows with Mr. Munch after the performance of his Variations, Chaconne and Finale in a program which began with Beethoven's third "Leonore" Overture and closed with excerpts from Act III of Wagner's "Die Meistersinger."

Mr. Graffman's exceptional talent is already known here, but his interpretation of the Chopin concerto was none the less impressive on this account. It was memorable not only for its essential musicianship, for a technical prowess which employed virtuosity for expressive ends, but also for the mature discernment of his general conception of the music. He fully realised the work's innately romantic atmosphere and lyric imagination without indulging in excess of sentiment or obvious personalizing. Flexibility of phrasing was combined with unfailing continuity of line; the tone was delectably lucid and musical, and finesse of dynamic shading was matched by interpretative subtlety and range.

Mr. Dello Joio's Variations, Chaconne and Finale stands a good chance of entering the regular orchestral repertory; this was its fifth New York production in twelve years. It does not lose by repetition; yesterday's performance again spoke persuasively for the composer's ingenuity in his structural treatment of his basic ecclesiastical theme and the wide variety of mood and hue which he provides in this masterfully orchestrated score. In its metamorphoses and divisions, the basic theme preserves its identity, although the music sometimes considerably changes its original atmosphere. This is one of the American works which the Bostonians will take with them on their Far Eastern spring tour.

Both the pianist and the composer were well served by Mr. Munch and his musicians, who gave Mr. Graffman an expertly wrought and expressively sympathetic accompaniment in the concerto, with a captivating background atmosphere of romantic reverie in its second movement. The emotional range and span of color in Mr. Dello Joio's music were disclosed with full clarity of medium and detail in this responsive interpretation, which, like the concert as a whole, spoke eloquently of the high quality of this orchestra which was displayed at its best.

The Beethoven overture had a spirited performance, and unusually expressive insight marked the playing of the Wagnerian excerpts, especially in the emotional depth given to the revelation of Hans Sachs' meditations in the prelude.

This was expected to be the Boston Symphony's last concert in Carnegie Hall, which it has been visiting regularly ever since 1893. The fate of that historic building has not yet been finally sealed. Next season, however, this orchestra will give its usual five Wednesday night and five Saturday afternoon Manhattan concerts in Hunter College's Auditorium.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S. 778,562

MAR 28 1960

Farewell Concert

Charles Munch and the Boston Symphony ended their Carnegie Hall season Saturday afternoon playing in superb fashion. The two featured numbers of their program noted the Chopin anniversary with a performance of his "Piano Concerto in E Minor," played by Gary Graffman, and offered a rehearing of Dello Joio's "Variations, Chaconne and Finale." Beethoven's "Leonora" No. 3 and the familiar excerpts form Act 3 of Wagner's 'Die Meistersinger" completed the list.

Mr. Graffman gave a noteworthy account of the concerto in a forthright manner singularly devoid of the real charm of Chopin. Mr. Munch led a more businesslike performance than the musical style dictates. Between them, Chopin lost some of his identity. On the other hand, Dello Joio profited from the Bostonians' playing. He heard his prize-winning piece set forth to advantage. His ability to say something and do so skillfully and convincingly places this work among his best.

A curiously conceived but nevertheless dramatic rendition of Beethoven and some lush Wagner, paced too slow at the start, reflected the vitality of both composers and their interpreters handsomely.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

MAR 27 1960

BOSTON SYMPHONY ENDS SEASON HERE

Munch Conducts Orchestra in Beethoven, Dello Joio —Graffman Is Soloist

By HAROLD C. SCHONBERG

The Boston Symphony, conducted by Charles Munch, gave the last concert of its New York season yesterday afternoon in Carnegie Hall—which means that it was the last concert it ever will give in that hall, unless something equivalent to an act of God, or the state and local legislative bodies, intervenes.

On the program were Beethoven's "Leonore" Overture No. 3, Norman Dello Joio's Variations, Chaconne and Finale, excerpts from the third act of Wagner's "Die Meistersinger," and Chopin's E minor Piano Concerto with Gary Graffman as soloist.

To nobody's surprise, Mr. Graffman played with extreme technical solidity, winding his way through sections like the tricky E major portion of the first movement without raising a breath. But the fact that he can play the score does not mean that he is its master.

There is an elegance to the writing that escapes him. Strength Mr. Graffman had in plenty, but of charm and effervescence there were little. And Mr. Graffman in this work played almost like a right-hand pianist.

Often the left-hand accompaniment figures were hard to hear, and when they were heard it was without the presence of important elements. When Chopin turns up the flag on a bass note, there generally is a good harmonic or melodic reason. Mr. Graffman will, of course, conquer the problems, but right now he would do well to make a thorough study of the bass part.

Elsewhere on the program Mr. Munch and the orchestra sounded in top form. The Dello Joio work, one of his most successful scores, sounded especially impressive. Mr. Munch directed it with color and finesse, and Mr. Dello Joio was on hand to take a few bows.

Abschied von der Carnegie Hall

Staats-Zeitung 3/31/60

Letztes Konzert der Bostoner

Mit einem konservativen Programm verabschiedete sich das Boston Symphony Orchestra für diesen Winter vom New Yorker Publikum und von der Carnegie Hall, die ja zum Abbruch verurteilt ist und die Gäste aus Neu-England künftig nicht wieder aufnehmen wird.

Wie das Programm selbst so hielt sich auch die Darbietung in durchaus konservativen Bahnen, d. h. allerdings nicht etwa, daß es langweilte. Vielmehr kam es dem Dirigenten Charles Munch wie stets darauf an, den Werken eine musikantisch und handwerklich makellose, dabei aber lebensvolle Wiedergabe ohne virtuose Übertreibungen irgendwelcher Art zu verschaffen.

Die 3. Leonoren-Ouvertüre Beethovens leitete das Konzert festlich und verheißend ein. Man ist immer wieder erstaunt, wie dauerhaft die Wirkung dieser Musik ist, die ständig in den Orchesterprogrammen auftaucht. Munch bot sie uns als alten Freund dar, dessen Größe wir trotz intimer Bekanntschaft anerkennen müssen.

Mit Gary Graffman am Flügel spielten die Bostoner dann das 1. Klavierkonzert Chopins, der ja im Jahr seines 150. Geburtstags in der ganzen Welt reichlich und eingehend geehrt wird. Orchestermusik war keine besondere Stärke des polnischen Tondichters, und auch eine so feinfühlige Wiedergabe des E-Moll-Konzertes wie die der Bostoner unter Munch kann nicht darüber hinwegtäuschen, daß der Klavierpart Übergewicht und das Wort hat, wo es wie beim echten Konzert auf ein Zwiegespräch des Soloinstruments mit dem Ensemble ankommt. Gary Graffman nahm sich seiner Aufgabe am Flügel mit vollendeter Technik und Einfühlungsvermögen an und verdiente den rauschenden Beifall, der ihm zuteil wurde.

Als einziges Werk neueren Datums folgten nach der Pause Dello Joios "Variationen, Chaconne und Finale". Die Komposition erhält ihren Antrieb vor allem vom Rhythmus. Dello Joios beweist hier eine außerordentliche Erfindungsgabe, beherrscht aber auch gleichzeitig die Orchestersprache mit Finesse. Trotzdem wirkt das Ganze bruchstückhaft. Die einzelnen Variationen sind sehr kurz, und ihr Ende kommt oft, wenn man es noch gar nicht erwartet hat. Der Komponist selbst konnte sich für anhaltenden Beifall bedanken.

Den Beschluß des Konzertes bildeten die Orchesterauszüge aus Wagners Meistersingern.

Hasta

Aufbau 4/1/60

Berlioz: "Béatrice et Bénédict"

Amerikanische Erstaufführung der Little Orchestra Society

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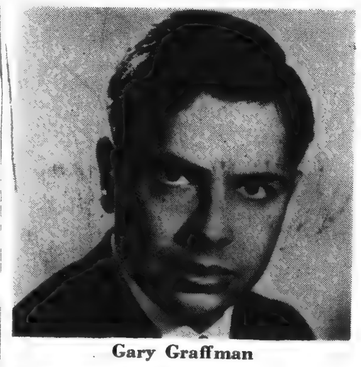
MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.

APR 1960



Gary Graffman

Graffman Heard With Bostonians

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Piano Concerto in E minor ..... Chopin
Variations, Chaconne and Finale ..... Dello Joio
Excerpts from Act III of "Die Meistersinger" ..... Wagner

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In its somewhat cool way, Gary Graffman's performance of Chopin's First Concerto was exceptionally beautiful, for the greatly gifted American pianist spun out the convolutions of the melodies with impeccable line and tone. The Romanze, particularly, gained from the chasteness of Mr. Graffman's style, a style that was not without its delicate coloration. The Rondo went at an extraordinarily fast pace. Mr. Graffman managed, with his astonishing technique, to make all the notes, but he had no time to individualize the phrases the way a more discreet tempo would have permitted.

—R. A. E.

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American (e)
BOSTON, Mass.
Circ. 179,169

MAR 28 1960

Guest to Appear With Symphony

Mme. Nicole Henriot-Schweitzer will be the Boston Symphony Orchestra's guest at the Symphony Hall concerts Friday, Saturday and Sunday and in Providence Tuesday.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

MAR 24 1960

Symphony Programs

When the Boston Symphony returns from its current tour in Hartford, New Haven, Philadelphia, Brooklyn, and New York, it will present three concerts on Friday, Saturday, and Sunday, April 1-3, featuring Nicole Henriot-Schweitzer at the piano as guest artist. Charles Munch will conduct.

The program:

Suite No. 3	Bach
Piano Concerto	Ravel
Ballade for Piano and Orchestra, Op. 19	Fauré
Symphony No. 6	Piston

Traveler (e)
BOSTON, Mass.
Circ. 183,620

APR 1 1960

At Symphony

Pianist Nicole Henriot-Schweitzer will be guest soloist with the Boston Symphony Orchestra this afternoon, tomorrow night and Sunday afternoon. She will be heard in the Faure Ballade and Ravel's Piano Concerto.

At these concerts Charles Munch will also conduct Bach's Suite No. 3 and Piston's Symphony No. 6.

Herald (m)
BOSTON, Mass.
Circ. 182,816

APR 2 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 21st program of the 79th season yesterday afternoon in Symphony Hall, Nicole Henriot-Schweitzer was the piano soloist. The program will be repeated tonight at 8:30:

Suite No. 3, in O Maior, for orchestra	Bach
Symphony No. 6	Piston
Ballade, for Piano and Orchestra Op. 19	Faure
Concert for Piano and Orchestra	Ravel

By ROBERT TAYLOR

The exceptional gifts of the piano soloist, Nicole Henriot-Schweitzer, and the benign Sixth Symphony of Walter Piston were the outstanding aspects of a generally routine afternoon at Symphony yesterday.

Mr. Piston is closing out a distinguished academic tenure at Harvard this year; but his Symphony No. 6 is a work of creative freshness and vitality, bringing the composer to a second threshold of youthful vigor. I'd place it at the top of Piston's oeuvre. It declares his powers are undimmed, that inded, the curve of his development still lies upward.

Written for the orchestra's 75th anniversary season, the Sixth Symphony actually benefits from its status as commissioned music. "I was writing," states Mr. Piston in a brief note, "for one designated orchestra, one that I had grown up with, and that I knew intimately. Every note set down sounded in the mind with extraordinary clarity."

Clarity of Form

Clarity of musical form and idea has ever been characteristic of Walter Piston's output—in fact defines his limitations as an artist of markedly cerebral, astringent and logical inclinations. His lyricism is of a cool order. But in the abstract plan of the Sixth Symphony, the intellectual ardor flowers into a warm, kindly emotional spontaneity making instant contact with the listener.

The workmanship of the four movements is admirable and betrays no relaxation of Piston's classic sense of proportion. The sections of the symphony are related to each other by style and content. The first is fraceful and sonorous; the second, a dazzling scherzo, ranking with the best of our century; the third, a serene adagio colored by the dark solo 'cello and the shimmering melodic flute (it has breadth, but stretches out a little excessively); and the finale, is busy, joyous fugue, jolly and adroit.

To me the Sixth Symphony is impressive as a contemporary statement because it's so personal in quality. Mr. Piston does not contrive a structure that shall be a self-conscious emblem of our time: the quiet, original voice here is echoing, with true artistry, in advance of the time. He was i nthe audience and was received enthusiastically in a stage bow.

Minor Offering

By rights, the Faure Ballade, heard initially in this series, should have been the newsworthy event, but I'm afraid I found it a distinctly minor offering. Rhapsodic in feeling, the score exhibits the long, arching prismatic line of Chopin, Faure's inspection. Unlike Chopin, though, Faure lacks a notion of where romantic passion shades into sentimentality. The Ballade contains numerous pleasant themes and embellishments which the composer vaporizes and scents with a cloying sweetness. Historically, it represents revolutionary technic for its day, an dthe poetic ideas are charming, though so lush that more than one hearing would be excessive.

Nicole Henriot-Schweitzer gave a brilliant and atmospheric account of this music. She displayed each fragile arpeggio like crystal, her dynamic contrasts were elegantly unmannered, and the sympathy between soloist and orchestra exact. The lyrical dimension of the Faure, and the gay, flashing rhythms of Ravel's eminent Concerto emerged in idiomatic sprightliness.

If any one cha... of her playing can be said to characterize it is her sensitive grasp of style. Her phrasing is just, the tempos neither slack nor rushed. Yesterday's works called for intimate tonal beauty rather than assertive outer tensions. The Ravel is called "jazz-oriented" but is rather, tinted by Gershwin, ... is another thing entirely.) And Henriot-Schweitzer's modelling exquisitely feminine, radiant the mood.

The afternoon opened with a conventional performance of the Bach Suite, and while Dr. Munch's readings were fine-grained afterward, here matters tended to drag. Miss Henriot-Schweitzer and Mr. Piston provided the fireworks.

Illness has cancelled the appearance of Ferenc Fricsay next week. Instead, Pierre Monteux will conduct Beethoven's "Eroica" Symphony; Respighi's "Fountains of Rome," and Strauss's "Till Eulenspiegel's Merry Pranks."

Sunday Globe
BOSTON, Mass.
Circ. 398,886

MAR 27 1960

Nicole Henriot-Schweitzer at Symphony

Pianist Heard in Works by Ravel and Fauré

By Brockman Morris

Mastery of the pianistic art is surely a joyful accomplishment; for it provides not only a means of self-expression, but also gives unlimited pleasure to those in the listening circle.

Nicole Henriot - Schweitzer spread a wide circle of joy yesterday afternoon when she came forth for the first of three solo appearances scheduled with the Boston Symphony this weekend. Her graceful presence in Symphony Hall for the performance of Fauré's Ballade, Op. 19, and Ravel's Concerto, both for piano and orchestra, was the culmination of a concert refreshing, lively, and gay—a sparkling entertainment.

* * *

Charles Munch conducted with a stately reserve sometimes spiced by youthful charm and vigor, this also applying to the tone of the entire program.

Bach's exquisite Suite No. 3 in D major opened the proceedings in the tidy mood of the baroque, an opportunity for the full orchestra to exercise its talent as an ensemble of glitter and power. The Gavottes were superbly played, as elegant as dancing fauns, elaborate but orderly.

The fluid Symphony No. 6 by Walter Piston sprang brilliantly to life under the hands of Dr. Munch. The freedom of Mr. Piston's expression manifested qualities at once expressive and vivacious, serene yet energetic, as the four movement titles suggest. Sprinkled generously with humor both in the writing and the presentation, the No. 6 attested to the excellence of its composer and its interpreter. Mr. Piston was present to receive much deserved acclaim from an audience eager to express its appreciation.

* * *

Mme Henriot-Schweitzer scurried onstage like spring bursting indoors, immediately leading the orchestra into the Fauré with command and authority. This was the first performance of the Ballade at these concerts.

Romantic and pleasantly delicate, it is embellished with many decorative pasages both fragile and provocative. Her handling of the arpeggios was deft and unfaltering, an exciting performance of keyboard gymnastics showing comfortable control. Grasping the "quiet happiness" it suggests, she never permitted it to become overpowering, but maintained it at a level of sensitive simplicity.

The larger concerto by Ravel was treated with a discretion lending sublime dignity to the "ideal of jazz" evidenced in the first and third movements. Again, however, she displayed startling agility in her fingerwork, transmitting all of the light gaiety one expects from the concerto, but with subtlety.

NICOLE HENRIOT-SCHWEITZER will be soloist with the Boston Symphony in Ravel's Piano Concerto and the Faure Ballade, in Symphony Hall, Apr. 1, 2 and 3.

Sunday Globe
BOSTON, Mass.
Circ. 398,886

MAR 20 1960

Boston Symphony Orchestra

Charles Munch and the Boston Symphony Orchestra will be absent from Boston this week on the final tour of the season.

Nicole Henriot - Schweitzer will be piano soloist at the Orchestra's next concerts in Symphony Hall, Apr. 1 at 2:15, Apr. 2 at 8:30, and at the final concert of the Orchestra's Sunday afternoon series, Apr. 3 at 3. Mme. Henriot-Schweitzer will be heard in Ravel's Concerto in G and the Ballade by Faure. Dr. Munch also has scheduled Bach's Suite No. 3 and the Symphony No. 6 by Walter Piston.

On Apr. 6 Pierre Monteux will conduct the Orchestra and soloists in a performance of the Beethoven Ninth Symphony to benefit the pension fund. Soprano Eleanor Steber, contralto Freda Gray Masse, tenor John McCollum and bass David Laurent, who have contributed their services, will be soloists. The concert will open with the "Haffner" Symphony by Mozart.

Ferenc Fricsay will be guest conductor of the Orchestra at its concerts on Apr. 8-9 in a program of compositions by Kodaly, Bartok and Beethoven.

French Pianist at Symphony

Nicole Henriot - Schweitzer, the French pianist, will be soloist with the Boston Symphony Orchestra at Symphony Hall Friday afternoon at 2:15, Saturday evening at 8:30, and Sunday afternoon, Apr. 3, at 3. The program will be the same for all three concerts.

Mme. Henriot - Schweitzer will be heard in the Ravel Piano Concerto and the Ballade by Faure. Dr. Charles Munch will begin with Bach's D major Suite, No. 3, and will include the Sixth Symphony of Walter Piston.

Pierre Monteux will conduct a special performance of Beethoven's Ninth Symphony, to benefit the Orchestra's pension fund, in Symphony Hall, Wednesday evening, Apr. 6, at 8:30. The Chorus Pro Musica will assist, and the soloists will be Eleanor Steber, soprano; Freda Gray Masse, contralto; John McCollum, tenor, and David Laurent, bass. Monteux will begin the program with the "Haffner" Symphony by Mozart.

Ferenc Fricsay has been invited by Dr. Munch to be guest conductor at the Symphony Hall concerts of Apr. 8 and 9. He will present "Dances of Galanta," by Kodaly; the Bartok "Divertimento for Strings," and the "Eroica" Symphony of Beethoven.

Sunday Herald
BOSTON, Mass.
Circ. 293,904

MAR 20 1960

Symphony on Tour Returns April 1

Charles Munch and the Boston Symphony Orchestra will be absent from Boston this week. During the week the Orchestra will make its final tour of the 1959-60 season to give concerts in Hartford, New Haven, Philadelphia, Brooklyn and at Carnegie Hall in New York City.

Mme. Nicole Henriot-Schweitzer will be guest artist at the Orchestra's next concerts in Symphony Hall on Friday-Saturday, Apr. 1 at 2:15 and Apr. 2 at 8:30 for the final concert of the Orchestra's Sunday Afternoon Series on Apr. 3 and at the last concert of the Orchestra's series in Providence on Apr. 5. At the Symphony Hall programs, Mme. Henriot-Schweitzer will be heard in Ravel's Concerto for Piano and Orchestra in G and the "Ballade" by Faure. Doctor Munch has also scheduled Bach's Suite No. 3 and Symphony No. 6 by Walter Piston for these concerts. The Ravel Concerto will be performed at the Providence concert, plus the Suite from Handel's "Water Music" and Brahms' Symphony No. 2.

On Apr. 6 Pierre Monteux will conduct the Orchestra and soloists in a performance of the Beethoven Ninth Symphony to benefit the Pension Fund. Soprano Eleanor Steber, contralto Freda Gray Masse, tenor John McCollum and bass David Laurent, who have contributed their services, will be the soloists.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 26,702
APR 7 1960

Pianist Soloist at
BOSTON SYMPHONY CONCERT

By ALLAN SLY

Last Saturday's B.S.O. concert (21st program) was memorable for many things. How could one forget the radiant charm of Nicole Henriot-Schweitzer, coming on stage after intermission like a spring zephyr, to introduce Faure's Ballade to Boston, and to follow it with a rip-snorting account of the Ravel concerto? To Dr. Munch's usual aplomb with the orchestral half of such works could be added his evident pleasure in presenting his gifted young relative. Vive La France!

But wait a moment, let's not forget the first half, which was as masculine and Germanic as the second was feminine and Gallic, consisting as it did of the Bach D Major suite and the Piston sixth symphony. Dr. Munch's program building often shows this dichotomy and often there are other subtleties too. For instance, from our vantage in the '60's the Piston is more sophisticated than the Bach, the Ravel than the Faure. Yet one can get underneath these easy assumptions to discern the universal values in the Bach, the late-flowering bouquet of the Faure. What, after all, is sophistication?

During the evening I found myself returning more than once to Hindemith's remark (revealed in Mr. Burk's exemplary program bulletin in which he promotes the musician engaged in collective enterprise and downgrades the "composer." Turn where one will, Bach has been there already.

Now while a concert is thus setting to work the faculties of one listener, another is simply beguiled and still another lulled, maybe. And while one listener is concentrating on the compostion, another is studying the performer, likely. To some extent we all bring the subjective into play. As for me, I sensed in Dr. Munch's treatment of the Bach some things we owe to Schweitzer, the tonal clarity of the string sound (a reduced number of bases but with full complement of upper strings) and an emotional affinity with the old Kantor-Kapellmeister that made this performance of the famous Air something we'll tell our grandchildren about, when the time comes. Which brings to mind how, the day Ysaye died, nearly thirty years ago, I heard men recalling how he had played the Beethoven concerto in Berlin long years before; and also how Nikisch had conducted the Liebestod in London in such and such a year (Nikisch came no more to London after 1914). The way Dr. Munch produced the Bach suite must be measured in such terms. One can never forget such experiences — communal, collective, as Hindemith might say.

If Bach set the test, Piston came through with flying colors. His sixth symphony is a work of strength, tenderness, wit and savoir-faire of all kinds. The orchestra has taken it to its heart and Dr. Munch goes along with it. One marvels at his ready assimilation of works with which, one suspects, he has little native affinity. The French works show him breathing more naturally.

Mme. Henriot-Schweitzer's concerto playing is absolutely first-rate. Like Cortot and Casadesus she flays the instrument from somewhere out in mid-air, and while she never misses a note neither does she ever produce a harsh sound. There is boldness and power, featheriness, everything in between, and all at the willing disposal of a clear, well thought-out musical intention. While a stylist, she also plays with persuasive warmth. The Ravel concerto never sounded better.

Sunday Herald
BOSTON, Mass.
Circ. 293,904
APR 3 1960

Music Events This Week

BOSTON SYMPHOMY

Nicole Henriot-Schweitzer will be piano soloist with the Orchestra at Symphony Hall this afternoon at 3:00, in the Ravel Piano Concerto and the Faure Ballade. Charles Munch will conduct the Bach Suite No. 3 and the Symphony No. 6 by Walter Piston to complete the program.

Pierre Monteux will celebrate his 85th birthday by giving his services for a gala concert to aid the orchestra's pension fund on Wednesday evening at 8:30. The program includes Mozart's "Haffner" Symphony and the Ninth Symphony by Beethoven, with Eleanor Steber, soprano, Freda Gray Masse, contralto, John McCollum, tenor, and David Laurent, bass, the soloists, assisted by the Chorus Pro Musica, Alfred Nash Patterson, conductor.

Pierre Monteux will also conduct the Friday-Saturday concerts in place of Ferenc Fricsay who is indisposed. The program includes Beethoven's "Eroica" symphony; Respighi's "Fountains of Rome;" and "Till Eulenspiegel," by Strauss.

Morning Globe
BOSTON, Mass.
Circ. 194,909
APR 2 1960

Nicole Henriot-Schweitzer Soloist in Ravel Concerto

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 21st program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Suite in D major, No. 3, Bach; Piano Concerto, Ravel; Ballade, Faure; Symphony No. 6, Walter Piston. Nicole Henriot-Schweitzer was soloist in the music by Ravel and Faure.

By CYRUS DURGIN

Nicole Henriot-Schweitzer, that so-very-gifted French pianist, happily is the soloist of this week's Boston Symphony concerts. She never yet has failed to give a superb performance here, and it is a delight to welcome her back.

Ravel's Piano Concerto, one of the most sophisticated pieces by an ultra-sophisticated composer, is a perfect vehicle for the nimble fingers, clean technic and rhythmic vitality of Mme. Henriot-Schweitzer. (How time flies! Only yesterday people called her, with affection, "cute little Nicole"!)

This Concerto is remarkable in that it is a substantial work, but so full of drolleries and clever touches that it gives you the illusion of being all bubbles and fun. Actually it is a great deal more than that, and it is very demanding of both soloist and orchestra.

For a piece that was created in the comparatively light-hearted period between The Two Wars, the Ravel Concerto also wears extremely well. It retains its sheen of fascination. Those touches of jazz (one of which is almost a literal imitation of the phrase that leads to the melody entrance of Gershwin's Rhapsody in Blue) seem just as contemporary as they did 28 years ago.

The Concerto went in a blaze of vivacity and breathless tempi apart from the measured satirical elegance of the adagio, roused the audience to high enthusiasm and brought an ovation for Mme. Henriot-Schweitzer and Dr. Munch and the Orchestra.

Faure's moonlight-and-honeysuckle (do they have honeysuckle in France?) Ballade, hitherto played by the Boston Symphony only in the Cambridge series, naturally made less effect, but it was beautifully done.

Another real jewel of the afternoon was Walter Piston's Sixth Symphony, a work of genuine stature and one of the American scores which will be played on the coming Far East tour. Piston for many years has been recognized for the technical skill of his music and for an exceptionally high polish in all the details of his writing. The Sixth Symphony might be called the apotheosis of these qualities.

Even more than that, it has melodic juice—the serene adagio is full of it. The scherzo is the quintessence of the light, rhythmic touch, and the last movement is to my mind a modern classic of the brief, energetic, symphonic finale. Mr. Piston appeared on stage and received continuing applause.

In general, this was a vintage afternoon for Dr. Munch and the Boston Symphony, Bach went well enough, and all the rest with verve and splendor. Somehow—and this does not often happen—the elder composers lost honors to the moderns. For bouquet, flavor and strength, 1931 Ravel and 1955 Piston won the medals.

There was memorable solo playing—that of first cellist Samuel Mayes and first flute Doriot Anthony Dwyer in Piston's Symphony, and English hornist Louis Speyer in Faure. For the composer last-named, and for Ravel, Dr. Munch used a reduced body of strings.

New week Pierre Monteux will be guest conductor in place of the previously announced Ferenc Fricsay, who is ill and cannot come to this country. Monteux will present Beethoven's "Eroica" Symphony, "The Fountains of Rome" by Respighi, and Strauss' "Till Eulenspiegel."

Sunday Herald
BOSTON, Mass.
Circ. 293,904
MAR 27 1960

Music Events This Week

BOSTON SYMPHONY

Compositions for piano and orchestra by Ravel and Faure will be played by Nicole Henriot-Schweitzer when she is the Boston Symphony Orchestra's guest at Symphony Hall on Friday at 2:15 p.m. and Saturday at 8:30 p.m. Mme. Henriot-Schweitzer will be heard in the first performance in the Friday-Saturday series of Faure's 'Ballade." She will also perform the Concerto for Piano and Orchestra by Ravel. At these concerts Doctor Munch will conduct Walter Piston's Symphony No. 6 which the Orchestra commissioned for its 75th Anniversary Season in 1955-56. The concerts will open with Bach's Suite No. 3 in D major.

The Orchestra and Mme. Henriot-Schweitzer will repeat the Friday-Saturday program on Sunday April 3, at 3:00 p.m. for the final program of the Sunday Afternoon Series.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 183,699

APR 3 1960

83

Concert pianist Madame Nicole Henriot-Schweitzer will be a soloist with the Boston Symphony Orchestra here Tuesday. She practices in her Newport home.

Continental Jean-Philippe Schweitzer, 13 months, plays with his French sailor doll on his mother's lap. His father is a commander in the French Navy.

French Pianist Has Famous Relatives

TEXT BY ROBERTA L. PLINER AND PICTURES BY LAWRENCE S. MILLARD

A GAY PRESENT from Paris to the United States is living in Newport for 10 months and delighting Americans with her music.

Mme. Nicole Henriot-Schweitzer, wife of Cmdr. Jean-Jacques Schweitzer of the French Navy, now stationed at the War College, Newport, is an international concert pianist who will appear as soloist with the Boston Symphony Orchestra Tuesday evening.

The Boston Symphony will, as music lovers are aware, be conducted by Charles Munch in the Veterans Memorial Auditorium.

Mme. Schweitzer is the niece by marriage of Dr. Munch. Her husband is a nephew of Dr. Albert Schweitzer, Nobel Peace Prize winner.

But, rather well known herself, Madame noted of these eminent relatives, "when they're in your family, they are just your uncles—no more."

Living in the United States and traveling as the Schweitzers have been since last summer give them little opportunity to see Dr. Schweitzer. But Dr. Munch, whose wife died last September, has no other family and visits them in the Newport castle-like home often.

"Non, we do not talk of music," stated the dainty blonde Frenchwoman emphatically. "We play cards or billiards. We like that."

"And, of course, we play with Jean-Philippe. Jean-Philippe, regarde maintenant!" she cried gaily to her husky 13-month-old son, nestling in his very French nannie's arms.

A terribly Continental-looking baby, he is the Schweitzers' only child. "We have been married just two years," twinkled his mother.

The Schweitzers live 10 miles outside of Paris in Louveciennes. Their home there does not have the ocean in its backyard or a huge glassed porch as their Newport house, "Midcliff," does, but it has tremendous gardens. Madame, herself, works in the gardens, although she admits it is bad for her fingers.

Both homes have a rez-de-chaussee (French for ground floor), and several floors above that. Like all French, Madame starts counting floors by calling the floor above the ground floor "le premier etage" (first floor).

She glanced out of the window which overlooks the Atlantic Ocean and her back yard (if one can call such a magnificent view by such a mundane term). "I look for my tulip. I planted it, and a little bete (beast)—he eat it." She gesticulated with her forefingers pointed astride her head to indicate the "beast" whose English name she forgot. "I am so sad," she pouted. (The beast was a rabbit.)

She said that she changed the furniture in her Newport home around considerably. "When I come, I am not at home. I can change the first floor to the third floor, and the third floor to the first floor, and then I think I am at home." Whatever, the total effect is elegant.

"Do I miss Paris?" she asked wistfully. "Of course, I miss Paris. It is springtime in Paris now. But I like Newport very much, and I am very very happy here with my husband and Jean-Philippe. Besides, it is a very lovely place for Jean-Philippe to play." Madame Schweitzer's own mother just arrived from Paris for a month's visit.

Jean-Philippe's photograph with both his famous great-uncles adorns the living room, but Madame Schweitzer confessed, "I have never had pictures of me and my baby." She clapped her hands delightedly at the prospect.

Her baby's nurse and her French cook accompanied the Schweitzers abroad, but unlike Madame, who speaks English beautifully with a strong French accent, and her husband, they speak only French. "My cook," she laughed, "she learns enough English to tell someone on the telephone I am not home."

She has to take the cook to the market, so one can pick out food, and the other buy. When they first came to America, Commander Schweitzer had purchased cream cheese which was wrapped in the same silver paper used for wrapping butter in France.

Havoc reigned when the cook insisted *en francais,* "But Madame, the butter is white, all white, and it doesn't melt!"

Madame Schweitzer studied music at the Conservatory of Paris and has toured America every year since 1949. She has been playing the piano since she was seven years old, and has toured Europe many times.

Avocationally, she embroiders petit-point carpets and chair cushions. "I like to do it while I am traveling, like when the plane is two hours late. And I knit for Jean-Philippe," she smiled.

She is an omnivorous reader and pointed out with a little grin that she reads The Providence Journal. The Schweitzers also subscribe to the weekly air edition of Figaro and France-America.

Discussing her traveling experiences she noted, "I think I know very much more of your country than you know of it. Of course, I have never been on top of the Tour Eiffel, but I have been on top of that big building in New York.

"The last snowstorm I was in Boston and driving to Milton to practice for a recital. I know only one way to Milton.

"The traffic is all stopped up. It is 5 o'clock. The policeman tell me to turn left off my road, and I am lost."

She threw up her hands humorously.

"It took me six hours to get to Milton that night.

"In this country," she continued, "it is trouble for me to drive with the speed limits. But in Paris it is more dangerous to drive, even though I don't understand the one way streets here."

Madame Schweitzer, who has no favorite piece ("it's always whatever I'm playing next,") will give a concert on April 12 in the Music Mansion for the Alliance Francaise.

Her program with the Boston Symphony will be Ravel's Concerto in G for piano.

The Boston Symphony program at 8:15 will be:

Suite for Orchestra from "The Water Music" ..... *Handel*
(Arranged by Sir Hamilton Harty)
Allegro
Air
Bourree
Hornpipe
Andante espressivo
Allegro deciso
Concerto for Piano and Orchestra ..... *Ravel*
Allegramente
Adagio assai
Presto
Symphony No. 2 in D major, Opus 73 ..... *Brahms*
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

News (e)
NEWPORT. R. I.
Circ. 11,977

MAR 29 1960

Pianist Here To Play In Symphony Concert

Nicole Henriot, concert pianist and wife of Cmdr. Jean J. Schweitzer of the French Navy, a student at the Naval War College, will be guest soloist with the Boston Symphony at Veterans Memorial Auditorium in Providence next Tuesday night.

Miss Henriot is the niece of Charles Muench, conductor of the orchestra. She and her husband are living at "Mid Cliff" on Ruggles Avenue with their infant son.

Phoenix
BRISTOL, R. I.
Bi-Weekly
Circ. 3,063

APR 5 1960

Nicole Henriot-Schweitzer will be piano soloist at the performance of the Boston Symphony Orchestra in Providence, tonight.

Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,041

APR 6 1960

WEDNESDAY, APRIL 6, 1960

MUSIC IN REVIEW

Boston Symphony Ends Season On Note Of Acclaim

The Boston Symphony Orchestra conducted by Charles Munch concluded its 77th season in Providence with a concert last night that revealed the glory of music gloriously played.

Opening with Handel's "Water Music" and ending with Brahms' magnificently melodious "Symphony No. 2 in D-Major" and interspersed with an electrifying performance of Ravel's "Concerto for Piano and Orchestra," the orchestra and conductor received the stormy and vociferous acclaim of an exhilarated audience that filled Veterans Memorial Auditorium.

✦✦✦

AND, IF THE Water Music charmed, and the Brahms was hypnotic, the Ravel played by Nicole Henriot-Schweitzer was rapturous. The keyboard mastery of Mme. Henriot-Schweitzer is a marvel of perfection and the outpouring of the enlivened spirit of the brilliant classicism of the composer's style contradicted the modest, almost shy, mannerisms of player. The crashing chords and the startling, explosive attacks and releases, the swift arpeggios in the piano played against colorful dissonnances and syncopations in the orchestra built a suspense in the listener that was thrilling and frightening. But never was it ominous.

✦✦✦

THE PIANIST enchanted in the second movement with a lengthy, unaccompanied solo that had melody of the brightest tonal coloring. Then the flute sang along with the piano until the orchestra, gliding softly into the theme, took up the singing while the piano decorated the song with graces and trills.

The final movement was a dazzling display of French musical gaiety in the scherzo style with a crashing, bombastic ending that prompted continuous applause until Mme. Henriot-Schweitzer returned five times.

✦✦✦

THE WATER MUSIC was presented in the matchless and flawless manner of this grand orchestra at its best. It portrayed the turbulent, the gliding serenity, the surging, the glassy limpidity and the roaring cateract.

The Brahms was smooth-flowing, delicate in every theme and discreet in every embellishment. The surging crescendos were perfectly graduated under the deft direction of Dr Munch and the climactic finale built up to a sustained and glorious chord that the audience almost obliterated with applause that could no longer be restrained.

C. H. L.

Journal (m)
PROVIDENCE, R. I.
Circ. 57,908

APR 6 1960

A Boston Symphony devotee for many years, Mrs. Samuel M. Nicholson of 71 George St. attended the orchestra's concert here last night as usual. Here, she chats with Dana Dean Barton during intermission.

—Journal-Bulletin Photo by J. David Lamontagne

Music Last Night

Boston Symphony Superb In Season Finale Here

By RUTH TRIPP

The Boston Symphony Orchestra played one of the most brilliant concerts of a long series here, when they closed their 77th Providence season last evening at Veterans Memorial Auditorium. Charles Munch and his musicians shared a program of great music with us and their playing received an ovation.

Nicole Henriot - Schweitzer was the guest artist, playing Ravel's Concerto for Piano and Orchestra. Her performance was sensational. She has been heard here several times, both in recital and with orchestra. Her performance last evening marked her transition into the "great artist" class. She has always been a master of brilliant, rhythmical technique by which she displayed the clarity of her thinking and the instant response of her wonderful fingers. But the sustained beauty of line and exquisite delicacy of tone color by which she brought out the beauty of the slow movement of the Ravel could only be produced from a great musical mind. Hers is an amazing gift and the complete unity of design which flowed from conductor to players to soloist made of one of the most remarkable ensembles it has been my privilege to hear.

It was pure joy to reflect on the one important occasion when I met Ravel. His songs were sung and his piano music was played at an intimate concert in France. His great orchestral works are grounded in the devices which he used in these smaller compositions. It takes a French musician to bring the utmost from his interesting scores. Dr. Munch and Mme. Henriot-Schweitzer, with the expert assistance of the orchestra, gave us a memorable performance which came very close to perfection.

The opening music, Handel's Suite for Orchestra from "The Water Music" was as fresh and agreeable as ever. This arrangement by Sir Hamilton Harty is the favored one. Every mellow note from the brass section was in its proper place and all the precise dialogue from the string and reed sections fell into line as expected. The elegance and grace of this music as we heard it gave it exactly the regal style it deserved.

The closing work on the program was Brahms' Symphony No. 2. The orchestra sang its way through the romantic score. The rhythmical patterns were a delight to follow and the depth of expression which the musicians achieved here was memorable.

And so the season closed for the Boston Symphony here. The dignity and importance of Handel, the gaiety and spontaneous brilliance of Ravel and the warmth and sincerity of Brahms completed an all-inclusive circle which paid its respect both to age and youth. The audience was reluctant to let the musicians go and already we are looking forward to next season.

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SHOWTHROUGH

International

MUSICIAN

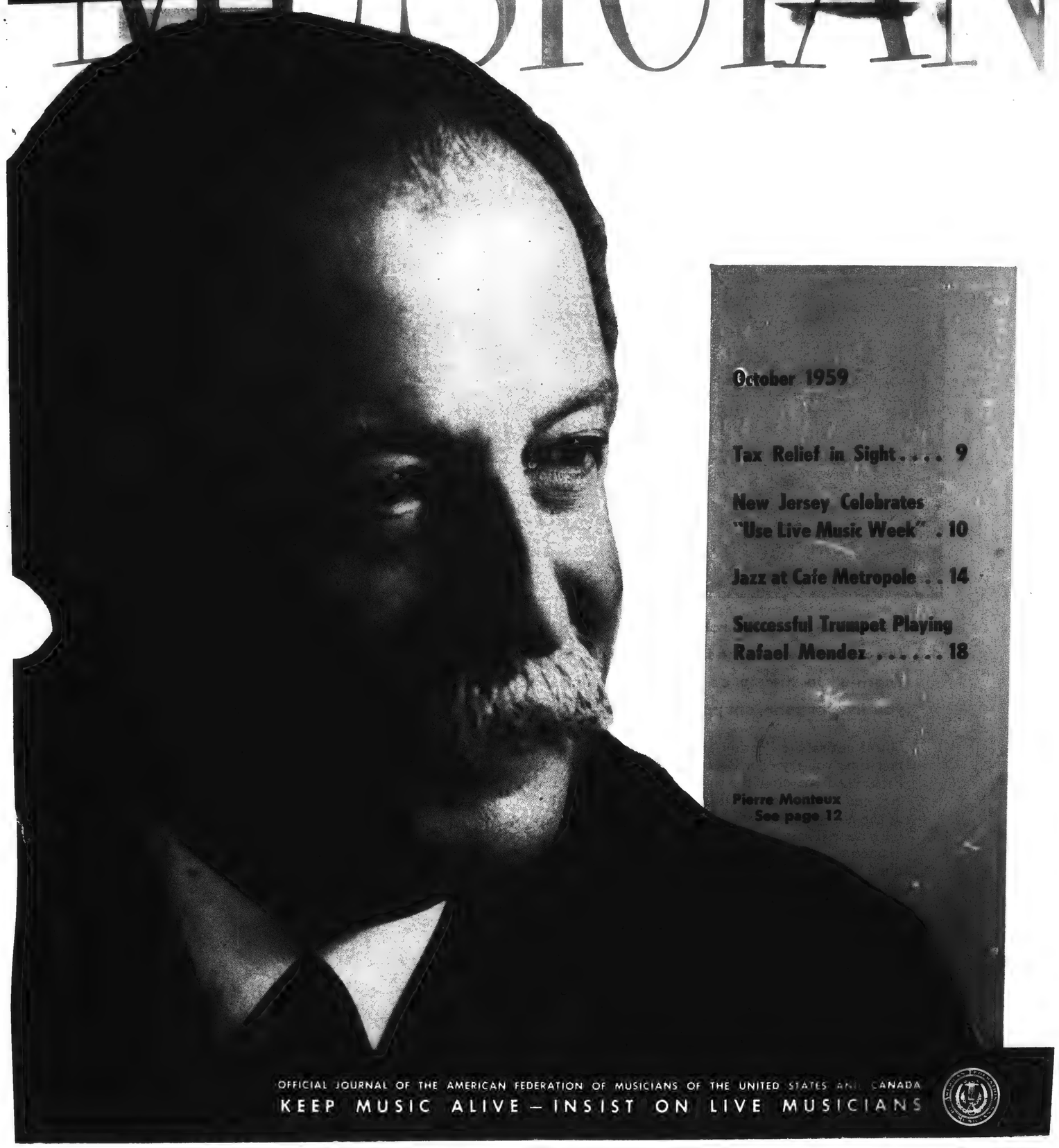
October 1959

Tax Relief in Sight 9

New Jersey Celebrates "Use Live Music Week" . 10

Jazz at Cafe Metropole . . 14

Successful Trumpet Playing Rafael Mendez 18



Pierre Monteux
See page 12

OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA
KEEP MUSIC ALIVE — INSIST ON LIVE MUSICIANS

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002
JAN 24 1960

Monteux Will Conduct at 85

As an eighty-fifth birthday present to himself, Pierre Monteux will conduct the Boston Symphony Orchestra in Beethoven's Ninth Symphony in Boston's Symphony Hall on Wednesday, April 6. The noted French-born musician was the Boston Symphony's musical director from the season of 1919-'20 through that of 1923-'24.

He first appeared with it in the fall of 1918, when he directed several concerts before the delayed arrival of Henri Rabaud, the regular conductor for that season. He has made many later guest appearances with the Boston Symphony since that time, and conducted many other major orchestras.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
JAN 30 1960

Monteux's Birthday

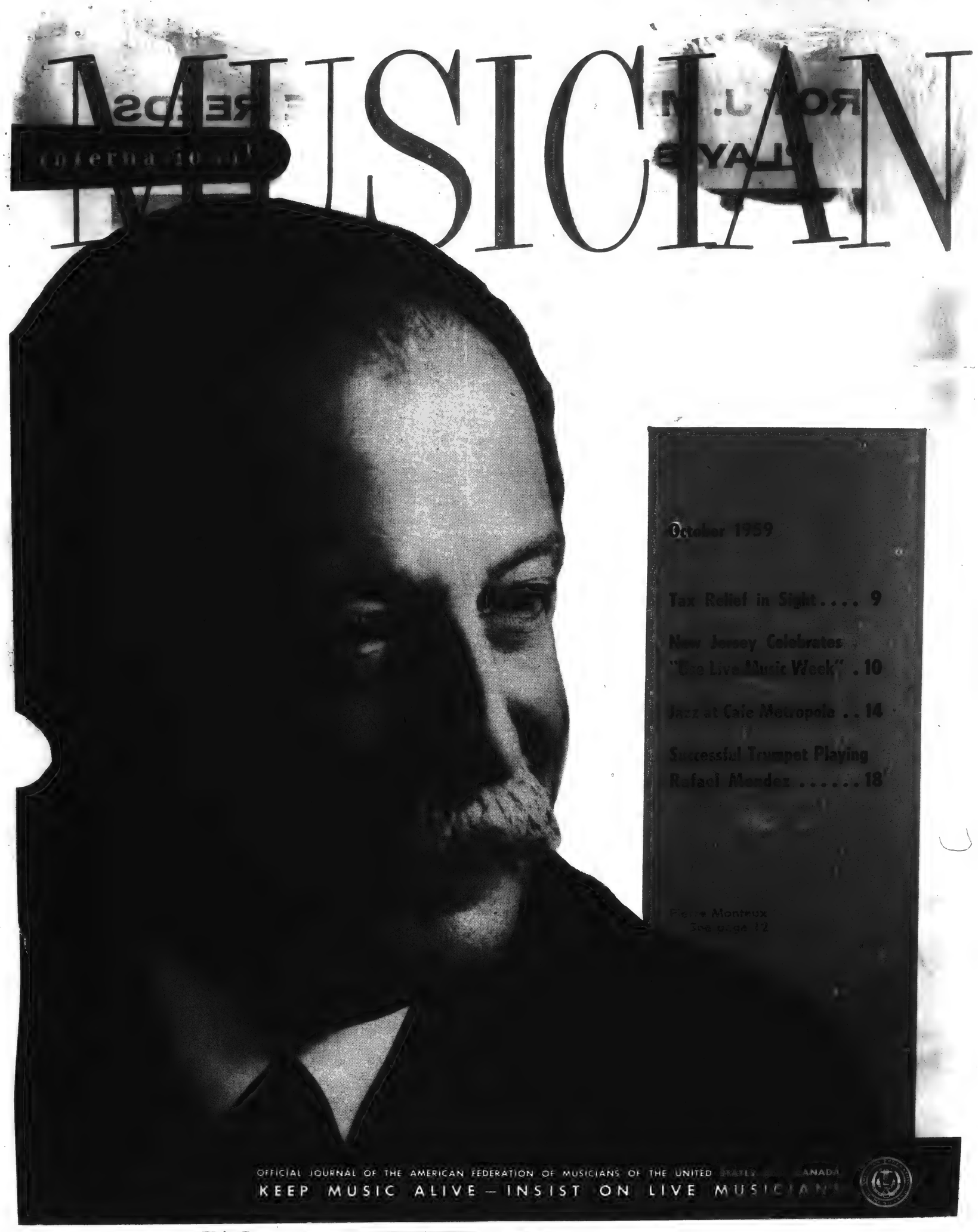
Pierre Monteux has decided to give himself a present on his 85th birthday by conducting the Boston Symphony Orchestra in a gala concert that will include Beethoven's Ninth Symphony. Both his birthday and the concert will be held in Symphony Hall, Boston, on April 6.

Now considered the Boston Symphony's beloved "conductor emeritus," Mr. Monteux was regular conductor of the orchestra from 1919 to 1924.

TIMES 2-14-60

BIRTHDAY GIFT: Pierre Monteux will be 85 on Monday, April 4. The Boston Symphony Orchestra, wanting to give him a birthday present, asked him what he would like. He said he would like to lead the orchestra in Beethoven's Ninth Symphony. At first, the plan was to have the performance on the actual night of the anniversary, but then it was thought that a larger audience would be available if the concert were given on Wednesday, April 6. Mr. Monteux agreed that would be a better date for, in a sense, he is giving his present back to the orchestra. He is leading the work for the benefit of the symphony's pension fund.

SHOWTHROUGH



NEW YORK, N.Y.
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D. 335,466 S. 527,002
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TIMES 2-19-60

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Pierre Monteux

● That rotund little man, with curly hair brushed straight back and with enormous walrus mustaches, who at eighty-four is still one of the most-loved conductors still active on the podium, likes to crack jokes and have jokes cracked about his age. "It amuses Pierre," says his wife, Doris Hodgkins of Maine, "to see younger conductors eyeing him appraisingly, as if they would ask, 'When is that old bozo going to give up?' But he insists, 'I shall conduct till I'm ninety. I shall die holding a baton!'" Monteux interrupts her at this point, his black eyes twinkling, "I didn't say 'ninety.' I said, 'a hundred and nine.'"

Monteux was born on April 4, 1875, in Paris, where his early musical career was furthered via the National Conservatory of Paris at which he was entered at the age of nine; via the Concerts Colonne, of which he was first violist; via Concerts Berlioz, of which he was both founder and conductor; and via the Ballet Russe, of which he was principal conductor in the early 'teens of the century. His work with the Ballet Russe won him a Metropolitan Opera contract, leading the French operas. Then, in 1919, he became conductor of the Boston Symphony. During his five years there, he earned the title, "Builder of Orchestras."

In 1924, he took over the Concertgebouw Orchestra of Amsterdam, and, in 1929, became in addition conductor of the Paris Symphony. About this time a group of young conductors sought his advice on performing difficult modern works, and he began teaching orchestral conducting.

In 1935 Monteux was called to San Francisco to rebuild the symphony orchestra there.

The year before, concerts of the San Francisco Symphony had been suspended because of lack of funds. However, in May, 1935, the orchestra had been given a new lease on life through a civic statute that allowed a half-cent tax to be levied for its benefit. This yielded about $40,000 annually and has since been the means of at least its partial support. The War Memorial Opera House, municipally owned and acoustically superb, had been dedicated not long before Monteux's engagement. So the San Francisco Symphony had a home.

Even with its financial and housing problems solved, however, the orchestra would have succumbed had not the new conductor stirred the citizens' affections as well as their pride. From the start Monteux was "an extraordinarily likeable guy," was "Frisco's Frenchman," was "our Pierre." Rehearsal by rehearsal, concert by concert, with geniality, humor and firmness. he raised the level of the orchestra. By 1942 it was a major orchestra and he was an American citizen.

Since leaving the San Francisco area, Monteux has become the property of the whole United States as well as its emissary abroad. Few conductors can boast his popularity as guest podium occupant. He is thus sought after not only because he presents works as the composers meant them to be. but also because he is always *there*. "In sixty-five years of conducting he has not missed a rehearsal or a performance." wrote the late Olin Downes in Monteux's eightieth year. This record is due not only to his physical stamina but also to his courage. A few years ago, on a short tour with the Boston Symphony, he was in an automobile accident that cracked four of his ribs. He conducted that night, after the doctor had taped and strapped him, and he went through the remaining four concerts of the itinerary.

His summers are also full. Since 1941, he has been conducting a summer school for conductors—"Domaine School of Conductors"—in Hancock, Maine. During the month of August in two daily sessions of three hours each he brings eighty students through the various stages of baton development.

While the lessons are in progress, Monteux, chubby and cheery in his loud-checked lumberjack shirt but very businesslike, too, sits in the midst of the orchestra. Nothing gets past him. "The clarinet owes you two notes," he says. "Collect them!" Or he points out, "The percussions cannot read your beat:" or, "The violins are not sustaining well—give them a better bowing for the passage;" or, "You are conducting the instruments that do not play in this passage and not conducting the ones that do;" or, "You may give a divided or an undivided beat but not both. Make up your mind."

During the current month as well as November and December, Monteux will be guest-conducting major symphony orchestras in Hamburg, London, Cologne, Lisbon, Rome, and Monte Carlo. He and his wife will return to America for Christmas, as they always do. Then, in January, he will guest-conduct in his old stamping ground, San Francisco. He will follow this with a guest-conductorship with the Utah Symphony in Salt Lake City, and then go on to Wichita, Kansas, where a former pupil of his, James Robertson, is conductor of the Wichita Symphony. After guest conducting on this podium, he will go on to Winnipeg, then head for the podiums of the Philadelphia Orchestra and the Montreal Symphony. He will celebrate his eighty-fifth birthday guest-conducting the Boston Symphony. Then on to the podium of the Vienna Philharmonic. He will wind up the 1959-60 season with some twenty concerts in London with the London Philharmonic and the London Symphony.

Though Monteux is the guest conductor par excellence, he is also very much the small-town American. On a summer day in Hancock, Maine, the whole village turned out to paint and dedicate a new flagpole erected in front of his house. Each resident gave one stroke of the paint brush so that all could say they had a part in the gift. In a radio broadcast on the spot, Mrs. Monteux spoke about her husband's feelings regarding this town in Maine. She had thought he might like to return to his homeland to end his days. But he emphatically vetoed the idea. He was going to stay right here in Hancock. This was his home. This was where he wanted to live his life among his friends.—*H. E. S.*

Herald (m)
BOSTON, Mass.
Circ. 182,816

FEB 29 1960

Monteaux Gala Seat Sale at BSO

Seats go on sale Wednesday at the Symphony Hall Box Office for the gala birthday concert in honor of Pierre Monteaux to be given at Symphony Hall Wednesday evening, April 6. It was the noted conductor's request that his 85th birthday be celebrated not by a reception but by a performance of the Beethoven Ninth Symphony with the proceeds benefitting the Pension Fund.

Mus. Leader March 1960

Musical Notes

by Walter F. Loeb

Theme and Variations

The appointment of **Frederic Kurzweil** as the first dean of the **New York College of Music** was announced by **Arved Kurtz**, director. Dr. Kurzweil has been on the faculty of the College since 1946, and continued there as chairman of the theory and composition department . . . **Joseph Fuchs** appeared as soloist in the first New York performance of the final version of the Violin Concerto by **William Schuman** at a special concert of American music presented by the **Juilliard Orchestra** under the direction of Jean Morel at the School on Feb. 19 . . . **Jonel Perlea,** permanent conductor of the **Manhattan School of Music Orchestra**, returned to the podium on Feb. 25 after an absence for over a year due to illness . . . **Lauritz Melchior,** who will be 70 years old on March 20, appeared with the **Norvegian Singing Society** in concert with orchestra at the Brooklyn Academy of Music on Feb. 21. It was also that group's seventieth birthday . . . **Pierre Monteux,** whose 85th birthday is April 4, will celebrate that event by conducting **Beethoven's 9th Symphony** for the benefit of the Boston Symphony Orchestra Pension Fund in Boston's Symphony Hall on April 6.

Pierre Monteux

● That rotund little man, with curly hair brushed straight back and with enormous walrus mustaches, who at eighty-four is still one of the most-loved conductors still active on the podium, likes to crack jokes and have jokes cracked about his age. "It amuses Pierre," says his wife, Doris Hodgkins of Maine, "to see younger conductors eyeing him appraisingly, as if they would ask, 'When is that old bozo going to give up?' But he insists, 'I shall conduct till I'm ninety. I shall die holding a baton!'" Monteux interrupts her at this point, his black eyes twinkling, "I didn't say 'ninety.' I said, 'a hundred and nine.'"

Monteux was born on April 4, 1875, in Paris, where his early musical career was furthered via the National Conservatory of Paris at which he was entered at the age of nine; via the Concerts Colonne, of which he was first violist; via Concerts Berlioz, of which he was both founder and conductor; and via the Ballet Russe, of which he was principal conductor in the early 'teens of the century. His work with the Ballet Russe won him a Metropolitan Opera contract, leading the French operas. Then, in 1919, he became conductor of the Boston Symphony. During his five years there, he earned the title, "Builder of Orchestras."

In 1924, he took over the Concertgebouw Orchestra of Amsterdam, and, in 1929, became in addition conductor of the Paris Symphony. About this time a group of young conductors sought his advice on performing difficult modern works, and he began teaching orchestral conducting.

In 1935 Monteux was called to San Francisco to rebuild the symphony orchestra there.

The year before, concerts of the San Francisco Symphony had been suspended because of lack of funds. However, in May, 1935, the orchestra had been given a new lease on life through a civic statute that allowed a half-cent tax to be levied for its benefit. This yielded about $40,000 annually and has since been the means of at least its partial support. The War Memorial Opera House, municipally owned and acoustically superb, had been dedicated not long before Monteux's engagement. So the San Francisco Symphony had a home.

Even with its financial and housing problems solved, however, the orchestra would have succumbed had not the new conductor stirred the citizens' affections as well as their pride. From the start Monteux was "an extraordinarily likeable guy," was "Frisco's Frenchman," was "our Pierre." Rehearsal by rehearsal, concert by concert, with geniality, humor and firmness, he raised the level of the orchestra. By 1942 it was a major orchestra and he was an American citizen.

Since leaving the San Francisco area, Monteux has become the property of the whole United States as well as its emissary abroad. Few conductors can boast his popularity as guest podium occupant. He is thus sought after not only because he presents works as the composers meant them to be, but also because he is always *there*. "In sixty-five years of conducting he has not missed a rehearsal or a performance," wrote the late Olin Downes in Monteux's eightieth year. This record is due not only to his physical stamina but also to his courage. A few years ago, on a short tour with the Boston Symphony, he was in an automobile accident that cracked four of his ribs. He conducted that night, after the doctor had taped and strapped him, and he went through the remaining four concerts of the itinerary.

His summers are also full. Since 1941, he has been conducting a summer school for conductors—"Domaine School of Conductors"—in Hancock, Maine. During the month of August in two daily sessions of three hours each he brings eighty students through the various stages of baton development.

While the lessons are in progress, Monteux, chubby and cheery in his loud-checked lumberjack shirt but very businesslike, too, sits in the midst of the orchestra. Nothing gets past him. "The clarinet owes you two notes," he says. "Collect them!" Or he points out, "The percussions cannot read your beat;" or, "The violins are not sustaining well—give them a better bowing for the passage;" or, "You are conducting the [illegible] that do not play in this passage and not conducting the ones that do;" or, "You may give a divided or an undivided beat but not both. Make up your mind."

During the current month as well as November and December, Monteux will be guest-conducting major symphony orchestras in Hamburg, London, Cologne, Lisbon, Rome, and Monte Carlo. He and his wife will return to America for Christmas, as they always do. Then, in January, he will guest-conduct in his old stamping ground, San Francisco. He will follow this with a guest-conductorship with the Utah Symphony in Salt Lake City, and then go on to Wichita, Kansas, where a former pupil of his, James Robertson, is conductor of the Wichita Symphony. After guest conducting on this podium, he will go on to Winnipeg, then head for the podiums of the Philadelphia Orchestra and the Montreal Symphony. He will celebrate his eighty-fifth birthday guest-conducting the Boston Symphony. Then on to the podium of the Vienna Philharmonic. He will wind up the 1959-60 season with some twenty concerts in London with the London Philharmonic and the London Symphony.

Though Monteux is the guest conductor par excellence, he is also very much the small-town American. On a summer day in Hancock, Maine, the whole village turned out to paint and dedicate a new flagpole erected in front of his house. Each resident gave one stroke of the paint brush so that all could say they had a part in the gift. In a radio broadcast on the spot, Mrs. Monteux spoke about her husband's feelings regarding this town in Maine. She had thought he might like to return to his homeland to end his days. But he emphatically vetoed the idea. He was going to stay right here in Hancock. This was his home. This was where he wanted to live his life among his friends.—*H. E. S.*

Herald (m)
BOSTON, Mass.
Circ. 182,016
FEB 29 1960

Monteaux Gala Seat Sale at BSO

Seats go on sale Wednesday at the Symphony Hall Box Office for the gala birthday concert in honor of Pierre Monteaux to be given at Symphony Hall Wednesday evening, April 6. It was the noted [illegible] conductor's request that his [illegible] birthday be celebrated not by a reception but by a performance of the Beethoven Ninth Symphony with the proceeds benefitting the [illegible] Pension Fund.

Mus. Leader March 1960

Musical Notes

by Walter F. Loeb

Theme and Variations

The appointment of **Frederic Kurzweil** as the first dean of the **New York College of Music** was announced by **Arved Kurtz**, director. Dr. Kurzweil has been on the faculty of the College since 1946, and continued there as chairman of the theory and composition department . . . **Joseph Fuchs** appeared as soloist in the first New York performance of the final version of the Violin Concerto by **William Schuman** at a special concert of American music presented by the **Juilliard Orchestra** under the direction of Jean Morel at the School on Feb. 19 . . . **Jonel Perlea,** permanent conductor of the **Manhattan School of Music Orchestra**, returned to the podium on Feb. 25 after an absence for over a year due to illness . . . **Lauritz Melchior, who will be 70 years** old on March 20, appeared with the **Norvegian Singing Society** in concert with orchestra at the Brooklyn Academy of Music on Feb. 21. It was also that group's seventieth birthday . . . **Pierre Monteux, whose 85th birthday is April 4**, will celebrate that event by conducting **Beethoven's 9th Symphony** for the benefit of the Boston Symphony Orchestra Pension Fund in Boston's Symphony Hall on April 6.

Sunday Telegram
WORCESTER, Mass.
Circ. 104,590

MAR 6 1960

Music

Birthday Gift For Pierre Monteux

By RAYMOND MORIN
Telegram Music Critic

An event of historical interest representing the affection and respect of the musical world will take place in Symphony Hall, Boston, Wednesday evening, April 6.

The eminent and beloved conductor, Pierre Monteux, will celebrate his 85th birthday by conducting the Boston Symphony Orchestra, soloists, and Chorus Pro Musica in Beethoven's Ninth Symphony.

Because of his long and close association with the Boston Symphony, members of the orchestra asked Monteux if they might arrange a birthday party in his honor. He was born April 4, 1875.

Monteux replied that nothing would give him greater pleasure and he requested that the orchestra's present to him be a performance of Beethoven's Ninth Symphony which he would conduct for the benefit of the orchestra's Pension Fund.

This will be Monteux' only appearance with the Boston Symphony Orchestra this season.

Soloists will contribute their services in honor of the conductor. They are Eleanor Steber, soprano; Fred Gray - Masse, alto; John McCollum, tenor, and David Laurent, bass.

Record (m)
BOSTON, Mass.
Circ. 369,809

MAR 5 1960

KINGSTON, N.Y.
FREEMAN
D. 15,564

MAR 1 1960

News (e)
SPRINGFIELD, Mass.
Circ. 98,416

FEB 29 1960

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 50,885

FEB 28 1960

Sunday Herald
BOSTON, Mass.
Circ. 293,904

FEB 28 1960

Monteux Celebrates 85th Birthday with BSO Gala

The eminent conductor, Pierre Monteux, will celebrate his 85th birthday in April.

The career of Pierre Monteux has been distinguished not only by length but also by musical accomplishment. In his native Paris he was founder of the Societe des Concerts Populaires, conductor at the Opera, and conductor for Diaghilev's Ballets Russes where he led the world premieres of Stravinsky's Petrouchka, Le Sacre du Printemps and Le Rossignol, Ravel's Daphnis et Chloe, and Debussy's Jeux.

Mr. Monteux preceded Serge Koussevitzky as Music Director of the Boston Symphony Orchestra and since his retirement in 1952 as conductor of the San Francisco Symphony Orchestra he has been frequent guest with the Symphony.

Because of this long and close association, members of the Orchestra asked Mr. Monteux if they might arrange a birthday party in his honor. Mr. Monteux answered that nothing would give him greater pleasure and he requested that the Orchestra's present to him be a performance of Beethoven's Ninth Symphony which he would conduct for the benefit of the Pension Fund.

Mr. Monteux' gala birthday concert, which will be his only appearance with the Boston Symphony Orchestra this season, will take place at Symphony Hall, Boston, on Wednesday evening, April 6.

Soprano Eleanor Steber; Freda Gray-Masse, alto; John McCollum, tenor; David Laurent, bass; and the Chorus Pro Musica, Alfred Nash Patterson, conductor, will contribute their services in honor of Mr. Monteux at this concert. They will participate in the final movement of the symphony which requires a vocal quartet and chorus in addition to the full orchestra.

The public sale of tickets for this concert will open Wednesday, at Symphony Hall Box Office, Boston (COmmonwealth 6-1492).

SCHENECTADY, N.Y.
GAZETTE
D. 46,209

MAR 1 1960

Monteux to Conduct Symphony at Boston

Pierre Monteux, who will be 85 on April 4, will celebrate the event by conducting a gala performance of Beethoven's 9th Symphony with the Boston Symphony Orchestra at Symphony Hall, Boston on the night of April 6.

* * *

PROCEEDS will go to the orchestra's pension fund. Sale of tickets opens tomorrow at the Symphony Hall box office, Boston.

Soloists will be Eleanor Steber, soprano; Freda Gray-Masse, alto; John McCollum, tenor, David Laurent, bass. Also performing will be the Chorus Pro Musica, Alfred Nash Patterson, conductor.

* * *

BORN IN PARIS, April 4, 1875, Monteux was founder of the Societe des Concerts Populaires, conductor of the opera, and conductor for Diaghilev's Ballets Russes where he led the world premiere of Stravinsky's "Petrouchka," "Le Sacre du Printemps" and "Le Rossignole," Ravel's "Daphnis et Choe" and Debussy's "Jeux."

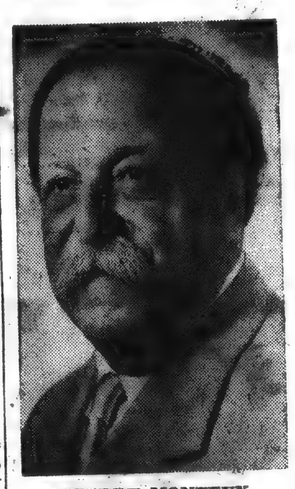
He conducted throughout Europe before he first toured the United States in 1916-17 as conductor with the Russian Ballet. Subsequently he conducted at the Metropolitan Opera in New York.

* * *

MONTEUX PRECEDED Serge Koussevietky as music director of the Boston Symphony Orchestra and, since his retirement in 1952 as conductor of the San Francisco Symphony Orchestra, has been frequent guest with the Boston Symphony. At the request of Charles Munch he was guest conductor on the orchestra's transcontinental tour in 1953 as well as on both of the orchestra's foreign tours in 1952 and 1956.

Because of his long and close association with the Boston Symphony Orchestra, members of the orchestra asked Monteux if they might arrange a birthday party in his honor. Answering that nothing would give him greater pleasure Monteux requested that the orchestra's present to him be a performance of Beethoven's 9th Symphony, which he would conduct for the benefit of the pension fund.

Monteux's birthday concert will be his only appearance with the Boston Symphony Orchestra this season.



PIERRE MONTEUX
To Be 85 on April 4

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

FEB 29 1960

Monteux To Celebrate 85th Birthday Conducting BSO in Beethoven's Ninth

Symphony Hall Concert Set For April 6

Pierre Monteux

Manos

Pierre Monteux, the celebrated guest conductor of the Boston Symphony Orchestra, will celebrate his 85th birthday in April.

To commemorate the event, he will make his only appearance in Symphony Hall this season, conducting the BSO in a performance of Beethoven's Ninth Symphony for the benefit of the orchestra's pension fund, Wednesday evening, April 6.

Born in Paris

His career has been distinguished not only by its length but also by its musical accomplishments. In Paris, where he was born April 4, 1875, he founded the Societé des Concerts Populaires and was conductor at the opera. For Diaghilev's Ballets Russes he led the world premieres of Stravinsky's "Petrouchka," "Le Sacre du Printemps" and "Le Rossignol," Ravel's "Daphnis et Chloe," and Debussy's "Jeux."

He appeared throughout Europe before he first toured the United States in 1916-17 (as conductor) with the Russian Ballet. Subsequently he conducted at the Metropolitan Opera in New York.

Mr. Monteux preceded the late Dr. Serge Koussevitzky as music director of the BSO, and since his retirement in 1952 as conductor of the San Francisco Symphony Orchestra he has been a frequent guest with the Boston Symphony at Tanglewood, Symphony Hall, and on tours.

At the request of Charles Munch he was guest conductor on the orchestra's transcontinental tour in 1953, as well as on both of the orchestra's foreign tours in 1952 and 1956.

When members of the BSO asked Mr. Monteux if they might arrange a birthday party in his honor in April, he replied that nothing would give him greater pleasure provided the "present" to him be a performance of Beethoven's Ninth Symphony for the benefit of the pension fund.

Appearing as soloists at the performance will be Eleanor Teber, soprano, John McCollum, tenor, and David Laurent, bass, all of whom have appeared as soloists in Tanglewood concerts. Freda Gray-Masse, alto, will round out the quartet. The Chorus Pro Musica, directed by Alfred Nash Patterson, who assists Hugh Ross in the choral department at the Berkshire Music Center, will sing at the April 6 performance. All have contributed their services in honor of Mr. Monteux. The soloists and chorus will participate in the final movement of the symphony, which requires a vocal quartet and chorus, in addition to the full orchestra.

The public sale of tickets for this concert will open next Wednesday at the Symphony Hall box office in Boston.

Lowell Sun 2/27/60

Music

Pierre Monteux Nears 85th Anniversary

By Alfred Burke

LOWELL—The eminent and beloved conductor, Pierre Monteux, will celebrate his 85th birthday in April.

The career of Pierre Monteux has been distinguished not only by its length but also by its musical accomplishment. In his native Paris (born April 4, 1875) he was founder of the Societe des Concerts Populaires, conductor at the opera and conductor for Diaghilev's Ballets Russes where he led the world premieres of Stravinsky's "Petrouchka," "Le Secre du Printemps" and "Le Rossignol," and Debussy's "Jeux." He conducted throughout Europe before he first toured the United States in 1916-17 as conductor with the Russian Ballet. Subsequently he conducted at the Metropolitan Opera in New York.

Pierre Monteux

Mr. Monteux preceded Serge Koussevitzky as music director of the Boston Symphony orchestra and since his retirement in 1952 as conductor of the San Francisco Symphony orchestra he has been a frequent guest with the Boston Symphony.

Because of his long and close association with the Boston orchestra, members of the orchestra asked Mr. Monteux if they might arrange a birthday party in his honor. Mr. Monteux answered that nothing might give him greater pleasure and he requested that the orchestra's present to him be a performance of Beethoven's Ninth Symphony which he would conduct for the benefit of the pension fund.

Mr. Monteux's gala birthday concert, which will be his only appearance here this season, will take place on Wednesday evening, April 6. Appearing with the orchestra will be such noted artists as soprano, Eleanor Steber; alto, Freda Gray-Masse; tenor, John McCollum; bass, David Laurent and the Chorus Pro Musica, Alfred Nash Patterson, conductor.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 563,792 S. 795,133
MAR 13 1960

86

These Days . . . He's 85 and Still Weaves Musical Magic

By GEORGE E. SOKOLSKY

I LIKE TO WATCH Pierre Monteux conduct the Boston Symphony Orchestra. He is a musician's conductor and his economy of motion impresses his audience. On April 4, this year, Pierre Monteux will celebrate his 85th birthday. And, of course, he will do it by leading the Boston Symphony Orchestra through Beethoven's Ninth Symphony, on April 6. Like Monteux, the Ninth is always young and new to each generation. But for a man of 85, it is a task—and Monteux did not pick anything light and easy.

SOKOLSKY

Each Summer, for several years, I have gone back-stage, after a Tanglewood concert, to say hello to Monteux and always there is a joke and a bit of comment on the current news of the world. Monteux was born in Paris but is an American citizen and has been married to an American for 31 years. He loves rocky Maine where he has a music camp to train conductors. Mrs. Monteux's sister is Mrs. Meyer Davis, wife of the band leader who conducts everything from rock-n-roll up.

In his impish way, Monteux is always retiring but never stops working. Perhaps that is to assure himself that he is never fired for old age. He retired from the Boston Symphony Orchestra before Serge Koussevitzky became its conductor, which seems ages ago, but he still serves that orchestra as guest conductor and not only travels all over the United States with it, but over the world.

●

EVERY TIME I see Leonard Bernstein or Thomas Schippers conduct, I cannot help but think of those years when I was younger and they were boys, conducting when they were given an opportunity. I think that I saw the first public concerts of both these young men and many other Americans who are coming to the front in the delightful atmosphere at Tanglewood in the Berkshires.

And then I think of a retiring old New Yorker, now approaching 80, Gertrude Robinson Smith who founded this garden of music in the Berkshires and thus gave to all these young people their opportunity. For a conductor is nothing without an orchestra and an audience to encourage him by applause. I witness, each year, on a day called Tanglewood-on-Parade, these youngsters stand before an orchestra and do their very best, perhaps for the first time in all their lives—and for some, it may be the only time.

And then to sit in the audience at the Metropolitan Opera House and watch Thomas Schippers lead Richard Wagner's "The Flying Dutchman" and discover not only that this young man has power and understanding but has made himself beloved by an audience which treats him as though he were a Toscanini—one recalls the old adage that great oaks from little acorns grow.

●

OF ALL THIS Pierre Monteux has been a part. No longer can Europeans think of us only as protagonists of jazz. Our young men and women are rising to foremost places in serious as well as popular music. In fact, is not all music serious?

In the story of man, music has played many roles. One has been that of a barometer of the state of a nation's maturity. In the up-going stage of a people, the folk music is hopeful, cheerful, belligerent. In the down-going stage, it is mournful, frightened, often meaningless sound. The amazing phenomenon of the current phase of music in America is that more and more it is indigenous. We are producing composers, artists, conductors of whom no people need be ashamed. Our orchestras stand out as among the best in the world. The Metropolitan Opera has become the foremost on Earth under the management of Rudolf Bing. It is not only a center of music, but its new mountings and stage direction are bringing something altogether novel into opera.

●

WHAT WILL be accomplished when Lincoln Square is completed, time only will show. For there, in a small compass, will be gathered the musical art of our country and the opera house will have the space to do its work adequately and with its imagination uninhibited, and the other performing arts organizations will be able to work under the best auspices. I understand that although the first building is now going up in the Lincoln Square Project, the opportunity is still available to contribute about $10,000,000.

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Don't miss George Sokolsky's interesting and provocative column in the Journal-American every weekday.

Sentinel (m)
WATERVILLE, Me.
Independent
Circ. 17,978
MAR 7 1960

Freda Gray Masse To Be Soloist For Symphony Orch.

FREDA GRAY-MASSE

Announcement was made recently of the soloists engaged by the Boston Symphony Orchestra for the April 6 Birthday Celebration Concert in honor of Pierre Monteux.

Mrs. Freda Gray-Masse of Vassalboro, director of vocal music in Waterville public schools, will sing the alto in the Beethoven Ninth Symphony which requires a vocal quartet and chorus in addition to full orchestra.

Other soloists will be Eleanor Steber, soprano; John McCollum, tenor and David Laurent, bass. The Chorus Pro Musica of Boston will be the choral group.

Mrs. Masse has been taught exclusively by Maue Maestro and Mrs. Monteux and recently appeared in Town Hall with the Interracial Chorus and Orchestra under Harold Aks. The Symphony will be recorded by RCA Victor.

Sunday Journal
PROVIDENCE, R. I.
Circ. 183,699
MAR 13 1960

DAVID LAURENT, assistant professor of music at Brown University, has been chosen to sing the bass soloist's part in the performance of Beethoven's Ninth Symphony in which Pierre Monteux will conduct the ~~Boston Symphony Orchestra~~ at 8:30 p.m. on April 6. The concert in Symphony Hall, Boston, will be in celebration of Monteux's 85th birthday, which occurs two days earlier.

The concert is for the benefit of the Musicians Pension Fund.

The choral finale of the symphony will be sung by Eleanor Steber, soprano; Freda Gray-Masse, alto; John McCollum, tenor; David Laurent, and the Pro Musica Chorus.

Laurent first sang the Beethoven role for Pierre Monteux last summer at his school for conductors in Hancock, Maine.

Sunday Telegram
PORTLAND, Me.
Circ. 92,447
MAR 6 1960

Mrs. Masse To Be Soloist In Boston

WATERVILLE—Mrs. Freda-Gray Masse of Vassalboro, director of vocal music in Waterville public schools will be one of the soloists engaged by the ~~Boston Symphony Orchestra~~ for the April 6 birthday celebration in honor of Pierre Monteux.

Mrs. Masse will sing the alto in the Beethoven Ninth Symphony which requires a vocal quartet and chorus in addition to full orchestra. Other soloists will be Eleanor Steber, soprano; John McCollum, tenor and David Laurent, bass.

Mrs. Masse has been taught exclusively by Maestro and Mme. Monteux and recently appeared in Town Hall with the Interracial Chorus and the Orchestra under the direction of Harold Aks.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,240
MAR 13 1960

MONTEUX OLDEST ACTIVE CONDUCTOR

BOSTON—The oldest active conductor without doubt is Pierre Monteux, who celebrates his 85th birthday with a command performance in Boston April 6, when he will be officially in his 86th year. Joining with him will be the ~~Boston Symphony Orchestra~~, of which he was music director in the post-World War period, prior to the long regime of Serve Koussevitzky.

When asked what his prefered present would be, Monteux asked for a concert, whose proceeds would be devoted to the orchestra's Pension Fund. This has turned into a performance of Beethoven's Ninth Symphony, in which the participating soloists (Eleanor Steber, Freda Gray-Maase, John McCollum, and David Laurent) as well as the Chorus Pro Musica directed by Alfred Nash Patterson will donate their services.

L. K.

LANSING, MICH.
STATE JOURNAL
D. 63,998 S. 63,202
MAR 20 1960

Birthday Party Arranged for Monteux at 85

The eminent and beloved conductor, Pierre Monteux, will celebrate his 85th birthday anniversary in April.

Monteux

The career of Pierre Monteux has been distinguished not only by its length but also by its musical accomplishment. In his native Paris (born: April 4, 1875) he was founder of the Societe des Concerts Populaires, conductor at the opera, and conductor for Diaghilev's Ballets Russes where he led the world premieres of Stravinsky's Petrouchka, Le Sacre du Printemps and Le Rossignol, Ravel's Daphnis et Chloe, and Debussy's Jeux. He conducted throughout Europe before he first toured the United States in 1916-17 as conductor with the Russian Ballet. Subsequently he conducted at the Metropolitan Opera in New York.

A FREQUENT GUEST

Mr. Monteux preceded Serge Koussevitzky as music director of the Boston Symphony Orchestra and since his retirement in 1952 as conductor of the San Francisco Symphony Orchestra he has been frequent guest with the Boston Symphony. At the request of Charles Munch he was guest conductor on the orchestra's transcontinental tour in 1953 as well as on both of the orchestra's foreign tours in 1952 and 1956.

Because of this long and close association with the Boston Symphony orchestra, members of the orchestra asked Mr. Monteux if they might arrange a birthday party in his honor. Mr. Monteux answered that nothing would give him greater pleasure and he requested that the orchestra's present to him be a performance of Beethoven's Ninth symphony which he would conduct for the benefit of the Pension Fund.

ONLY APPEARANCE

Mr. Monteux' gala birthday concert, which will be his only appearance with the Boston Symphony orchestra this season, will be held at Symphony Hall, Boston, on Wednesday evening, April 6.

Soprano Eleanor Steber; Freda Gray-Masse, alto; John McCollum, tenor; David Laurent, bass; and the Chorus Pro Musica, Alfred Nash Patterson, conductor, will contribute their services in honor of Mr. Monteux at this concert. They will participate in the final movement of the symphony, which requires a vocal quartet and chorus in addition to the full orchestra.

KALAMAZOO, MICH.
GAZETTE
D. 48,830 S. 49,696
MAR 20 1960

★ ★ ★

RECENTLY THE Boston Symphony asked its friend, Pierre Monteux, former conductor of this and the Metropolitan Opera and San Francisco orchestras, what he would like for his 85th birthday, on April 4. He replied he'd like to conduct the Boston in the "Ninth Symphony" of Beethoven. He will, too—on April 6, with the Chorus Pro Musica and Eleanor Steber, in Boston, as an orchestra pension fund benefit.

★ ★ ★

Sun (e)
LOWELL, Mass.
Circ. 41,242
MAR 19 1960

Music

On April 6 Pierre Monteaux will conduct the Boston Symphony orchestra and soloists in a performance of the Beethoven Ninth Symphony, to benefit the pension fund. Soprano Eleanor Steber, contralto Freda Gray Masse, tenor John McCollum and bass David Laurent, who have contributed their services, will be the soloists. The concert will open with a performance of the "Haffner Symphony" by Mozart.

Ferenc Fricsay will be guest conductor of the orchestra at its concerts of April 8-9 in a program of compositions by Kodaly, Bartok and Beethoven. On Friday, Saturday and Sunday, April 1-2-3, Dr. Charles Munch will conduct programs including compositions by Bach, Suite No. 3; Ravel, Piano Concerto; Faure, Ballade for Piano and Orchestra, Op. 19 and Piston, Symphony No. 6. Nicole Henriot-Schweitzer will be the guest pianist.

BATTLE CREEK, MICH.
ENQUIRER AND NEWS
D. 37,691 S. 37,467
MAR 27 1960

MUSIC and ART
With a Local Angle

ALTHOUGH the Tower Choir

THE EMINENT and beloved conductor, Pierre Monteux, will celebrate his 85th birthday April 4. The career of Monteux has been distinguished not only by its length but also by its musical accomplishment. In his native Paris (born 1875) he was founder of the Societe des Concerts Populaires, conductor at the Opera, and conductor for Diaghilev's Ballets Russes, where he led the world premieres of Stravinsky's **Petrouchka, Le Sacre du Printemps** and **Le Rossignol,** Ravel's **Daphnis et Chloe,** and Debussy's **Jeux.** He conducted throughout Europe before he first toured the United States in 1916-17 as conductor with the Russian Ballet. Subsequently he conducted at the Metropolitan Opera in New York.

Mr. Monteux preceded Serge Koussevitzky as music director of the Boston Symphony Orchestra and since his retirement in 1952 as conductor of the San Francisco Symphony Orchestra he has been frequent guest with the Boston Symphony.—G. B. D.

Morning Eagle-Tribune
LAWRENCE, Mass.
Circ. 39,580
MAR 12 1960

Evening Eagle-Tribune
LAWRENCE, Mass.
Circ. 39,580
MAR 11 1960

David Laurent, assistant professor of music at Brown university in Providence, R. I., who will be a soloist in a special concert on April 6 by the Boston Symphony Orchestra in Symphony hall, Boston, in honor of Pierre Montaux, had his own radio program, "Concert in Miniature," in Lawrence prior to World War II. He has been chosen to sing the bass part in the Beethoven Ninth Symphony in a concert dedicated to the noted conductor, Mr. Monteux.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
APR 2 1960

Monteux to Conduct

Pierre Monteux has accepted an invitation from Charles Munch to appear as guest conductor of the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts on April 8 and 9. Ferenc Fricsay, previously scheduled for these dates, is indisposed and has canceled his trip to the United States.

The program will consist of Beethoven's "Eroica" Symphony No. 3, Respighi's "Fountains of Rome," and Strauss's "Till Eulenspigel."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770
MAR 30 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,231
MAR 30 1960

News (e)
SOUTHBRIDGE, Mass.
Circ. 5,169
MAR 30 1960

News (e)
NEWBURYPORT, Mass.
Circ. 6,226
MAR 30 1960

Gazette (e)
WORCESTER, Mass.
Circ. 100,462
MAR 30 1960

Morning Globe
BOSTON, Mass.
Circ. 194,909
MAR 31 1960

'It Is Better to Give . . .'

Next Wednesday evening at a concert of the Boston Symphony Orchestra, the dean of all active orchestra conductors, Pierre Monteux, will be celebrating his 85th birthday in unique fashion.

Rather than receiving a gift, he will be presenting one, by giving his services as guest conductor in a gala concert for the benefit of the Pension Fund of the Orchestra which he headed from 1919 to 1924—and which he has directed as guest at home and on its American and European tours in the past 10 years.

A measure of his gift lies in the fact that the esteem and sentiment commanded by Monteux disposed of all tickets in two days.

The "Birthday Concert" will open with Mozart's short "Haffner" Symphony, then continue with Beethoven's mighty Ninth. Assisting the orchestra in the Ninth Symphony will be the Chorus Pro Musica, prepared by Alfred Nash Patterson, and soloists Eleanor Steber, soprano; Freda Gray-Masse, contralto; John McCollum, tenor; and David Laurent, bass.

The incredible octogenarian-plus, according to habit, will conduct everything from memory, both in rehearsal and performance. He will know literally every note, and trace any fractional deviation of pitch of any note straight to its instrumental or vocal source among his legion of performers.

Pierre Monteux To Mark 85th Year With Concert

By JOHN A. HAHN
United Press International

BOSTON (UPI)—A jovial French musician who prefers Maine to Paris will celebrate his 85th birthday the hard way, but typically.

At his own suggestion, Pierre Monteux will conduct a special concert by the Boston Symphony Orchestra, of which he is director - emeritus.

Amazingly energetic for a man of his age, Monteux could pack Symphony Hall with a program of musical "bon-bons."

Instead, his program will feature the Beethoven ninth symphony, an hour - long work for soloists, chorus and orchestra.

Quick Sell-Out

Monteux' birthday is April 4. The special concert, scheduled for April 6 for the benefit of the orchestra's pension fund, was a quick sell - out. The orchestra has refunded thousands of dollars in orders because seats were not available.

Monteux gained fame in Europe as conductor of the Diaghilev Ballet Russe of Paris. Later he became conductor of the Boston Symphony Orchestra and held the post five years until he was succeeded by the late Serge Koussevitzky.

Following his Boston tenure, Monteux became conductor of the San Francisco Symphony and later the Metropolitan Opera and the Amsterdam Concertgebouw Orchestra in the Netherlands. In recent years he has conducted only on a guest basis around the world.

A seasoned traveler, Monteux now makes his home on a 200-acre estate at Hancock, Maine. Summers, he heads a conducting school on his sea - coast estate, "Domain of the Great Pine."

On the occasion of his birthday, Maine Gov. John H. Reed issued this tribute:

Fellow Citizen

The state of Maine is proud and honored to salute Pierre Monteux and to wish him great happiness on his 85th birthday.

"We who are neighbors of Mr. Monteux have learned to love him not only as a great musician but as a fellow citizen....we are grateful that (he) chose the state of Maine and the town of Hancock for his permanent residence and we acknowledge that his summer conducting school...has brought renown and great musical luster to our state. It is typical of Mr. Monteux, we feel, that the monies which accrue from that school, totaling some $40,000, have been distributed to charity."

Sun (e)
LOWELL, Mass.
Circ. 41,242
APR 2 1960

Music

Pierre Monteaux who will conduct the Boston Symphony orchestra's pension fund concert at Symphony hall on Wednesday evening, April 6, has accepted Dr. Charles Munch's invitation to conduct the orchestra on Friday and Saturday of next week.

Mr. Monteaux's program will consist of two symphonies by Beethoven: the "Pastoral" No. 6 and the "Eroica" No. 3. His program on the sixth will include Beethoven's "Ninth."

Times (e)
HARTFORD, Conn.
Circ. 120,161
APR 2 1960

Conducts at 85

PIERRE MONTEUX

THE oldest active conductor without doubt is Pierre Monteux, who celebrates his 85th birthday (Monday, Apr. 4) with a command performance in Boston Wednesday, again conducting the Boston Symphony Orchestra, of which he was music director in the post-World War I period, prior to the long regime of Serge Koussevitzky.

When asked what his preferred present would be, Monteux asked for a concert, whose proceeds would be devoted to the orchestra's Pension Fund. This has turned into a performance of Beethoven's Ninth Symphony, in which the participating soloists (Eleanor Steber, Freda Gray-Maase, John McCollum, and David Laurent) as well as the Chorus Pro Musica directed by Alfred Nash Patterson will donate their services. Symphony Hall was sold out long ago.

Monteux now lives at Hancock, Me., where he conducts a Summer school for conductors.

The Governor of Maine, John H. Reed, in a birthday tribute said, "It is typical of Monteux, we feel, that the monies which accrue from that school, totaling some $40,000, have been distributed to charity."

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
APR 3 1960

Monteux Keeps Busy

Pierre Monteux, who celebrates his eighty-fifth birthday tomorrow, will have a busy week with the Boston Symphony. Besides observing the anniversary when he conducts Beethoven's Ninth Symphony in a Pension Fund concert at Symphony Hall Wednesday night, he will also direct the regular concerts of Friday afternoon and Saturday night. In these he is replacing Ferenc Fricsay, who has canceled his trip to this country owing to illness.

Sunday Herald
BOSTON, Mass.
Circ. 293,904
APR 3 1960

CHORUS PRO MUSICA

CHORUS PRO MUSICA, now observing it's 10th anniversary season, shown with the Boston Symphony Orchestra. This scene will be repeated Wednesday evening when the choral group joins with the orchestra at Symphony Hall in a concert in honor of the eminent conductor, Pierre Monteux, who will be observing his 85th birthday. The group comprises professional people who sing as a hobby.

CONDUCTOR AND FOUNDER of Chorus pro Musica, Alfred Nash Patterson, at one of the informal rehearsals of the group.

TYPICAL MEMBERS of the choral group are F. Porter Sargent, second bass, Carol McLeod and Frances Shipp Rizika, sopranos, from left.

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 228,348
APR 1960

Les 85 ans de Pierre Monteux

PIERRE MONTEUX fêtera ses 85 ans en dirigeant l'Orchestre symphonique de Boston dans une interprétation de la 9ème Symphonie de Beethoven. Ce concert — son seul cette saison avec l'Orchestre de Boston — aura lieu le mercredi 6 avril au bénéfice du Fonds des Pensions des musiciens.

Pierre Monteux will celebrate his eighty-fifth birthday by conducting a gala concert with the Boston Symphony, April 6. He preceded Serge Koussevitzky as Music Director of the Boston Symphony and has been frequent guest on its podium since his retirement in 1952 as conductor of the San Francisco Symphony.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
APR 2 1960

Monteux to Conduct

Pierre Monteux has accepted an invitation from Charles Munch to appear as guest conductor of the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts on April 8 and 9. Ferenc Fricsay, previously scheduled for these dates, is indisposed and has canceled his trip to the United States.

The program will consist of Beethoven's "Eroica" Symphony No. 3, Respighi's "Fountains of Rome," and Strauss's "Till Eulenspigel."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770
MAR 30 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,231
MAR 30 1960

News (e)
SOUTHBRIDGE, Mass.
Circ. 5,169
MAR 30 1960

News (e)
NEWBURYPORT, Mass.
Circ. 6,226
MAR 30 1960

Gazette (e)
WORCESTER, Mass.
Circ. 100,462
MAR 30 1960

Morning Globe
BOSTON, Mass.
Circ. 194,909
MAR 31 1960

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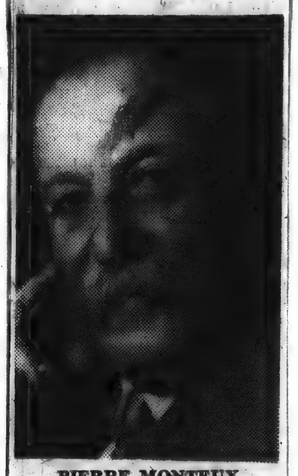
Times (c)
HARTFORD, Conn.
Circ. 120,161
APR 2 1960

Conducts at 85



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Sunday Herald
BOSTON, Mass.
Circ. 293,904
APR 3 1960

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United Press International

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Sun (e)
LOWELL, Mass.
Circ. 41,242
APR 2 1960

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
APR 3 1960

Monteux Keeps Busy

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INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 228,348
APR 1960

Pierre Monteux will celebrate his eighty-fifth birthday by conducting a gala concert with the Boston Symphony, April 6. He preceded Serge Koussevitzky as Music Director of the Boston Symphony and has been frequent guest on its podium since his retirement in 1952 as conductor of the San Francisco Symphony.

France-Amérique
4/5/60

Les 85 ans de Pierre Monteux

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Traveler (e)
BOSTON, Mass.
Circ. 183,620

APR 4 1960

Monteux In Birthday Concert At Symphony

By ALTA MALONEY

The whole musical world will watch with interest and affection a man and an event in Symphony Hall Wednesday night at a concert of the Boston Symphony Orchestra.

The dean of all active orchestra conductors, Pierre Monteux, will be celebrating his eighty-fifth birthday in a unique fashion.

Rather than receiving a gift, he will be presenting one.

He will give his services as guest conductor in a gala concert for the benefit of the pension fund of the orchestra which he headed from 1919 to 1924. He has also directed as guest at home and on its American and European tours in the past 10 years.

A measure of his gift lies in the fact that the esteem and sentiment commanded by Mr. Monteux disposed of all tickets in two days.

The "birthday concert" will open with Mozart's short "Haffner" Symphony and continue with Beethoven's Ninth.

Assisting the orchestra in the Ninth Symphony will be the Chorus Pro Musica, prepared by Alfred Nash Patterson. Soloists will be Eleanor Steber, soprano; Freda Gray-Masse, contralto; John McCollum, tenor, and David Laurent, bass.

The incredible octogenarian-plus, according to habit, will conduct from memory, both in rehearsal and performance. An observer has said, "he can trace any fractional deviation of pitch of any note straight to its instrumental or vocal source among his legion of performers.

"Yet all this detailed knowledge of innumerable scores is fused into miracles of unity, coherance, balance — and, above all, beauty.

"The listener feels that he is hearing the composer as he intended to be heard — not the caprices of a conductor.

"Fascinating is the ability of Mr. Monteux to stir an orchestra to the depths of emotion or the heights of stormy sound with as little display of conductorial calisthenics as a flick of his wrist."

...shown with ...esday evening ...n a concert in ...erving his 85th ...obby.

...Alfred Nash

Sunday Globe
BOSTON, Mass.
Circ. 398,886

APR 3 1960

Monteux Guest Conductor Of Symphony This Week

As matters have turned out, Pierre Monteux will be guest conductor of the Boston Symphony Orchestra through the entire week to come. Mr. Monteux previously had been scheduled to conduct only the pension fund performance of Beethoven's Ninth Symphony, at Symphony Hall, Wednesday evening at 8:30.

When Ferenc Fricsay cabled from Europe that illness would prevent his planned appearances as guest conductor April 8 and 9, Mr. Monteux was invited to take over the concerts, and graciously accepted.

Mr. Monteux will conduct, at Symphony Hall Friday at 2:15 and Saturday at 8:30, Beethoven's "Eroica" Symphony; "The Fountains of Rome," by Respighi, and Richard Strauss' "Till Eulenspiegel."

On Wednesday evening the Chorus Pro Musica, prepared by Alfred Nash Patterson, will participate in Beethoven's Ninth Symphony. Soloists will be Metropolitan Opera soprano Eleanor Steber! Freda Gray-Masse, contralto; John McCollum, tenor, and David Laurent, bass. The concert will begin with Mozart's "Haffner" Symphony.

This afternoon at 3, in Symphony Hall, Dr. Munch will conduct the final Sunday concert of the season. The program: Suite in D major, No. 3, Bach; Piano Concerto, Ravel; Ballade, Faure; Sixth Symphony, Walter Piston. Nicole Henriot-Schweitzer will be soloist.

PIERRE MONTEUX will celebrate 85th birthday Wednesday evening by conducting the Boston Symphony Orchestra at Symphony Hall.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121

APR 5 1960

Express (e)
NEWPORT, Vt.
Circ. 4,233

APR 4 1960

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,085

APR 4 1960

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 12,678

APR 4 1960

Hampshire Gazette (e)
NORTHAMPTON, Mass
Circ. 12,775

APR 4 1960

Monteux, 85, Still Conducts

BOSTON (AP)—Pierre Monteux, dean of all active symphony orchestra conductors, reached 85 today but instead of taking the day off to celebrate he scheduled a Boston Symphony rehearsal.

When orchestra members asked if they might arrange a party for him, Monteux requested, as a present, a performance of the Beethoven Ninth Symphony which he would conduct for the benefit of the Symphony pension fund.

Monteux will offer the work Wednesday night.

Monteaux preceded the late Serge Koussevitzky as music director of the symphony. Later he went to San Francisco as conductor of the San Francisco Symphony, where he retired in 1952.

In his native Paris, where he founded the Societe des Concerts Populaires, Monteux led world premieres of Stravinsky's Petrouchka, Le Sacre du Printemps and Le Rossignol, Ravel's Daphnis et Chloe, and Debussy's Jeux.

He uses no score, either in rehearsal or performance, conducting everything from memory.

American (e)
BOSTON, Mass.
Circ. 179,169

APR 4 1960

Monteux to Conduct on 85th Birthday

The whole musical world will watch with interest and affection a man and an event in Symphony Hall on Wednesday evening at a concert of the Boston Symphony Orchestra.

The dean of all active orchestra conductors, Pierre Monteux will be celebrating his 85th birthday in a unique fashion.

Rather than receiving a gift, he will be presenting one, by giving his services as guest conductor in a gala concert for the benefit of the Pension Fund of the orchestra which he headed from 1919 to 1924—and which he has directed as guest at home and on its American and European tours in the past 10 years.

A measure of his gift lies in the fact that the esteem and sentiment commanded by Mr. Monteux disposed of all tickets in two days.

SOLOISTS LISTED

The birthday concert will open with Mozart's short "Haffner" Symphony, then continue with Beethoven's mighty Ninth. Assisting the orchestra in the Ninth Symphony will be the Chorus Pro Musica, prepared by Alfred Patterson, and these soloists: Eleanor Steber, soprano; Freda Gray-Masse, contralto; John McCollum, tenor, and David Laurent, bass.

The incredible octogenarian-plus, according to habit, will conduct everything from memory, both in rehearsal and performance. He will know literally every note straight to its instrumental or vocal source among his legion of performers. Yet all this detailed knowledge of innumerable scores is fused into miracles of unity, coherence, balance and, above all, beauty.

SUPERB CONTROL

The listener feels that he is hearing the composer as he intended to be heard — not the caprices of a conductor. Fascinating is the ability of Mr. Monteux to stir an orchestra to the depths of emotion or the heights of stormy sound with as little display of conductorial calisthenics as a flick of his wrist.

As conductor of concerts, ballet and opera for some half a century, Mr. Monteux has lived many important chapters of musical history which include such items as the world premiere of Stravinsky's "Petrouchka," "Le Sacre du Printemps" and "Le Rossignol"; Ravel's "Daphnis et Chloe" and Debussy's "Jeux."

As guest, he has led orchestras throughout the United States and Europe as well as directing the San Francisco Symphony for 17 years following his Boston Symphony directorship.

With the Bostonians he 'spelled' Charles Munch on the European tours of 1952, 1956 when it went to Russia and the coast-to-coast American tour of 1953. Then a septuagenarian, he added to his abundant laurels.

His home is in Hancock, Me., where he takes pride in casting his ballot in town elections. There also he heads a summer school for conductors.

Sun (e)
ATTLEBORO, Mass.
Circ. 10,198

APR 4 1960

Times (e)
HARTFORD, Conn.
Circ. 120,161

APR 4 1960

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 61,527

APR 4 1960

Beethoven's 9th Is Birthday Gift

BOSTON, April 4 (AP)—Pierre Monteux, dean of all active symphony orchestra conductors, reached 85 today but instead of taking the day off to celebrate he scheduled a Boston Symphony rehearsal.

When orchestra members asked if they might arrange a party for him, Monteux requested, as a present, a performance of the Beethoven 9th Symphony, which he would conduct for the benefit of the symphony pension fund. Monteux will offer the work Wednesday night.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

APR 5 1960

CONDUCTOR PIERRE MONTEUX, right, received the chanted greetings of 220 persons and a plaque from the governor of Maine on occasion of his 85th birthday in Boston yesterday. Harris Ellis Dickson, assistant conductor of Boston Pops Orchestra, presents plaque on Symphony Hall stage, while Monteux, one-time conductor of the Boston Symphony Orchestra, will conduct the BSO in a concert tomorrow night for the symphony's pension fund. (UPI)

DAYTON, OHIO
NEWS
D. 144,697 S. 173,775
APR 5 1960

People

Boston Orchestra Knows Its Beans

By BOB GEURINK, Daily News Staff Writer

Conductor Pierre Monteux was 85 yesterday, and the Boston symphony rose to the occasion by singing Happy Birthday.

Taken by surprise, Monteux recovered and managed to string along with violinist Harry Ellis, who presented him with a plaque from the state of Maine, where Monteux lives.

Monteux

The ceremonies over, the conductor stepped up and conducted the orchestra and chorus in a stirring rendition of Beethoven's Ninth symphony.

Union (m)
SPRINGFIELD, Mass.
Circ. 80,581

APR 5 1960

Boston Symphony Gives Out in Song For Monteux at 85

BOSTON (AP) — The Boston Symphony Orchestra, renowned for its instrumentations, broke into song Monday night when Pierre Monteaux, oldest active symphony conductor, stepped on stage for a rehearsal.

The musicians, joined by the 120-voice chorus, gave out with "Happy Birthday to you," to he venerable maestro who was 85 Monday.

Monteux was taken completely by surprise by the unannounced greeting but recovered his composure quickly, bowing graciously to the singers.

Violinist Harry Ellis Dickson then presented Monteux with a plaque from the state of Maine where he has his home in Hancock.

News (e)
BANGOR, Me.
Circ. 72,625

APR 5 1960

Noted Maine Conductor 85

Boston Symphony Notes Pierre Monteux's Birthday

BOSTON (AP) — The Boston Symphony Orchestra, renowned for its instrumentations, broke into song Monday night when Pierre Monteux, oldest active symphony conductor, stepped on stage for a rehearsal.

The musicians, joined by the 12 voice chorus, gave out with "happy Birthday to You," to the venerable maestro who was 85 Monday.

Monteux was taken completely by surprise by the unannounced greeting but recovered his composure quickly, bowing graciously to the singers.

Violinist Harry Ellis Dickson then presented Monteux with a plaque from the State of Maine where he has his home in Hancock. The base for the plaque was made of Maine pine and attached to the gift was a birthday greeting from Maine Gov. John H. Reed.

With the ceremonies over, Monteux stepped to the podium and conducted the orchestra and chorus in a stirring rendition of Beethoven's Ninth Symphony, the number which he will conduct Wednesday night for the orchestra pension fund.

The elderly conductor had spurned suggestions that some recognition be made of his birthday and Monday night's greeting was entirely informal.

Adding to the informality was Monteux's attire — a lumberjack shirt and old trousers. The orchestra and chorus, too, was in casual attire for the rehearsal without an audience in Symphony Hall.

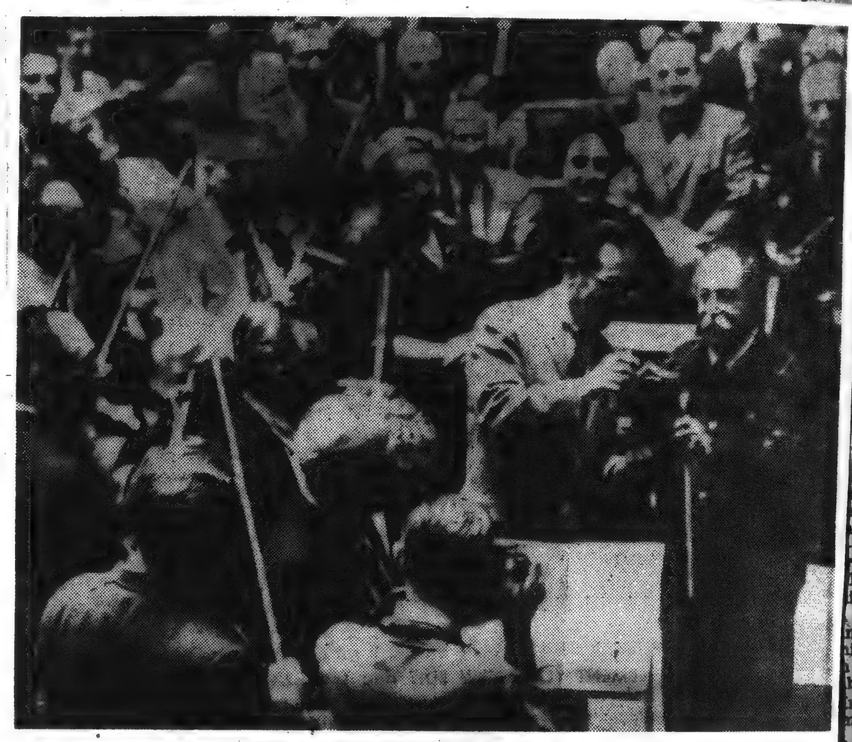
Monteux formerly directed the Boston Symphony, later becoming conductor of the San Francisco Symphony. He retired in 1952 to his Maine home but makes periodic guest appearances.

Express (e)
PORTLAND, Me.
Circ. 28,236

APR 5 1960

News (e)
BANGOR, Me.
Circ. 72,625

APR 5 1960



'HAPPY BIRTHDAY TO YOU'—The Boston Sympathy Orchestra, reknowned for its instrumentations, broke into song Monday night when Pierre Monteux, oldest active symphony conductor, stepped on stage for a rehearsal. The venerable maestro 85 Monday, makes his home in Hancock. Violinist Harry Ellis Dickson presents Monteux with a plaque from the State of Maine. See story on Page 17. (AP Photofax)

Record (m)
BOSTON, Mass.
Circ. 369,809

APR 5 1960

PIERRE MONTEUX HONORED — Boston Symphony Orchestra and Chorus Pro Musica surround dean of symphony conductors who celebrated his 85th birthday yesterday. Violinist Harry Ellis Dickson made presentation of engraved plaque from Gov. John H. Reed of Maine. Monteux makes his home in Hancock, Me.

NEW YORK, N.Y.
TIMES
D. 800,316 S. 1,
APR 4

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NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337
APR 4 1960

Monteux, 85 Today, Immersed In Plans for Beethoven's Ninth

Conductor, Set to Lead Boston Symphony Wednesday, Asks That There Be No Party

By ROSS PARMENTER

Special to The New York Times.

BOSTON, April 3—Pierre Monteux will spend his eighty-fifth birthday tomorrow immersed in Beethoven's Ninth Symphony. It is his birthday present from and to the Boston Symphony.

"From" because when the orchestra asked the conductor what he would like for his birthday his reply was a performance of the Ninth. And "to" because when the performance is given on Wednesday it will be for the benefit of the orchestra's pension fund. It will raise almost $15,000.

Mr. Monteux specifically requested that there should be no party. In an interview he said that an eighty-fifth birthday was too small an occasion for so large a fuss.

"They can give me a party on my ninetieth birthday," he said. And as he said it benevolence beamed from his wise, friendly face, and his kindly eyes—so dark a green they appear brown—gleamed with just a bit more humor.

He spent today rehearsing the elements of Beethoven's Ninth separately. In the morning he rehearsed the orchestra, in the afternoon the four soloists—Eleanor Steber, Freda Gray-Masse, John McCollum and David Laurent—and in the evening, the Chorus Pro Musica. Tomorrow he will rest during the day and in the evening he will lead a rehearsal with all the necessary forces combined.

Mr. Monteux now makes his permanent home at Hancock, Me., and he has come to have a fondness for the plaid shirts of the region. As he made his way to the podium for this morning's rehearsal, he was wearing such a shirt—a blue and red one. The members of the orchestra rose in a body, gave him a cheer and played the first measures of "Happy Birthday."

A Happy Morning

Once on the stand Mr. Monteux smiled and said, "I cannot be more happy than to be with you this morning." Then he put on steel-rim glasses—he does not wear glasses ordinarily—rapped the side of the music stand and asked to start a passage in the final movement.

Despite their previous warming-up the men were not so alert as the rosy-cheeked conductor. Clearly he found the response a little sluggish. He stopped and asked for a repeat.

"I don't want to follow you," he said, "so you have to follow me."

The musicians laughed and thereafter he had them in his hands. He had achieved what he had said earlier about conducting:

"It's a kind of suggestion. You take the minds of the people in your hands, and they will understand you."

Mr. Monteux chose Beethoven's Ninth because it has always been close to him. He used to play it as his final concert each year with the San Francisco Symphony. And he led it with the Boston Symphony on March 30, 1924. Then it was a sort of farewell, for he was leaving the orchestra after having been its musical director for five years.

It was Charles Munch who got Mr. Monteux back to Boston, and Mr. Monteux has been reassociated with the orchestra since 1950. It is one of the pleasures of his long life.

Mr. Monteux said he was glad to be conducting Beethoven because one of the things he resents is being labeled a "French" conductor.

Nearest to Brahms

"After all," he said, "Debussy didn't exist when I was educated. Neither did Ravel. I was brought up on Haydn, Mozart and a little Brahms. I have learned the French since. But I'm not a French conductor. I'm just a conductor." Mr. Monteux said that of all the composers he has been associated with, Brahms has meant the most to him.

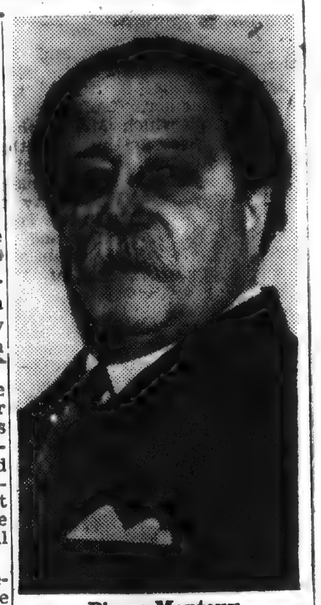
"His music is nearer me," he said. "It is our rapport."

An interview with Mr. Monteux is generally also an interview with Mrs. Monteux, the former Doris Hodgkins. It was also this way in Boston. Witness the accounting for the conductor's marvelous health and the fact that he has never missed a rehearsal, much less a concert.

"She lets me eat what is good for me," said the conductor. And Mrs. Monteux chimed in:

"I see that he takes a walk every day, that he never gets overheated, that he gets plenty of sleep and that he keeps up his interests."

Neither was in a reminiscent mood. Their thoughts were turned to the future. And with the help of Mrs. Monteux's date book the conductor was able to say what lies ahead. He



Pierre Monteux

is engaged to conduct all over Europe next season. In between he will lead a concert in London to celebrate Princess Margaret's wedding.

He will open the seasons of the Lewisohn Stadium in New York and the Hollywood Bowl in California. In August he will direct one of his dearest projects, his annual summer school for conductors in Maine.

Originally he wanted to leave something to posterity as a composer, but now he says he is resigned to trying to transmit to others something of what he has learned about conducting.

"But the music," he says, "must be second nature. That's something you don't learn."

Herald (m)
BOSTON, Mass.
Circ. 182,816
APR 5 1960

Monteux, 85, Wins Cheers Of Symphony

World-famed conductor Pierre Monteux walked onstage in Symphony Hall last night to a swelling chorus of "Happy Birthday, Dear Maitre," in an unrehearsed and impromptu arrangement by the 125 voices of the Chorus Pro Musica and 104 voices of Symphony players.

Dean of symphony conductors, Monteux was 85 years old yesterday. He was here to rehearse the orchestra and chorus for his formal birthday concert tomorrow night.

Flashes Sign

At 7:30 p.m. Concert Master Richard Burgin saw him open the stage door to walk to the podium and Burgin flashed the signs which brought chorus and orchestra to their feet singing.

Ruddy-faced Monteux beamed and his walrus mustache twinkled.

At the podium violinist Harry Ellis Dickson was waiting and presented the conductor, who has a home in Hancock, Me., with a plaque from Maine Gov. John H. Reed.

Then Monteux rehearsed the chorus in the finale of the Beethoven Ninth Symphony.

Gov. Reed's letter on the plaque stated:

"In a world whose urge to create seems to be dedicated to the reproduction of the sound of cannon, the people of the State of Maine give their salute to a fellow citizen whose life has been dedicated to the cause of human understanding and love, through the inspiration of music.

"To Pierre Monteux—of Hancock, Me., and the world—the people of the 'domain of the Great Pine' convey their deep appreciation and great love on this, his 85th birthday.

"May Monteux continue to inspire his fellow men to strive for peace and goodness through the creative voice of music."

Traveler (e)
BOSTON, Mass.
Circ. 183,620
APR 5 1960

229 Voices Sing 'Happy Birthday'

There was an extra, unscheduled number on Boston Symphony rehearsal program yesterday.

When Pierre Monteux walked on the stage to rehearse the orchestra and Chorus Pro Musica in Beethoven's Ninth Symphony he was greeted by 229 voices singing, "Happy Birthday, Dear Maitre."

It was Monteux's 85th birthday. The musical greeting had been cooked cp as a well-kept surprise.

Monteux will conduct the groups in a formal birthday concert tomorrow night. A former conductor of the symphony, he still makes many guest appearances with the orchestra.

Monteux also was presented with a plaque from Gov. John H. Reed, of Maine. The veteran conductor has a home in Hancock, Me.

Sun (m)
LEWISTON-AUBURN, Me.
Circ. 31,775
APR 5 1960

MAINE, ORCHESTRA HONOR P. MONTEUX

Boston Symphony Leader Remembered on Birthday

BOSTON (AP) — The Boston Symphony Orchestra, renowned for its instrumentations, broke into song Monday night when Pierre Monteux, oldest active symphony conductor, stepped on stage for a rehearsal.

The musicians, joined by the 120-voice chorus, gave out with "Happy Birthday to You," to the venerable maestro who was 85 Monday.

Monteux was taken completely by surprise by the unannounced greeting but recovered his composure quickly, bowing graciously to the singers.

Violinist Harry Ellis Dickson then presented Monteux with a plaque from the State of Maine where he has his home in Hancock. The base for the plaque was made of Maine pine and attached to the gift was a birthday greeting from Maine Gov. John H. Reed.

With the ceremonies over, Monteux stepped to the podium and conducted the orchestra and chorus in a stirring rendition of Beethoven's Ninth Symphony, the number which he will conduct Wednesday night for the orchestra pension fund.

The elderly conductor had spurned suggestions that some recognition be made of his birthday and Monday night's greeting was entirely informal.

Adding to the informality was Monteux's attire — a lumberjack shirt and old trousers. The orchestra and chorus, too, was in casual attire for the rehearsal without an audience in Symphony Hall.

Monteux formerly directed the Boston Symphony, later becoming conductor of the San Francisco Symphony. He retired in 1952 to his Maine home but makes periodic guest appearances.

The letter from Gov. Reed read:

"In a world whose urge to create may seem to be dedicated to the reproduction of the sound of cannon, the people of the State of Maine give their salute to a fellow citizen whose life has been dedicated to the cause of human understanding and love through the inspiration of music.

"To Pierre Monteux of Hancock, Maine — and the world — the people of the 'Domain of the Great Pine' convey their deep appreciation and great love on this, his 85th birthday.

"May Monteux long continue to inspire his fellowman to strive for peace and good will through the creative voice of music."

Press-Herald (m)
PORTLAND, Me.
Circ. 50,968
APR 5 1960

Famous Maine Maestro Honored On 85th Birthday

BOSTON (AP) — The Boston Symphony Orchestra, renowned for its instrumentations, broke into song Monday night when Pierre Monteux, oldest active symphony conductor, stepped on stage for a rehearsal.

The musicians, joined by the 120-voice chorus, gave out with "Happy Birthday to You," to the venerable maestro who was 85 Monday.

MONTEUX was taken completely by surprise by the unannounced greeting but recovered his composure quickly, bowing graciously to the singers.

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With the ceremonies over, Monteux stepped to the podium and conducted the orchestra and chorus in a stirring rendition of Beethoven's Ninth Symphony, the number which he will conduct Wednesday night for the orchestra pension fund.

THE ELDERLY CONDUCTOR had spurned suggestions that some recognition be made of his birthday and Monday night's greeting was entirely informal.

Adding to the informality was Monteux's atire — a lumberjack shirt and old trousers. The orchestra and chorus, too, was in casual attire for the rehearsal without an audience in Symphony Hall.

Monteux formerly directed the Boston, Symphony, later becoming conductor of the San Francisco Symphony. He retired in 1952 to his Maine home but makes periodic guest appearances.

The letter from Gov. Reed read:

"In a world whose urge to create may seem to be dedicated to the reproduction of the sound of cannon, the people of the State of Maine gave their salute to a fellow-citizen whose life has been dedicated to the cause of human understanding and love through the inspiration of music.

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"May Monteux long continue to inspire his fellowman to strive for peace and good will through the creative voice of music."

ANNAPOLIS, MD.
CAPITAL
D. 8,807
APR 5 1960

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240
APR 5 1960

Happy Birthday

Boston, April 5 (AP)—The Boston Symphony Orchestra, renowned for its instrumentations, broke into song last night when Pierre Monteux, oldest active symphony conductor, stepped on stage for a rehearsal.

The musicians, joined by the 120-voice chorus, gave out with "Happy Birthday to You," to the venerable maestro, who was 85 yesterday.

Monteux was taken completely by surprise by the unannounced greeting but recovered his composure quickly, bowing graciously to the singers.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
APR 5 1960

Free Press (m)
BURLINGTON, Vt.
Circ. 31,130
APR 5 1960

19-21.

Boston Symphony Sings to Monteux On 85th Birthday

BOSTON (AP) — The Boston Symphony Orchestra, renowned for its instrumentations, broke into song Monday night when Pierre Monteux, oldest active symphony conductor, stepped on stage for a rehearsal.

The musicians, joined by the 120-voice chorus, gave out with "Happy Birthday to You," to the venerable maestro who was 85 Monday.

Monteux was taken completely by surprise by the unannounced greeting but recovered his composure quickly, bowing graciously to the singers.

Violinist Harry Ellis Dickson then presented Monteux with a plaque from the State of Maine where he has his home in Hancock. The base for the plaque was made of Maine pine and attached to the gift was a birthday greeting from Maine Gov. John H. Reed.

With the ceremonies over, Monteux stepped to the podium and conducted the orchestra and chorus in a stirring rendition of Beethoven's Ninth Symphony, the number which he will conduct Wednesday night for the orchestra pension fund.

The elderly conductor had spurned suggestions that some recognition be made of his birthday and Monday night's greeting was entirely informal.

Adding to the informality was Monteux's attire — a lumberjack shirt and old trousers. The orchestra and chorus, too, was in casual attire for the rehearsal without an audience in Symphony Hall.

Monteux formerly directed the Boston Symphony, later becoming conductor of the San Francisco Symphony. He retired in 1952 to his Maine home but makes periodic guest appearances.

The Eternal Youths of Music

The durability of symphonic conductors nowadays makes you wonder whether music has some hitherto unsuspected rejuvenative powers. Arturo Toscanini conducted well into his eighties; Bruno Walter and Sir Thomas Beecham are octogenarians who have not as yet laid aside their batons. And now Pierre Monteux is celebrating his eighty-fifth birthday—making him the oldest practicing conductor—by directing the Boston Symphony in Beethoven's Ninth Symphony.

You get some idea of the length of Mr. Monteux's musical span when you recollect that it was he who conducted the world premieres of such staples of the modern symphonic repertory as Stravinsky's "Sacre du Printemps" and Ravel's "Daphnis et Chloe." He has directed opera as well as symphony, and has a list of recordings that attest his versatility no less than his excellence as a conductor. And at eighty-five he is not only undertaking one of the most demanding of all compositions, but looking forward zestfully to concerts beyond—including the opening of New York's summer season at Lewisohn Stadium.

If it is their association with music that enables Messrs. Monteux, Walter, Beecham and several others thus to flourish and prosper, perhaps the time has come for all mankind to take up the fiddle, the harmonica or at the very least the kazoo. In any event, many happy returns to Pierre Monteux.

Courant (m)
HARTFORD, Conn.
Circ. 104,765

APR 5 1960

Symphony For His Birthday

BOSTON (AP)—Pierre Monteux, dean of all active symphony orchestra conductors, reached 85 Monday but instead of taking the day off to celebrate he scheduled a Boston Symphony rehearsal.

When orchestra members asked if they might arrange a party for him, Monteux requested, as a present, a performance of the Beethoven Ninth Symphony which he would conduct for the benefit of the Symphony pension fund.

Monteux will offer the work Wednesday night.

Monteaux preceded the late Serge Koussevitsky as music director of the symphony. Later he went to San Francisco as conductor of the San Francisco Symphony, where he retired in 1952.

In his native Paris, where he founded the Societe des Concerts Populaires, Monteux led world premieres of Stravinsky's Petrouchka, Le Sacre du Printemps and Le Rossignol, Ravel's Daphnis et Chloe, and Debussy's Jeux.

He uses no score, either in rehearsal or performance, conducting everything from memory.

Morning Eagle-Tribune
LAWRENCE, Mass.
Circ. 39,580

APR 5 1960

Monteux Leads At Benefit

Pierre Monteux will conduct the Boston Symphony Orchestra and soloists in a performance of the Beethoven Ninth Symphony to benefit the Pension Fund tonight at 8:30 in Symphony Hall.

Soprano Eleanor Steber, contralto Freda Gray-Masse, tenor John McCollum and bass David Laurent, who have contributed their services, will be the soloists. The concert will open with a performance of the "Haffner" Symphony by Mozart.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

APR 6 1960

Eschrach

Pierre Monteux as he appeared during the period from 1919 to 1924 when he was conductor of the Boston Symphony Orchestra. Tonight he will conduct the orchestra in Beethoven's Ninth in Symphony Hall, a concert hondring him on his 85th anniversary.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917

APR 5 1960

CHICAGO, ILL.
CHICAGO'S AMERICAN
D. 469,694 S. 605,670

APR 5 1960

Symphony Sings for Monteux' 85th Birthday

BOSTON (AP)—The Boston Symphony orchestra broke into song last night when Pierre Monteux, oldest active symphony conductor, stepped on stage for a rehearsal.

The musicians, joined by the 120 voice chorus, gave out with "Happy Birthday to You," to the maestro who was 85 yesterday.

Monteux, taken by surprise, bowed to the singers, then conducted the orchestra and chorus in Beethoven's Ninth Symphony.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

APR 5 1960

Happy Birthday to Monteux!

By the Associated Press

The Boston Symphony Orchestra, renowned for its instrumentalists, broke into song last night when Pierre Monteux, oldest active symphony conductor, stepped on stage for a rehearsal.

The musicians, joined by the 120-voice chorus, gave out with "Happy Birthday to You" to the venerable maestro who was 85 yesterday.

Monteux was taken completely by surprise by the unannounced greeting but recovered his composure quickly, bowing graciously to the singers.

Harry Ellis Dickson of the first violin section then presented Monteux with a plaque from the State of Maine where he has his home in Hancock. The base for the plaque was made of Maine pine, and attached to the gift was a birthday greeting from Maine's Gov. John H. Reed.

With the ceremonies over, Monteux stepped to the podium and conducted the orchestra and chorus in Beethoven's Ninth Symphony, the work he will conduct Wednesday night for the orchestra's pension fund.

The conductor had spurned suggestions that some recognition be made of his birthday, and last night's greeting was entirely informal. Adding to the informality was his attire — a lumberjack shirt and old trousers. The orchestra and chorus, too, were in casual dress for the rehearsal without an audience in Symphony Hall.

PHILADELPHIA, PA.
BULLETIN
D. 695,830 S. 691,530

APR 5 1960

Symphony Serenade

When conductor **Pierre Monteux** stepped on stage to start rehearsing the Boston Symphony Orchestra at Symphony Hall he was startled when the musicians, augmented by a 120-voice chorus, broke into song. **Monteux** quickly regained his composure and bowed as the strains of "Happy Birthday to You" reverberated in the hall in tribute to his 85th birthday. Violinist **Harry Ellis Dickson** presented **Monteux** with a plaque from the state of Maine, where he has a home in Hancock. Attached to the gift was a greeting from Maine's **Governor John M. Reed.** After the ceremonies, **Monteux** conducted the orchestra and chorus in a stirring rendition of **Beethoven's** Ninth Symphony, which he will conduct tomorrow night at a benefit for the orchestra pension fund. **Monteux** retired in 1952 but makes occasional guest appearances.

American (e)
BOSTON, Mass.
Circ. 179,169

APR 6 1960

Celebrates

Pierre Monteux, dean of active symphony orchestra conductors, celebrates his 85th birthday by conducting the Boston Symphony Orchestra tonight to benefit its pension fund. "This is my birthday present," he said.

Record-American Photo, Bob Howard

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

APR 6 1960

Pierre Monteux's Birthday Concert

At 85, Pierre Monteux still has quantities of black hair on his head. By contrast, his mustache is snow white, and has been for some years. Mr. Monteux explains the discrepancy this way: He has kissed ladies' hands for years, and the wages of gallantry have whitened a mustache that would otherwise be black.

This evening, Mr. Monteux will celebrate his fourscore and five by leading the Boston Symphony in a performance of Beethoven's Ninth Symphony, for the benefit of the orchestra's pension fund. Symphony Hall in Boston is an appropriate place for this anniversary concert, for the globe-trotting Mr. Monteux has particularly close associations with the Bay State and its ranking orchestra.

The Massachusetts-Monteux romance began more than 40 years ago, when the French-born conductor became the BSO's music director. Dr. Serge Koussevitzky succeeded him in 1924, but Mr. Monteux has come back to Boston regularly ever since. He shared the podium with Dr. Charles Munch on the BSO's European tours in 1952 and 1956, and each Tanglewood season brings him to the stage of the Music Shed for two or three appearances. He'll be back again this summer after opening the season of outdoor concerts at New York's Lewisohn Stadium.

In his own quiet way, Mr. Monteux has done as much as anyone to keep the concert repertoire in step with the times. Traditionalists and advocates of modern idioms came to blows at the world premiere of Stravinsky's "Le Sacre du Printemps," which he directed in Paris in 1913. This work and others he introduced have since become popular concert fare throughout the world.

"Eventually, I imagine, I must retire," Mr. Monteux told the *New York Herald Tribune's* Art Buchwald four years ago. "But I want it to be as late as possible."

Brave words, these, but not foolhardy ones. Conductors enjoy longer life and better health than the members of any other profession, and there's no reason why Pierre Monteux should suddenly start thinking about retirement on his 85th birthday. Certainly nobody wants him to.

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240

APR 6 1960

The Lyons Den

By Leonard Lyons

This week Pierre Monteux celebrated his 85th birthday by conducting a rehearsal of the Boston Symphony. This was typical of the dean of all active conductors, for he's happiest when he's working. "I work without a contract," he said. "At the beginning of each season I go to the business manager and ask him, 'What's my salary this year?'"

In Philadelphia, before conducting at the Robin Hood Dell, he was asked why he'd studied the viola. Monteux explained, "I was too lazy to study the violin, so I studied the viola. When I was too lazy to play the viola any more, I became a conductor. And when I get too lazy to conduct—then, of course, I'll become a critic." He once chided the San Francisco Symphony for not heeding his instructions: "Gentlemen, frankly I know you can do better without me. But please let *me* conduct, because I must earn a salary."

Times - Argus (e)
BARRE-MONTPELIER
Vt.
Circ. 13,411

APR 7 1960

Telegraph (e)
NASHUA, N. H.
Circ. 11,733

APR 7 1960

News (e)
SPRINGFIELD, Mass.
Circ. 98,416

APR 7 1960

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,085

APR 7 1960

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,775

APR 7 1960

Reformer &
Vermont Phoenix (e)
BRATTLEBORO, Vt.
Circ. 7,022

APR 7 1960

Gazette (e)
TAUNTON, Mass.
Circ. 11,602

APR 7 1960

Herald News (e)
FALL RIVER, Mass.
Circ. 39,753

APR 7 1960

Enterprise & Times (e)
BROCKTON, Mass.
Circ. 41,681

APR 7 1960

Bulletin (e)
PROVIDENCE, R. I.
Circ. 141,391

APR 7 1960

Journal (e)
LEWISTON-AUBURN, Me.
Circ. 14,737

APR 7 1960

Monteux Is Feted At Boston

BOSTON (AP)—Pierre Monteux, the red rosette of the Legion of Honor in his lapel, collected his 85th birthday present last night from the Boston Symphony Orchestra.

The birthday celebration in Symphony Hall came late — Monteux actually rounded 85 on Monday —but it was what the maestro had asked, a performance of the Beethoven Ninth Symphony.

To mark the occasion—the city's two newspaper critics both called it historic—the conductor's stand was flanked with white gladioli, and in front the numerals "85" were marked in white carnations against a green ground. Each player in the orchestra wore a lapel carnation.

The audience tore into wave after wave of applause at the close of the concert. "When he finished there was pandemonium," the Herald reported. "The hall has seldom witnessed such a thunderous outburst." The audience remained standing, applauding and yelling for nearly five minutes, the Globe said.

Sun (m)
LEWISTON-AUBURN, Me.
Circ. 31,775

APR 7 1960

President's administrative aide.

MONTEUX CONDUCTS BOSTON SYMPHONY

Famed Musician Honored on 85th Birthday

BOSTON (AP) — Pierre Monteux, the dean of active conductors, celebrated his 85th birthday Wednesday night by giving a gift as well as receiving one.

Monteux was guest conductor of the Boston Symphony Orchestra in a special concert for the benefit of the orchestra's pension fund. Monteux, who was 85 two days ago, along with the rest of the performers donated his services.

Monteux, making one of his rare public appearances, received an ovation that lasted for more than five minutes from the capacity crowd at Symphony Hall.

He conducted the orchestra in Mozart's "Haffner" Symphony, and in Beethoven's Ninth. Cyrus Durgin, music critic of the Boston Globe, called it a "great classic performance of the Ninth, with the finale its crown and highest glory."

The audience, in a spontaneous action, rose when Monteux strode slowly, carefully on stage, and cheered him loudly at the close of the performance.

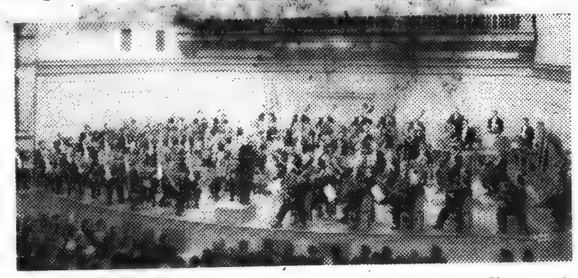
He left the stage, then returned and was presented with a number of gifts. Included were a special edition of his own recordings, first pressings of unreleased records, which Monteux had made with the Boston Symphony, the San Francisco Orchestra, the Vienna Philharmonic and the London Symphony.

Traveler (e)
BOSTON, Mass.
Circ. 183,620

APR 6 1960

Monteux Birthday

TONIGHT Pierre Monteux conducts the Boston Symphony Orchestra in a concert celebrating his 85th birthday, but, as usual, it will be the Maestro's listeners who are on the receiving end of the presents.



Few men who have commanded the podium at Symphony Hall have done as much for the BSO and for the entire world of music in the 20th century as roly-poly "Papa" Monteux.

It was he—as conductor from 1919 to 1924—who salvaged the orchestra from the shambles and dissensions of World War I. It was he who started the practice—so ably transformed into a tradition by Serge Koussevitsky and Charles Munch—of performing on the Boston platform the premiers of modern, young composers.

And it is he who has started the custom of guest conducting concerts here on his birthday. With both thanks and self-interest, we say: "Many happy returns of the day!"

Journal (m)
PROVIDENCE, R. I.
Circ. 57,908

APR 7 1960

Pierre Monteux, 85 last Monday, oldest active symphony conductor, acknowledges applause of audience and Boston Symphony members in Boston last night as he appeared as guest conductor in honor of his birthday.
—Associated Press Wirephoto

MUSIC LAST NIGHT

Pierre Monteux Is Honored At Hub Symphony Concert

By RUTH TRIPP

Symphony Hall in Boston was the scene of a famous birthday celebration last evening. Pierre Monteux, the "beloved conductor emeritus" of the Boston Symphony Orchestra since 1951 (the quotes are by Charles Munch) was 85 years old. A capacity audience, attending the annual Pension Fund concert of the orchestra, heard Monteux conduct Mozart's "Haffner" Symphony and Beethoven's Symphony No. 9, the Choral.

A rising ovation greeted the famous conductor as he came on stage. White gladioli at either side of the podium flanked a huge square of green leaves on which the figures 85 were outlined in white blossoms. The musicians wore white boutonnieres and the occasion was festive indeed.

There were some listeners in the audience who remembered another testimonial given to Pierre Monteux. This occasion was in 1924 at Infantry Hall in Providence, when he finished his five-year term as conductor of the orchestra. Monteux has been spared far beyond the usual span of activity in his strenuous field and the music world is the richer for this great career in music.

One only had to hear the freshness of the Mozart interpretation to realize the alert mind in control of the situation.

The Beethoven work was a triumph of communication. The Chorus Pro Musica, Alfred Nash Patterson, conductor, had been beautifully trained to carry the heavy demands of the "Ode to Joy" set to Schiller's immortal verses. Soloists were Eleanor Steber, soprano, Freda Grey-Masse, contralto, John McCollum, tenor, and David Laurent, bass.

The first three movements of the massive Beethoven score were given a devoted interpretation and the beauty of the Adagio was an outstanding achievement. When the exciting last movement, with its intricately woven themes began, the tone quality from the strings was almost down to a whisper. The bass voice had the opening solo and Mr. Laurent set the high standard which prevailed throughout. His tones were rich and full. As the other solo voices joined the quartet in turn, we heard not only Beethoven's musical ideas about joy, but the separate expressions of the artists combined in a thrilling tribute to a great teacher, an authority in his unique field of conducting and a wonderful friend to his musical colleagues.

Deafening applause and shouts broke out at the close of the music and the guest of honor was visibly touched. The young men assisted him down from the podium. (A rail around it was the only concession made to his age.)

Music like Beethoven's and conducting such as Pierre Monteux displayed last evening are ageless. This unusual occasion will long be remembered and Providence was singularly honored to have contributed David Laurent's fine singing to the ensemble.

The other soloists were excellent in their parts and the chorus sang with the quality of expression which stirred the emotions deeply.

There were speeches and presentations, but it seemed fitting to leave with the wonderful strains of the "Ode to Joy" still echoing in one's mind. Surely it was a great occasion for everyone who attended. As for Monteux, he expects to conduct the Friday-Saturday pair of concerts in Boston for a guest conductor who was unable to come because of illness. He will motor to New York on Sunday to take a plane for London and rehearse the London Philharmonic for a concert there on April 13. Was there ever a musician like Pierre Monteux?

Gazette (e)
WORCESTER, Mass.
Circ. 100,462
APR 7 1960

Monteux, 85, Gets Ovation At Symphony

By JOHN F. KYES

BOSTON — Offered a party to observe his 85th birthday, the beloved conductor Pierre Monteux designed his own celebration, saying he would like best to conduct the Boston Symphony in the Beethoven "Ninth."

Last night, the resultant 125th concert for the benefit of the Pension Fund netted $13,500 as the entire orchestra, the 135-voice Chorus Pro Musica, trained by Alfred Nash Patterson, and distinguished soloists Eleanor Steber, Freda Gray-Masse, John McCollum, and David Laurent, all donated their services.

The capacity audience at Symphony Hall gave Monteux a standing ovation at his first appearance and repeated with shouts of praise and friendship at the end of the Ninth Symphony. Then followed birthday greetings from Charles Munch, conductor of the Boston forces; Henry B. Cabot, president of the trustees; Harry Ellis Dickson, on behalf of Monteux's summer school of conducting at Hancock, Maine, and Alan Kayes, presenting on behalf of R.C.A. Victor a special album of Monteux's recordings of four leading orchestras.

London Next Week

The aged but active maestro is "resting" from last night's excitement by conducting two more concerts in Boston this week, in place of the ill Ferenc Fricsay, and then flies to London with Mrs. Monteux to drill the Royal Philharmonic for a concert next Wednesday.

Music was not neglected in last night's festivities. Balanced against the gigantic Ninth was a neat reading of the Mozart "Haffner" Symphony No. 35 in D major. Here were the winsome Monteux characteristics: Complete control of the orchestra, music which sometimes was less than inspired but was so lovingly and intelligently conceived as to arouse the same reactions in the audience.

The Andante was daintiness itself; the Presto raced along agilely. In the opening Allegro, an accoustical defect appeared which was even more unpleasant in the opening of the Beethoven symphony. It was a harsh booming of the timpani all out of proportion to the ideas being expressed. This is probably a function of placement, and of a resonant stage enclosure.

Effective Choral Climax

The Beethoven told its story lucidly of search for the perfect song for humanity. The clean and effective orchestral work in the first three movements was eclipsed, as the composer meant it should be, by the stunning impact of the choral climax to the fourth movement. This was a triumph for everyone concerned, with especial achievements by the large chorus and the quartet.

The chorus, almost equally divided between the sexes, sang rather than shouted (praise be) but it put forth the cruelly-high phrases with aplomb and painted big ideas with masterful strokes. Monteux had a fine conception of the slow and contrasting passages, demanding vast breath and devotion from the chorus, but resulting in the most effective performance of these pages I can recall.

The quartet was gorgeous in the most musical sense. Especially golden was the timbre of the Steber and McCollum voices. Laurent projected his initial declamation with stirring and radiant warmth, while the contralto's lovely voice was less glamorous only to the extent that the composer gave her lesser tasks.

Pierre Monteux was 85 on April 4. Thus, his birthday celebration is spanning two continents and an entire week.

Morning Globe
BOSTON, Mass.
Circ. 194,909
APR 7 1960

Society: Monteux Takes Up Baton, Celebrates 85th Birthday

By MARJORIE W. SHERMAN

(Pictures, Durgin Review on Page 15)

Boston's prodigious honorary son returned to give the Boston Symphony a $13,500 present in celebration of his 85th birthday last night. His actual birthday on Monday was spent tirelessly rehearsing orchestra soloists and chorus for the Beethoven Ninth Symphony in his favorite Maine plaid shirt and slacks. Last night in impeccable tails and white tie he re-created the magic which he achieved in 1918 on the stage of Symphony Hall in building a new Boston Symphony and also built up the pension fund reserves.

The Boston Transcript headlined a story about "a temporary leader for the band" when war in 1918 cut the Boston Symphony in half and it lost German-born Karl Muck: "A Frenchman Saves the Day!" That same Frenchman, who is a citizen of the world, if anyone ever was, will again save the day at Boston's regular Friday and Saturday concerts by substituting for Pierre Fricsay.

The only present "Papa" Monteux wanted was to conduct the Beethoven, leaving a birthday party until his 90th. He has already earned the homage of the world. If he wouldn't admit to being sentimental about his Boston reunion and anniversary last night, he was practically the only one in the house who wasn't!

Colleagues, music patrons and "average listeners" fought to get tickets, which went in 24 hours, an unprecedented rate even for the Boston Symphony's most illustrious Pension Fund concerts. Boston composer Margaret Ruthven Lang, daughter of the late Benjamin Lang, who conducted the world premiere of Tschaikovsky's B Minor Concerto here, was among the colleagues cheering Monteux, as were Prof. G. Wallace Woodworth of Harvard and conductor Arthur Fiedler.

Fan Noli, metropolitan of the Greek Orthodox Church in Boston, stayed until the end of the applause echoing in Symphony Hall and so did Mrs. A. Sprague Coolidge.

Henry B. Cabot, president of the Boston Symphony trustees, told Monteux that his listeners were "envious and thankful" and wished him Godspeed for future concerts.

After five solid minutes of standing cheers and bravos, a Boston Symphony pupil of Monteux's, Harry Ellis Dickson, saluted Monteux as Maine's leading citizen and a citizen of the world, and reported that a scroll from his colleagues was being sent to his house at Hancock together with a TV set.

First pressings of Monteux's recordings with four orchestras were presented by Alan Kayes, and a salute in French by Charles Munch.

Arthur Fiedler, who played in the Boston Symphony in 1918 when Monteux first conducted, gave a small supper party after the concert for Monteux, his wife and friends from Maine. Guests included Symphony manager Thomas Perry and Mrs. Perry, Mr. and Mrs. Harry Dixon, and Mr. Munch.

Devoted listeners, who have heard Monteux through the years, were in the audience to cheer him again. They included Mrs. Alexander Steinert, Mrs. Alan Forbes, who arrived with Mrs. Baring Gould; Mrs. Julius Theodorovitch, whose husband was second concertmaster under Monteux; Mrs. James L. Gamble, George Judd, former Boston Symphony manager; Mr. and Mrs. Robert Montgomery; Mrs. Charles F. Bacon and Mrs. Rutherford Bingham.

Dozens of boys from Middlesex School came by bus from Concord with Mrs. Rene Bourquin and her son David. Also Mme. Serge Koussevitzky, Mr. and Mrs. Marshall G. Bolster and their daughter, Mrs. Edward G. Stimson; Mrs. Louis Hough and Mr. Hough; Mrs. Oliver M. P. Rodman, Bernard Little, young Geoffrey Watkins with his mother, Mrs. George P. Watkins Jr. of Wenham; composer Robert Moevs, Mr. and Mrs. Paul Schneller, Mrs. George Root, Mrs. Harry Lehner, Mrs. Walter Skrimber, Dr. Max Finland, and Boston Symphony trustee Joseph Kaplan, escorting Beaver Country Day School teacher Ayato Saito.

A SECOND CHILD and first son, William Gray Godfrey Jr., was born to Mr. and Mrs. William Gray Godfrey (Paula Dineen Schuhmacher) of Houston, Tex., on Mar. 10. The baby is the grandson of Mr. and Mrs. John Schuhmacher of Houston and of Mr. and Mrs. Henry F. Godfrey of Marion, and De Land, Fla.

Eagle (e)
CLAREMONT, N. H.
Independent
Circ. 8,314
APR 7 1960

Time (e)
PAWTUCKET-CENTRAL FALLS, R.I.
Circ. 38,041
APR 7 1960

Bostonians Give Monteux Ovation

BOSTON (AP)—Pierre Monteux, the red rosette of the Legion of Honor in his lapel, collected his 85th birthday present last night from the Boston Symphony Orchestra.

The birthday celebration in Symphony Hall came late — Monteux actually rounded 85 on Monday — but it was what the maestro had asked, a performance of the Beethoven Ninth Symphony.

To mark the occasion — the city's two newspaper critics both called it historic — the conductor's stand was flanked with white gladioli, and in front the numerals "85" were marked in white carnations against a green ground. Each player in the orchestra wore a lapel carnation.

The audience tore into wave after wave of applause at the close of the concert. "When he finished there was pandemonium," the Herald reported. "The hall has seldom witnessed such a thunderous outburst." The audience remained standing, applauding and yelling for nearly five minutes, the Globe said.

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 61,527
APR 7 1960

—Associated Press Wirephoto

BIRTHDAY CONCERT—Pierre Monteux, oldest active symphony conductor acknowledges applause last night in Boston where he took the podium as guest conductor of the Boston Symphony Orchestra in Beethoven's 9th Symphony. The performance was the gift Monteux had requested in celebration of his 85th birthday which he reached Monday.

Morning Globe
BOSTON, Mass.
Circ. 194,909

APR 7 1960

90

Monteux -- and Fete -- a Triumph

WITH JUSTIFIED EXCITEMENT, Mrs. Monteux watches her husband give and receive his 85th birthday present, a concert with the Boston Symphony. Sitting with her is Mrs. Thomas Perry.

(Globe Photos by Philip Preston)

REIGNING SENIOR STATESMAN OF MUSIC, Pierre Monteux returns to conduct the Boston Symphony, which he helped to build up 40 years ago. He helped to boost its pension fund by $13,500 at a concert marking his 85th birthday.

THE BOSTON SYMPHONY ORCHESTRA gave a special concert at Symphony Hall last night, for the benefit of the pension fund. All participants donated their services. Pierre Monteux, conductor emeritus, presented the "Haffner" Symphony of Mozart, and Beethoven's Ninth Symphony. The chorus for the latter was the Chorus Pro Musica, prepared by Alfred Nash Patterson, and the soloists: Eleanor Steber, soprano; Freda Gray-Masse, contralto; John McCollum, tenor, and David Laurent, bass.

By CYRUS DURGIN

To report the event in a sentence: Pierre Monteux celebrated his 85th birthday by conducting the Boston Symphony last night in a performance of Beethoven's Ninth Symphony to benefit the Orchestra's pension fund, and was rousingly cheered by an audience that filled Symphony Hall.

There was much more to it than that, however, for the occasion was in its way historic, the performance magnificent, and the ovation that roared into the ears of the rotund little master was a wave of the heartfelt admiration and affection.

Let us tell the story from the beginning, which was at about 8:30, when the leonine head of Monteux first was observed in the door at right of stage. Slowly, carefully he walked toward the conductor's stand, which had been fitted with a railing, flanked with baskets of white gladioli and banked in front with greenery, in which the number 85 was wov en in white carnations.

All the players sported white carnations in their lapels. Monteux, immaculate in his beautifully cut tailcoat, wore in his lapel the red rosette of the Legion of Honor.

The Orchestra rose in greeting, the audience likewise. The reception was warm, spontaneous, lingering. Then, Mozart's "Haffner" Symphony, for the Beethoven Ninth alone falls far short of full concert length.

After intermission — during which the lobby was buzzing with praise for the tidiness and delecacy with which the "Haffner" had been performed—the Beethoven Ninth, with its Schiller's Ode to Joy.

One had anticipated a beautifully moulded, melodically flowing, rhythmically exact, and texturally clear account of this masterpiece, for that is Monteux's way. Even so, I was not quite prepared for the X-ray clarity of detail, in which for three movements you heard literally everything, or for the exactitude of notes and nuances, and a peculiarly luminous quality which shed much warmth as well as light.

This, to my mind, was a great, a classic performance of the Ninth, with the finale its crown and highest glory. Monteux was as calm then as before, his gestures just as small and just as meaningful in what they conveyed.

But what reached the ear was a beauty of orchestra, solo voices and chorus such as one chronicler believed he never heard before.

Vocal Pace Perfect

For one thing, the tempi were magically accurate, fast enough for the music, not one fraction more, so that the inhuman difficulties which Beethoven wrote for human voices were not compounded. As a result, soloists and choristers alike sounded with a big, rich resonance, and their respective parts were noble melody and rhythmic pattern, not a breathless gabble.

This prevailed right through the prestissimo (which means faster than possible), and the results was clarity and excitement that, in this finale, never before had sounded so thrilling.

When that last D major chord sounded, the cheers burst firth. The audience rose, stood applauding and yelling, and remained so for nearly five minutes. Monteaux stood, flushed, beaming, sharing the ovation with his colleagues, slowly and hesitantly stepped down, and made his way offstage. Back he came and the reception went on.

The first person among several who came forth for the ceremony which followed, was Alfred Nash Patterson. Monteux shook his hand in grateful recognition for Patterson's fine work in preparing the Chorus Pro Musica.

There were other handshakings, for soprano Eleanor Steber, contralto Freda Gray-Masse, tenor John McCollum, and bass David Laurent, each of whom had contributed greatly to the sum total.

Henry B. Cabot, president of the Orchestra's trustees, was first to speak, and his words could not have been bettered when he told the conductor-emeritus how much the public admired and thanked him.

Scroll Presented

Harry Ellis Dickson, Boston Symphony violinist and conducting pupil of Monteux, presented "Cher maitre" with a scroll, which represented a gift of a TV set, already delivered at the Monteux home in Hancok, Me., from many pupils.

Alan Kayes, for RCA Victor, gave Monteux an exceedingly special edition of his own recordings, some first pressings of unreleased records, which Monteux had made with the Boston Symphony, the San Francisco Orchestra, the Vienna Philharmonic and the London Symphony.

Music director Charles Munch, long a close friend and colleague, twice embraced Monteux with the accolade of a kiss upon either cheek.

Mr. Cabot revealed that Monteux had donated his services, and that the concert had brought $13,000 to the Orchestra's pension fund.

At last Monteux spoke over the public address system, in a hearty voice that sounded more like 45 than 85. "Had it not been for the work and the kindness of Mr. Munch in preparation, this wonderful thing could not have happened. To Mr. Munch I owe everything.

Notable First

That was the last. A great occasion was over. Those of us fortunate enough to be there will not forget.

For the sake of the record, this was the first choral performance Monteux had conducted at Symphony Hall since, a decade ago, he returned as conductor emeritus to begin the long series of guest appearances which have distinguished his later career.

Times (e)
HARTFORD, Conn.
Circ. 120,161

APR 6 1960

Telegraph (e)
NASHUA, N. H.
Circ. 11,733

APR 6 1960

News (e)
AMESBURY, Mass.
Circ. 2,032

APR 7 1960

MONTEUX'S 85th BIRTHDAY

The Boston Symphony last night gave a testimonial performance of Beethoven's Ninth Symphony to conductor Pierre Monteux on his 85th birthday.

When the music was over, the audience stood and cheered and shouted. And they represented music lovers throughout the country who acknowledge Monteux as one of the great musicians of our time and who are grateful that the Frenchman has made his home in this country.

'HAPPY BIRTHDAY TO YOU'

(AP Photo)

The Boston Symphony Orchestra renowned for its instrumentations, broke into song when Pierre Monteux, oldest active symphony conductor, stepped on stage for a rehearsal. The musicians, joined by the 120-voice chorus, gave out with "happy birthday to you," to the venerable maestro who is 85 today. Violinist Harry Ellis Dickson is shown presenting Monteux with a plaque from the State of Maine where he has his home in Hancock.

Herald (m)
BOSTON, Mass.
Circ. 175,076
APR 7 1960

Symphony Hall Salutes Monteux at 85

(Herald Staff Photo by Calvin Campbell)

HOMAGE TO MONTEUX—A capacity audience jammed Symphony Hall last night to pay tribute to Pierre Monteux, one of the world's great men of music and now a resident of Hancock, Me., on his 85th birthday. The concert realized nearly $14,000 for the Pension Fund of the Boston Symphony Orchestra. Mr. Monteux conducted Beethoven's Ninth Symphony.

Boston Traveler, Friday, April 8, 1960

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
APR 7 1960

Monteux's Birthday Party

Noted Maestro Celebrates His 85th Year

By Brockman Morris

Pierre Monteux turned a page of musical history last night when he gave Boston a present on the occasion of his 85th birthday—a magnificent performance of Beethoven's Ninth Symphony.

After conducting the Boston Symphony Orchestra, the Chorus Pro Musica, and the soloists Eleanor Steber, Freda Gray-Massé, John McCollum, and David Laurent, the rotund little gentleman of the wispy mustachios turned to his audience and, with a quiet, benevolent smile, witnessed pandemonium.

His listeners, filling Symphony Hall, thus paid homage to a great conductor on an occasion of greatness. Leader of the Boston Symphony from 1919 to 1924, he had again returned to his old friends. The dais was fronted by clouds of white gladioli and a bank of greenery in which white carnations spelled the numerals "85." He wore the red lapel ribbon of the Legion d'Honneur; his musicians wore white carnations. By presenting himself at this milestone (his actual anniversary was Monday, April 4), he earned the orchestra's pension fund a sum in excess of $13,000.

* * *

There were shouts of greeting when Mr. Monteux first appeared on stage to conduct Mozart's "Haffner" Symphony, chosen as a supplement to the Ninth. The velvet performance brought the program to an intermission buzzing with comments on the music's purity and warmth.

When he returned to the podium and lifted his baton to begin the Ninth, it became apparent, as the music proceeded, that we were witnessing no ordinary performance. Each succeeding movement bespoke of singular clarity of thought, attention to the most elusive nuances, and relentless technical precision. When the chorus and soloists joined forces with the orchestra and swept into Schiller's "Ode to Joy," it was obvious that this was music equaled only on rare occasions.

The symphony ended, and Mr. Monteux turned and kissed the hands of Miss Steber and Miss Gray-Massé. For fully five minutes shouts and screams of "Bravo" were heard over the deafening mélange of sound as the audience rose en masse and roared its approval.

* * *

The first to come on stage after the bows of the conductor and the performers was Alfred Nash Patterson, who received a warm sign of appreciation from Mr. Monteux for his work as director of the Chorus Pro Musica. Next came Henry B. Cabot, president of the Boston Symphony trustees, who stated this was a once-in-our-lifetimes occasion and heaped praise on the eminent guest.

Harry Ellis Dickson, member of the first violin section, presented Mr. Monteux with a scroll "for his inspired teachings," inscribed by many of his former students at the École Monteux in Hancock, Me., present home of the maestro. Mr. Dickson also spoke of the gift of a television set from pupils and friends, already delivered to Hancock.

Representing RCA Victor, Alan Kayes offered Mr. Monteux a new album of first pressings of symphonic works performed by the conductor and four great orchestras — the Boston Symphony, his "own and beloved" San Francisco Symphony (which he conducted for 17 years), the Vienna Philharmonic, and the London Symphony.

When at last Charles Munch stepped forward, he and Mr. Monteux greeted each another with an accolade, again creating havoc in the house. With a slight bow and a gracious smile, Pierre Monteux left the stage, and a great performance took its place in history.

Beethoven's Ninth Gift For Maestro

By ROBERT TAYLOR

Never so alive as when he lives in music, they asked Pierre Monteux what he wanted for his 85th birthday and he replied: Beethoven's Ninth. Last night before a tumultuous, emotion-packed Symphony Hall audience, the venerable French conductor unforgettably achieved his wish.

It was an historic occasion, and, as Henry B. Cabot, president of the Boston Symphony trustees, remarked from the stage, one that can never be repeated in a lifetime.

It was a spontaneous surge of love for a great man from an audience alert to his meaning. The

(Continued on Page Fourteen)

Wild Salute Given Monteux On 85th Birthday at Symphony

(Continued from First Page)

shouting that rang through the hall saluted a near-century of musical symbols ranging from the wild first night of Stravinsky's "Rite of Spring," through five years (1919-24) as conductor of the Boston Symphony, to that very moment, when the octogenarian artist had finished a magnificent reading of the Ninth.

The conductor's stand was flanked by white gladioli, and in front the numerals "85" were spelled out in white carnations against a green ground. Each member of the orchestra displayed a gala white carnation. When Mr. Monteux first appeared, walking slowly, a portly figure with white mustachios and curling, still-black hair, the audience rose and cheered. When he finished there was pandemonium.

Indeed, the hall has seldom witnessed such a thunderous outburst as the one engulfing the beloved Monteux at the close of this 125th Pension Fund Concert. The audience tore into wave after wave of applause as the final stirring syllables of Schiller's "Ode to Joy," ceased; and as Pierre Monteux turned to acknowledge it, stood en masse.

Gallantly, the conductor turned and kissed the hand of Eleanor Steber and Freda Gray-Masse, the women soloists. The cheering mounted. Charles Munch appeared and the two men embraced. Henry Cabot then paid tribute to the remarkable Monteux, while the conductor stood silently, benevolence radiating from his wise and kindly face.

GIVEN A SCROLL

Harry Dickson, one of Mr. Monteux's pupils with the Orchestra, presented a scroll "in gratitude for many inspired teachings." Mr. Dickson had studied at the Monteux Music School in Hancock, Me., where the conductor now makes his permanent home.

Then there were presentations from the RCA Victor Company of recordings which Mr. Monteux has pressed with four illustrious orchestras. From the governor of Maine another scroll. And more tumult. Finally Pierre Monteux stepped forward and in an emotion-choked, accented voice, said:

"I am not a speechmaker." After a pause in which he gathered balance from his overwhelming homage, he went on: "I owe to Mr. Munch everything."

Charles Munch, who had been standing among the violins during the ceremonies, came forward again and the two generations once more embraced. It was Dr. Munch who, in January, 1951, invited Pierre Monteux to return to Boston. He has conducted the orchestra each year since.

With all this—and the Pension Fund, incidentally, realized approximately $13,500—there would seem to be little to be said about the music. But it was the music that was heart and soul of the evening. Mr. Monteux chose Beethoven's Ninth because it has always been close to his heart.

NEW BEGINNING

He used to play the Ninth as his final concert each year with the San Francisco Symphony. And he led it with the Bostonians, March 30, 1924, as a kind of farewell to the city, after having been musical director here five years.

Last night it was no farewell but a new beginning. The reading was controlled, moving, intense. The four soloists led by Eleanor Steber who sang splendidley, did extremely well, though occasionally a trifle unevenly. John McCollum, tenor and David Laurent, bass, were impressive if not up to the standards of Miss Steber and Freda Gray-Masse.

The Chorus Pro Musica had lustrous sonority and excellent discipline in attacks, releases and other ensemble techniques. The orchestra sounded opulent and incredibly responsive. The performance was inspired from start to finish by the presence of Mr. Monteux.

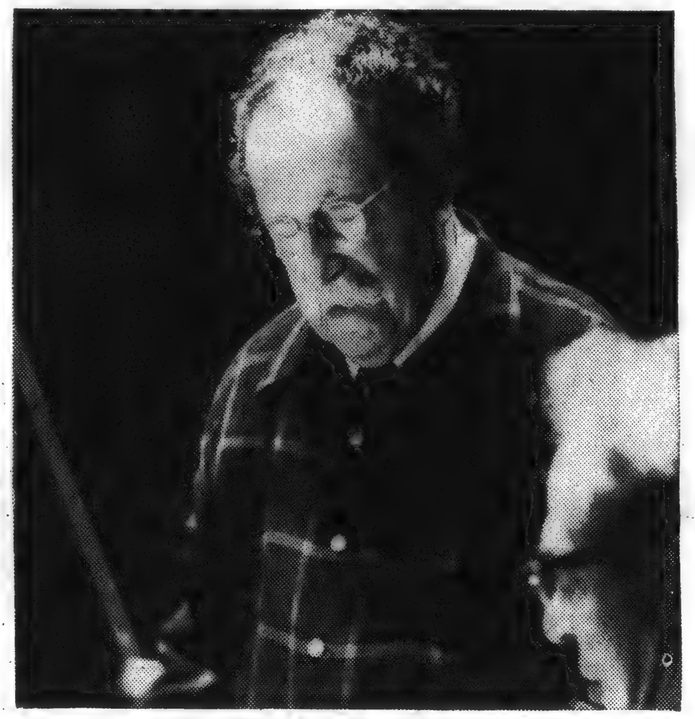
The evening got underway with an equally polished interpretation of Mozart's "Haffner" Symphony. Again, the string tone was velvety, the instrument reflecting the mellow patina of its leader. But it was the Beethoven Ninth that proved the summation of Pierre Monteux's ideals, of a life continuously renewed in art. To have heard it on this occasion was an indelible experience.

Mr. Monteux conducts the Boston Symphony in a brace of concerts on Friday and Saturday. Sunday he leaves for London. Monday morning he begins rehearsal for his European appearances. He was born when Tchaikovsky, Verdi and Wagner still lived, and last night, we, his inheritors, stood in his debt.

A Milestone In Music

A Milestone In Music

Happy Birthday, Pierre Monteux!



(Photos by Milton Feinberg)

CONDUCTOR Pierre Monteux leads Boston Symphony Orchestra through rehearsal before his emotion-packed 85th birthday concert at Symphony Hall. When asked what he wanted for his 85th birthday, the venerable conductor replied: "Beethoven's Ninth." A capacity audience jammed Symphony Hall to cheer his choice and to pay tribute to one of the world's great men of music, now a resident of Hancock, Me. The concert benefited the orchestra's pension fund. In center picture, bottom row, George Harris, president of Local 9 of the American Federation of Musicians, gives the conductor an honorary life membership in union. Monteux flies to London Sunday for a Monday rehearsal with the London Philharmonic. Monteux was once the Symphony's regular conductor.

Tufts Weekly
FRIDAY, APRIL 15, 1960

Monteux Conducts Boston Symphony

By Brooks Lyman

A week ago last Wednesday, The BSO celebrated the birthday of one of the most amazing men ever to stand on the podium of Symphony Hall. On that day, the sixth of April, Pierre Monteux was eighty-five years old.

Monteux was conductor of the BSO from 1919 to 1924, and has come back as guest conductor many times since then. Last week, he did not receive presents but gave them. He led a performance of Beethoven's *Ninth Symphony,* which was preceded by Mozart's short *"Haffner" Symphony No. 35 in D major, K. 385.*

The Mozart was beautifully done, with the perfection only Monteux can give a work. The Beethoven, which was done with the Chorus Pro Musica and the following soloists: Eleanor Steber, soprano; Freda Gray-Masse', alto; John McCollum, tenor; and David Laurent, bass, was the real meat of the program, and fulfilled all the expectations of the audience. It was a clear-cut reading of Beethoven's great final symphony; All the parts stood out from each other, but were a blended whole when necessary. The chorus, which is, incidentally, about the best chorus in Boston, gave an excellent performance. My only criticism of the performance would be this: the tenor and bass soloists' diction was not as clear as could be desired, and the fortissimo passages with chorus in the fourth movement tended to become "blobs" of sound.

Monteux does not conduct with great expressive gestures and wild, flying hair, but stands more or less still on the podium and gives a beat which is easy to follow. If he wants to cue in a particular section, he will often merely glance at them and nod his head at the proper time. Pierre Monteux does not have to impress the audience with florid conducting — his interpretation of the music does that job. One might say that he conducts the orchestra, not the audience.

Pierre Monteux lives in the little town of Hancock, Maine, where he has his "Ecole Monteux", a school for conductors. Whether his ancestors were mucians or not I don't know, but Claude Monteux, his son, is a well known flutist, and his grandson plays trumpet in his high school orchestra.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

MAY 1960

BOSTON

■ Concerts and recitals in Boston have been getting as thick as April raindrops, and even though the rain held its own, nothing seemed to deter the eager trekking of feet from one hall to another. Perhaps the most heart-warming evening of all was the night Pierre Monteux gave himself an extraordinary "birthday present," none other than to return and conduct the Boston Symphony in Beethoven's Ninth Symphony. He had been the permanent conductor of the orchestra from 1919 to 1924, and in recent years, has been invited as an annual guest by Charles Munch. It was an all-around gala, with smiles as thick as the carnations in the musicians' buttonholes, and a tendency to multiply ovations. The ovations, needless to say, were richly deserved, both for delights present, and for the souvenir of Monteux's long activity in the service of music.

After the orchestra and the Chorus Pro Musica had sung their "song of sharing and gladness," pandemonium broke. There were bravos, kisses, and speeches galore—by Henry Cabot, president of the Symphony Board (who told us the Pension Fund had been enriched by $13,500 by the concert); by Harry Dixon, who presented a scroll of grateful testimony from students at Monteux's school for conductors in Maine; by Alan Kayes of RCA, and then—by the Maitre himself, who stepped forward and in an emotion-laden voice thanked Mr. Munch for his part in arranging the concert, "To him I owe everything"—certainly the understatement of the season.

Monteux' conducting has lost none of its old precision, even though this birthday is number 85. Those electric finger tips were swift as fire, muting this player, cueing that; always with minimal gesture and maximal intention. Like all great men, his modesty seemed a bit flustered by all the to-do, for it is clear that his conception of the honorable is not merely chronology, however advanced, but continual production. He blithely conducted the weekend concerts in the absence of Ferenc Fricsay, who was ill, and then emplaned on Monday for a week of concerts and rehearsals in London. It would seem that not all jet fuel is carried in airplanes.

■ The following week came more accolades for the French when the Lamoureux Orchestra from Paris ended its USA tour in Boston. Igor Markevitch, its dynamic young conductor, explained that his men had completely shed the *ennui* of Paris in their zest to take in all of American life, from Ford factories to Hollywood. The orchestra, founded in the same year as the Boston Symphony, 1881, was warmly received. A novelty of its program was Gounod's Second Symphony, played in the classic manner. The string section, cut down because of touring limitations, seemed a little light for the Berlioz "Fantastique."

The tricolor again waved over Symphony Hall when Nicole Henriot-Schweitzer returned for an appearance with our orchestra, playing both the Fauré "Ballade" and the Ravel Concerto. Her brilliant, uninhibited way of playing hit home with her listeners so that, when the blazing chords at the end of the first movement drew a loud and unabashed whistle from one admirer (before anyone had had time to clap), a wave of warm laughter engulfed players and conductor alike, and stopped the show for a minute or so. The next week, her solo recital at Sanders Theater, while still brilliant and capricious, revealed a certain lack of penetration into styles, which kept admiration confined to her flair for the instrument.

■ At the end of April, the Boston Symphony flew off to Tokyo, for an eight-week tour of Japan and the Far East, as part of the President's Program for intercultural exchange. In May alone, they will give 22 concerts in 16 Japanese cities, and then proceed to the Philippines, New Zealand, and Australia. American composers on the programs include Samuel Barber, Easley Blackwood, Aaron Copland, Norman Dello Joio, Leon Kirchner, Walter Piston and William Schuman. Aaron Copland is to join Charles Munch and Richard Burgin as one of the orchestra's conductors. This is the third foreign tour the orchestra has made, and it should prove significant in picturing our musical life to eagerly curious countries.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
MAY 1960

Boston

Monteux at 85

As things originally stood, Pierre Monteux was slated to conduct the Boston Symphony in a special, pension fund performance of Beethoven's Ninth Symphony. But Ferenc Fricsay, announced for guest appearances at the Orchestra's "regular" concerts, cabled he was sick, could not come, so Mr. Monteux remained the week through, which was fine by everybody, so far as I could make out.

The Beethoven Ninth was given to a capacity audience at Symphony Hall April 6. (The house had been sold out within two days of announcement.) The Chorus Pro Musica, now the local virtuoso choral group par excellence, participated, and the soloists were Eleanor Steber, soprano; Freda Gray-Massé, contralto; John McCollum, tenor, and David Laurent, bass. Alfred Nash Patterson had prepared the chorus and had done it beautifully.

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Turtle Weekly
FRIDAY, APRIL 15, 1960

Monteux Conducts Boston Symphony

By Brooks Lyman

A week ago last Wednesday, The BSO celebrated the birthday of one of the most amazing men ever to stand on the podium of Symphony Hall. On that day, the sixth of April, Pierre Monteux was eighty-five years old.

Monteux was conductor of the BSO from 1919 to 1924, and has come back as guest conductor many times since then. Last week, he did not receive presents but gave them. He led a performance of Beethoven's *Ninth Symphony*, which was preceded by Mozart's short *"Haffner" Symphony No. 35 in D major, K. 385.*

The Mozart was beautifully done, with the perfection only Monteux can give a work. The Beethoven, which was done with the Chorus Pro Musica and the following soloists: Eleanor Steber, soprano; Freda Gray-Masse', alto; John McCollum, tenor; and David Laurent, bass, was the real meat of the program, and fulfilled all the expectations of the audience. It was a clear-cut reading of Beethoven's great final symphony; All the parts stood out from each other, but were a blended whole when necessary. The chorus, which is, incidentally, about the best chorus in Boston, gave an excellent performance. My only criticism of the performance would be this: the tenor and bass soloists' diction was not as clear as could be desired, and the fortissimo passages with chorus in the fourth movement tended to become "blobs" of sound.

Monteux does not conduct with great expressive gestures and wild, flying hair, but stands more or less still on the podium and gives a beat which is easy to follow. If he wants to cue in a particular section, he will often merely glance at them and nod his head at the proper time. Pierre Monteux does not have to impress the audience with florid conducting — his interpretation of the music does that job. One might say that he conducts the orchestra, not the audience.

Pierre Monteux lives in the little town of Hancock, Maine, where he has his "Ecole Monteux", a school for conductors. Whether his ancestors were musicians or not I don't know, but Claude Monteux, his son, is a well known flutist, and his grandson plays trumpet in his high school orchestra.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

MAY 1960

BOSTON

■ Concerts and recitals in Boston have been getting as thick as April raindrops, and even though the rain held its own, nothing seemed to deter the eager trekking of feet from one hall to another. Perhaps the most heart-warming evening of all was the night Pierre Monteux gave himself an extraordinary "birthday present," none other than to return and conduct the Boston Symphony in Beethoven's Ninth Symphony. He had been the permanent conductor of the orchestra from 1919 to 1924, and in recent years, has been invited as an annual guest by Charles Munch. It was an all-around gala, with smiles as thick as the carnations in the musicians' buttonholes, and a tendency to multiply ovations. The ovations, needless to say, were richly deserved, both for delights present, and for the souvenir of Monteux's long activity in the service of music.

After the orchestra and the Chorus Pro Musica had sung their "song of sharing and gladness," pandemonium broke. There were bravos, kisses, and speeches galore—by Henry Cabot, president of the Symphony Board (who told us the Pension Fund had been enriched by $13,500 by the concert); by Harry Dixon, who presented a scroll of grateful testimony from students at Monteux's school for conductors in Maine; by Alan Kayes of RCA, and then—by the Maitre himself, who stepped forward and in an emotion-laden voice thanked Mr. Munch for his part in arranging the concert, "To him I owe everything"—certainly the understatement of the season.

Monteux' conducting has lost none of its old precision, even though this birthday is number 85. Those electric finger tips were swift as fire, muting this player, cueing that; always with minimal gesture and maximal intention. Like all great men, his modesty seemed a bit flustered by all the to-do, for it is clear that his conception of the honorable is not merely chronology, however advanced, but continual production. He blithely conducted the weekend concerts in the absence of Ferenc Fricsay, who was ill, and then emplaned on Monday for a week of concerts and rehearsals in London. It would seem that not all jet fuel is carried in airplanes.

■ The following week came more accolades for the French when the Lamoureux Orchestra from Paris ended its USA tour in Boston. Igor Markevitch, its dynamic young conductor, explained that his men had completely shed the *ennui* of Paris in their zest to take in all of American life, from Ford factories to Hollywood. The orchestra, founded in the same year as the Boston Symphony, 1881, was warmly received. A novelty of its program was Gounod's Second Symphony, played in the classic manner. The string section, cut down because of touring limitations, seemed a little light for the Berlioz "Fantastique."

The tricolor again waved over Symphony Hall when Nicole Henriot-Schweitzer returned for an appearance with our orchestra, playing both the Fauré "Ballade" and the Ravel Concerto. Her brilliant, uninhibited way of playing hit home with her listeners so that, when the blazing chords at the end of the first movement drew a loud and unabashed whistle from one admirer (before anyone had had time to clap), a wave of warm laughter engulfed players and conductor alike, and stopped the show for a minute or so. The next week, her solo recital at Sanders Theater, while still brilliant and capricious, revealed a certain lack of penetration into styles, which kept admiration confined to her flair for the instrument.

■ At the end of April, the Boston Symphony flew off to Tokyo, for an eight-week tour of Japan and the Far East, as part of the President's Program for intercultural exchange. In May alone, they will give 22 concerts in 16 Japanese cities, and then proceed to the Philippines, New Zealand, and Australia. American composers on the programs include Samuel Barber, Easley Blackwood, Aaron Copland, Norman Dello Joio, Leon Kirchner, Walter Piston and William Schuman. Aaron Copland is to join Charles Munch and Richard Burgin as one of the orchestra's conductors. This is the third foreign tour the orchestra has made, and it should prove significant in picturing our musical life to eagerly curious countries.

MUSICAL AMERICA
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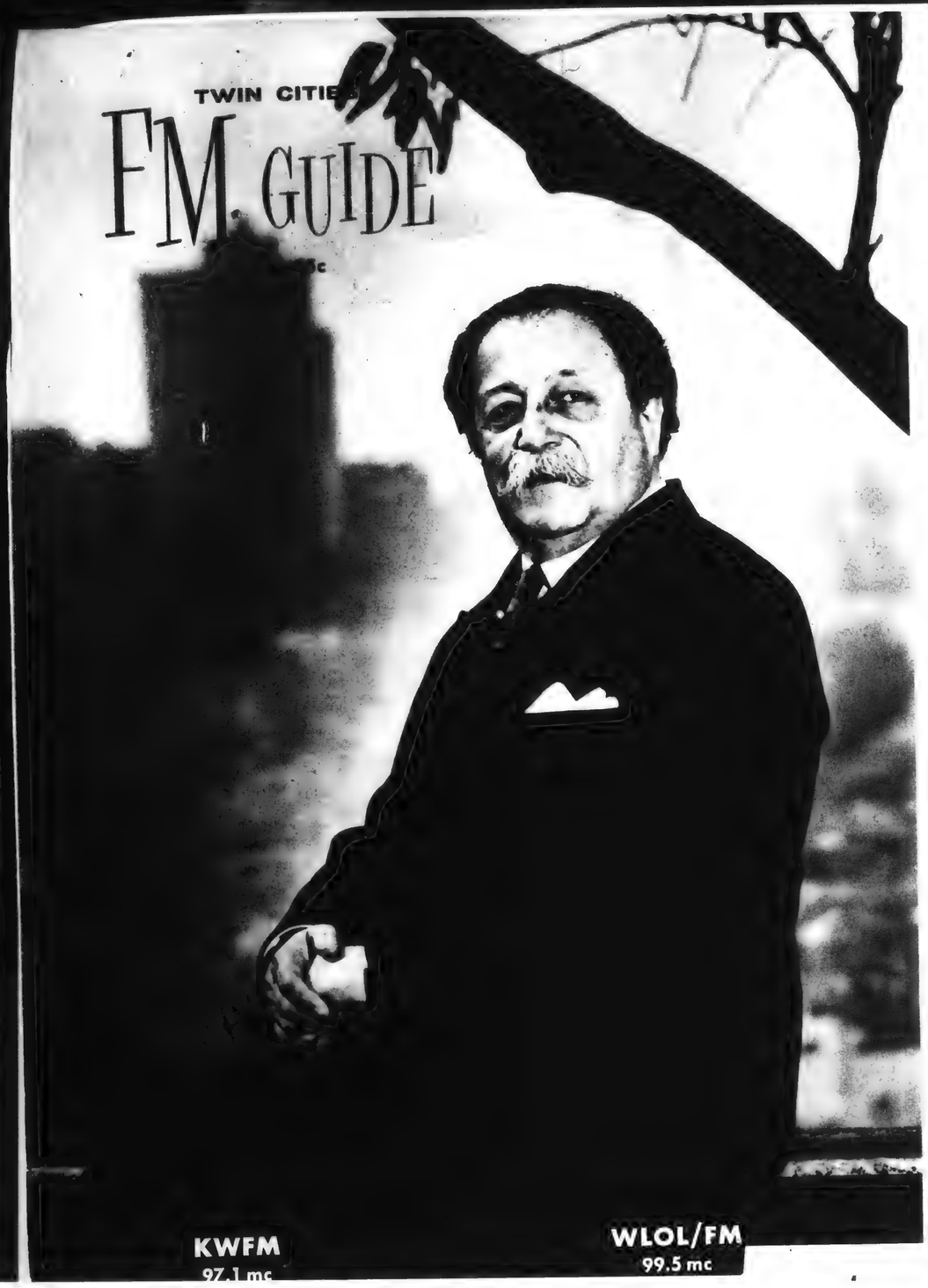

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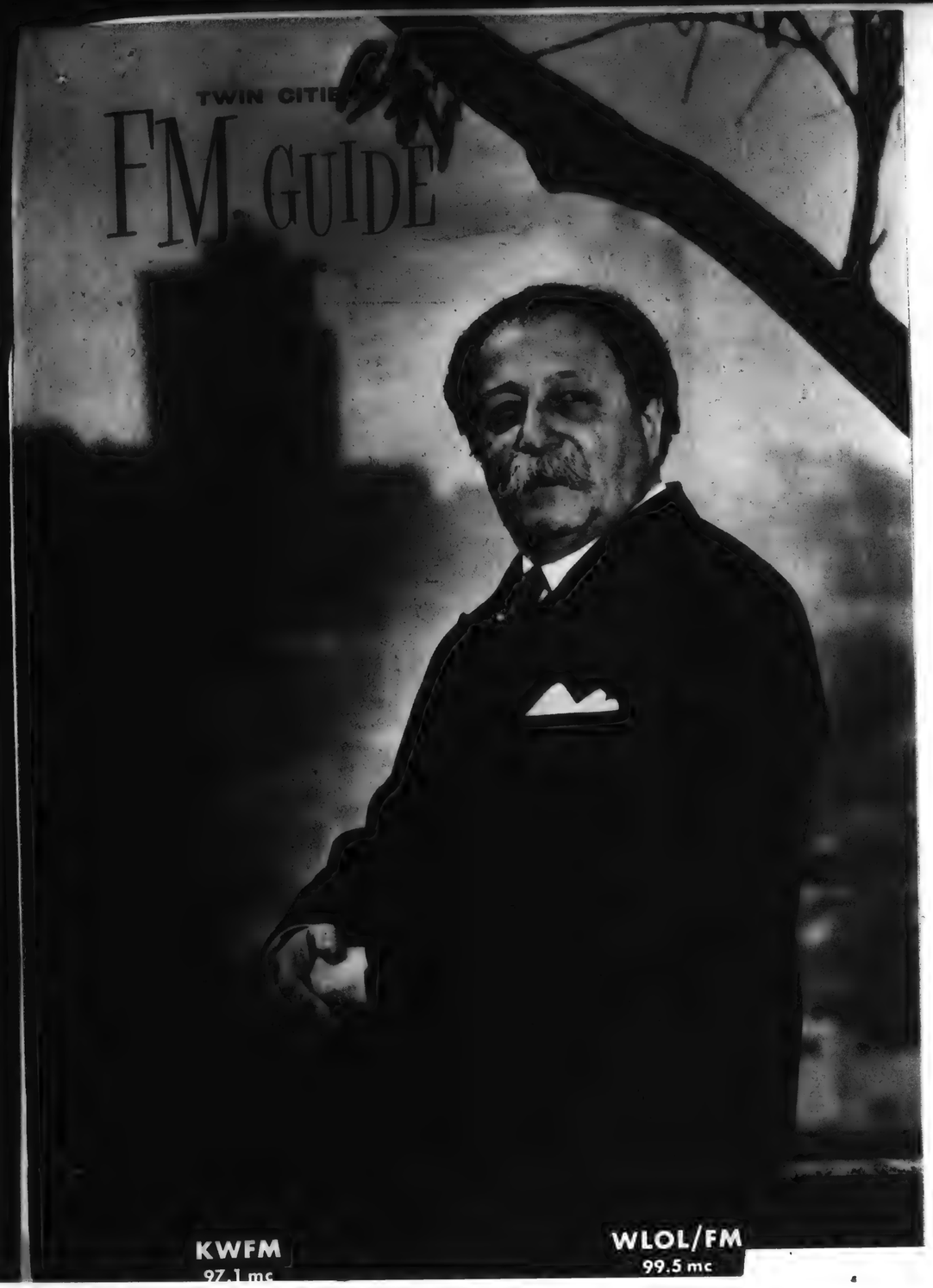

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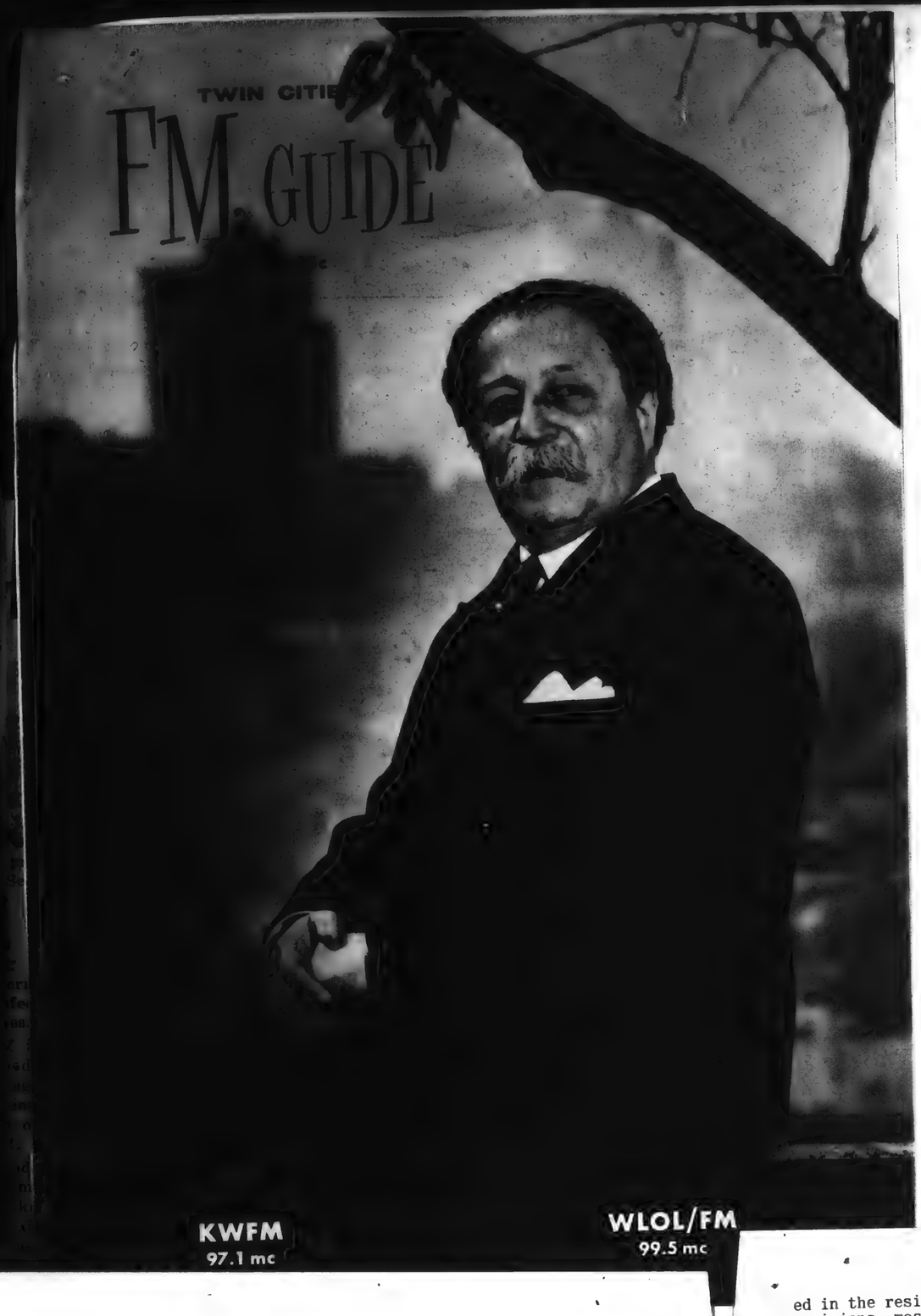

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THE RITE OF SPRING

Although Stravinsky is but one of Monteux's many musical sympathies, the Russian composer has by circumstance figured conspicuously in his career. When the Boston Symphony made its first tour of Europe in 1952, Pierre Monteux, as guest, conducted the notorious "Rite of Spring" in the same hall - the Théâtre des Champs Elysees in Paris where he had conducted it 39 years before, almost to a day (May 29, 1913 - May 8, 1952), in the midst of an hysterical demonstration pro and con, an uproar which almost drowned the music and required police clubs. By this time Stravinsky had been transformed in the eyes of the world from a mad (or unscrupulous) upstart to one of the greatest of living composers, revered far and wide. Even the infamous "Sacre" had become sanctified. Stravinsky himself, who had been present and "escaped through a window" at the earlier occasion, was again present at the later one. But this time the hysterical shouts were of another sort. He was dragged, all but overcome with emotion, to the stage.

PIERRE MONTEUX ON THE PLATFORM

The late Richard Strauss once wrote down ten golden rules for conductors. One of them was: "Don't perspire when conducting; your task is to make the audience get warm." Pierre Monteux needs no such admonition. He has never wilted a collar upon the platform. When he leads his orchestra he is after aural results and nothing else. Every movement of a finger has just that purpose. The sweep of his arm is no wider than is necessary for an unmistakable indication -- an unambiguous beat. While his attention is entirely upon the orchestra, the effect upon the audience is prodigious for the reason that nothing is more impressive than control both quiet and complete. The secret is, of course, that the real work has all been accomplished in the rehearsals. It is generally sensed that the miraculous sounds which are coming from the orchestra, the just balance of choirs, the exactitude of ensemble and the resulting silky tone are attributable to the almost motionless figure facing his men with the fullness of his artistry and the authority of his years.

RE-BUILDING AN ORCHESTRA

Shortly after the entrance of the United States into World War I, the Boston Symphony Orchestra was beset by a series of troubles that almost wrecked it. Its founder and one-man-management, Major Higginson, was getting along in years and was compelled to resign. Since 1881, this remarkable man had guided the orchestra and made it world famous. It was he who paid the deficits of the orchestra for many years and it was he, too, who guided its musical destiny, although with a strange German orientation. Until then, almost to a man, the conductors had been German, favoring the music of their own cultural background.

World War I changed all this, and quickly. Conductor Karl Muck was interned as an enemy alien. Meanwhile a large number of the members of the orchestra, having failed to establish their United States citizenship were forced to quit the orchestra. The Orchestra - now a corporation - needed new musicians in a hurry.

The trustees named the visiting French conductor Henri Rabaud as musical director. He, in turn, encouraged other visiting Frenchmen to join the orchestra. The band of the Garde Republicaine was in Boston at the time, on a French money-raising drive, and from it the Orchestra recruited six or seven new players. Of these men only one remains - Louis Speyer, English horn player with the orchestra for over forty years. (Louis Speyer is the father of André Speyer, in the French horn section of the Minneapolis Symphony Orchestra.) The elder Speyer recalls those days vividly. He says, "My three weeks in America became forty-one years, and now I am a Bostonian, though not a very proper Bostonian."

According to Speyer, the result of of that first recruiting campaign added some thirty-five French musicians to the orchestra. Rabaud was with the orchestra for only one season, but was immediately followed by another Frenchman, Pierre Monteux.

It was while Monteux was rebuilding the orchestra that still another serious set-back troubled its management and its new conductor: the long dispute with the American Federation of Musicians. This resulted in the resignation of thirty-one musicians, mostly string players. It took a while, but by 1921, Monteux established a full personnel and Boston had almost a whole new Symphony.

Even at this time the anti-German feeling was still running strong, so the new Symphony had to have a new repertoire. Monteux was just the man for this task for he was the man who had caused a riot in Paris with the first performance in that city of "Le Sacre du Printemps." Bostonians heard many works they had never heard before: besides Stravinsky, there was the music of Debussy, Ravel and Mussorgsky. American composers were not overlooked, either. By encouraging young composers to bring their compositions to him, Monteux established the cordial relationship between young composers and the Boston Symphony Orchestra that has lasted until today. To quote Louis Speyer again: "People do not remember, but Monteux, as well as Koussevitzky, played much American music."

DOMAIN OF THE GREAT PINE

Although a world traveler, Pierre Monteux calls America his home. He has a warm feeling for San Francisco, through the association of conducting its orchestra, and building it into a notable one, in the course of seventeen years. Still, Pierre Monteux is what New Englanders call a "Mainiac" -- no other place is quite so dear to him as his former summer home, and now his permanent one (when his travels permit) at Hancock, Maine.

It is there that he lives in the "Domain of the Great Pine." It is an estate of two hundred acres of scenic charm, owned for many generations by the family of his American wife, Doris - the Hodgkins. Whether in Boston, in San Francisco, in Paris or Amsterdam, in hours of relaxation he delights in wearing the flamboyant style of flannel shirts of the Maine woodsmen.

At his estate, Pierre Monteux has continued for many summers his "Domain" school of orchestral conducting. Unique in his training of conductors of the future is his insistence that each one make an intimate acqauintance with musical notation by singing it - voice or no voice. Each man is required to serve as an orchestra player. Concerts are given on Sundays in a rustic 300-seat auditorium. Instead of a printed program, Mrs. Monteux charmingly and often wittily serves as a "talking" program. Resulting funds, now totalling about $40,000, have been devoted to charities.

Boston Symphony Orchestra

News (e)
BANGOR, Me.
Circ. 72,625
APR 8 1960

Monteux Marks 85th Birthday

BOSTON (AP) — Pierre Monteux, the dean of active conductors, celebrated his 85th birthday Wednesday night by giving a gift as well as receiving one.

Monteux was guest conductor of the Boston Symphony Orchestra in a special concert for the benefit of the orchestra's pension fund. Monteux, who was 85 two days ago, along with the rest of the performers, donated his services.

Monteux, making one of his rare public appearances, received an ovation that lasted for more than five minutes from the capacity crowd at Symphony Hall.

He conducted the orchestra in Mozart's "haffner" Symphony, and in Beethoven's Ninth. Cyrus Durgin, music critic of the Boston Globe, called it a "great, classic performance of the Ninth, with the finale its crown and highest glory."

The audience, in a spontaneous action, rose when Monteux strode slowly, carefully on stage, and cheered him loudly at the close of the performance.

He left the stage, then returned and was presented with a number of gifts. Included were a special edition of his own recordings, first pressings of unreleased records, which Monteux had made with the Boston Symphony, the San Francisco Orchestra, the Vienna Philharmonic and the London Symphony.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
APR 9 1960

Sun (e)
LOWELL, Mass.
Circ. 41,242
MAR 26 1960

Music

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Nicole Henriot-Schweitzer will be the guest pianist and she will be heard in the Ravel Piano Concerto and Faure's Ballade for Piano and Orchestra. Bach's Suite No. 3 will complete the program.

Pierre Monteux will conduct the special program of Wednesday evening April 6. Beethoven's Ninth Symphony with guest artists Eleanor Steber, soprano; Freda Gray Masse, contralto; John McCollum, tenor and David Laurent, bass, will be the soloists. Mozart's "Haffner" Symphony will open the program.

Sunday Herald
BOSTON, Mass.
Circ. 293,904
MAR 27 1960

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Morning Globe
BOSTON, Mass.
Circ. 194,909
APR 9 1960

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By CYRUS DURGIN

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Monteux is always a most welcome guest, but, a restless youngster of 85, he is likely to set us a bad example by the way he gads about. Three weeks ago he was guesting in New York with the Philadelphians; a fortnight past he was in London; it is Boston this week, and London again bright and early for rehearsal next Monday morning, for a concert on Wednesday. Really, you'd think he'd like to stay put!

Not Pierre Monteux. He does not stay put, musically or any other way. His birthday observance conducting of the Beethoven Ninth last Wednesday was to my ears a great and classical performance.

(I believe he did indulge himself by not rehearsing Thursday morning, laggardly putting off until afternoon the working-up for the "Eroica", the Roman Fountains and the "Till" he conducted yesterday, and will again tonight.)

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The mellow art of Monteux, continuing in its prime of greatness, consists both in what he does and what he does not do. He does what the composer has requested in the notation.

He does not indulge in any exaggerations, any distortions or mannerism. What you hear in a Monteux performance is just what the composer put down. What you see are plain, minimal gestures of reminder to the players.

So it was also with Respighi's tone paintings and musical moods created around four of the famous fountains in Eternal Rome. So it was with the wit, the capers and the brawling and final retribution of Strauss' "Till". Let it be noted that the last-named was not over-refined. When Strauss intended percussive coarseness, things were coarse.

Nonetheless, in each of the three scores was eloquence and poetry, the power of simplicity and the poetry for which the composer strove.

Orchestra and audience had risen in greeting when Monteux first appeared yesterday afternoon. After each work there was sustained, enthusiastic applause, and at concert's end the same, only more. I venture to assert this was a special sort of applause, not alone admiration for artistic achievement, but personal affection as well. Pierre Monteux occupies a place of his own in the Boston musical heart.

Next week Dr. Munch will conduct Bach's Easter Cantata, "Christ Lady in Bonds of Death", and Mozart's Requiem. The chorus will be that of the New England Conservatory, prepared by Lorna Cooke de Varon; the soloists Saramae Endich, Betty Allen, Charles K. L. Davis and Mac Morgan.

N.B.—The afternoon concert will be given Thursday at 2:15, to avoid Good Friday.

Pierre Monteux on Symphony Podium

Herald (m)
BOSTON, Mass.
Circ. 182,816
APR 5 1960

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Mr. Monteux' program will open with Beethoven's Symphony No. 3, "Eroica," and will include "The Fountains of Rome" by Respighi and Richard Strauss' tone poem "Till Eulenspiegel."

Beethoven, Respighi, Strauss On Programs for the Weekend

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His program consisted of three selections, each of which has its distinct appeal — Beethoven's "Eroica" Symphony, Respighi's "Fountains of Rome," and Strauss's "Till Eulenspiegel." And each was a performance worthy of the maitre's long-standing reputation. The Beethoven manifested power, but not at the expense of its delicate passages. In the Respighi Mr. Monteux delineated the four successive moods with clarity; the humor and satire of the Strauss were much in evidence.

Mr. Monteux conducted with a minimum of movement, as usual, yet at the same time covered acres of expression with a simple nod of the head, a slight lifting of the arms, or a faint twist of the wrist. Each of his motions was a master stroke of precision and timing, each gesture singularly meaningful.

"Fountains of Rome" could be considered the high point of the afternoon if sheer, lyric heights be the measure; for the work continues to stand at the summit of Italian impressionism. But if the high standard of quality demonstrated by Mr. Monteux be the measure, there were no points higher than others.

Concert Calendar: Page 2

Herald (m)
BOSTON, Mass.
Circ. 175,076
APR 9 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux [illegible] the 22nd program of the 79th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30:

Symphony No. 3, in E-flat major, "Eroica," Op. 55 ..... Beethoven
"Fountains of Rome," Symphonic Poem ..... Respighi
"Till Eulenspiegel's Merry Pranks," Op. 28 ..... Strauss

By ROBERT TAYLOR

Fresh from the triumphs of his 85th birthday celebration, Pierre Monteux again received a rising accolade on his initial appearance at Symphony yesterday. As Mr. Monteux remarked Wednesday night, he is no speechmaker. He responded, after his fashion, with another wonderful concert.

On this occasion he was filling in for Ferenc Fricsay, originally scheduled to conduct; Mr. Fricsay had been obliged to cancel an American trip because of illness. Mr. Monteux brought to a familiar program the buoyancy and resilience of a youthful artistic spirit, the tact and mellowness of experience. He was, as always, the perfect guest.

To be sure, there was something phenomenal in his very presence, for the phenomenal is bound to attach itself to a man of his vibrant years. Yet it is the measure of Pierre Monteux's stature that his creative powers compel more attention. Dr. Johnson's comment about the lady preacher has a certain application, but is very far from the whole truth about such a towering personality.

Musical Vision

So it was yesterday as the image of a wondrous human being faded into the eloquence of his musical vision. What distinguished yesterday's concert was the coherence and lucidity of Mr. Monteux's interpretations. The clearness of his beat, his understanding of orchestral balance and of the major elements of the scores, resulted in readings of extraordinary breadth and flexibility. Nothing was obscure, and no move lacking in significance.

For me, the definitive interpreter of the "Eroica" has always been Toscanini. Pierre Monteux's approach is quite different, less theatrical, the tempi more relaxed. Where a Toscanini (and the generality of conductors) strive to bring out the sturm and drang atmosphere of the music, Mr. Monteux expresses the heroic spirit in terms of a spacious and serene will. I found his methods persuasive, too.

Certainly there was no want of inner detail among the voices; the lyric qualities of the symphony received expression through fine strokes of leisurely phrase. The "Eroica" had amplitude and depth and a geniality all too rarely encountered. It was paced so well that the funeral march, for example, made an exact contrast with the opening, instead of the usual slackening of tension. The melodic restatements of the heroic motifs were not ignored, but had a chance to expand, so that the total effect was not one of grandiose intoxication, but rather of a solid, striding purpose.

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Traveler (e)
BOSTON, Mass.
Circ. 178,037
APR 8 1960

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Christian Science Monitor (e)
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Independent
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Circ. 178,037
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 26,702
APR 14 1960

Monteux Conducts

BSO After Marking 85th Year

By ALLAN SLY

The cancellation, through illness, of Ferenc Fricsay's guest appearance with the Boston Symphony Orchestra gave us the unexpected pleasure of hearing Pierre Monteux again, following his triumphant 85th birthday concert earlier in the week. His program (the BSO's 22nd)—Beethoven's Eroica, Respighi's Fountains of Rome, Strauss' Till Eulenspiegel—looked on paper rather so-so to this somewhat jaded listener toward the end of a busy season. At least, once could look forward to fi- ing everything well ordered and precisely placed, he thought. And what a revelation it turned out to be! Never underestimate the power of Boston's "other" conductor—in case you ever di.'.

He appeared at the height of his powers. The music poured forth in a spontaneous stream of unimpeded vigor, but in such superb balance and adjustment within itself that one felt honored in its presence. The orchestra was on its toes and always ready with every nuance called for. Mr. Monteux's consummate ease of communication on all sides brought even the audience at his back into the act, ready to recognize the significance of a tilted shoulder (by maybe half an inch), a glance toward a certain section of the orchestra, a flick of the left wrist, for example, even as the players doubtless caught even the flick of an eyebrow.

But above and beyond this motility what an object lesson in musical conception! The shaping of every phrase, the setting of every tempo, the discretion, the unfoldment of purpose, the bringing up of the reserves in the nick of time—one's wits were sharpened in the act of listening to such wonderfully ordered music-making. And how the well-known features and lineaments of Beethoven's third glowed again with youth, resilience and valor! The effect was miraculous, though how natural and right it seemed at the time, as though things were never otherwise.

The BSO does so well with the classics that one forgets what a superb virtuoso instrument it can be on occasion. Mr. Monteux's command of it in the Respighi and Strauss works was entirely in these terms, and one was inevitably beguiled by the evocative and nostalgic poem from Rome and then again by the dramatic characterization and narrative detail of the literary Till. Words fail miserably to convey the excitement and consummation achieved in these two performances. Reading over the shoulder (so to speak, for he conducted entirely from memory) of a man in his ninth decade one seemed to discover more meanings in these concert fireworks than one had ever dreamed were there.

With regard to the orchestra, its penetration to the inner revelations of what it plays is noteworthy, as also is its ready eloquence and brilliant articulation of the outward and audible part. And its ability to catch and reflect the vision of its conductors, its own and its guests, must be recognized; also its place in the artistic life of this community. But does each individual subscriber feel a personal share of responsibility to function adequately in his capacity as listener? I am led to raise this question again by the many incidents of fidgeting, rustling and even whispering that occur in my corner of the house. In view of these shortcomings I hesitate to refer even in passing to certain infelicities within the orchestra that leave a similar aftermath of human imperfection.

There is some problem of intonation that sometimes plagues the woodwind department, and it seems to emanate from the clarinet section, where some individual seems to be carrying on a private conflict with the high Symphony Hall pitch. On the other hand, under the excessive excitement of the radiant BSO tuttis, some of the trumpet tones exaggerate in the opposite direction. And it is a rare event when we get through the whole evening without some infraction of utter rectitude on the part of an individual violinist. On the other hand, last Saturday's concert gave us some extremely well-pointed percussion playing; one tympani passage in the Beethoven I shall never forget and hardly dare to hope, ever again, to hear so well done.

Back in my corner, how are our whisperers getting on? Can they not hold themselves in abeyance while the wisdom of the ages unfolds? Someone ought to explain the situation to them. Would it help to point out that the cost of a pair of tickets perhaps buys four and a half measures of performed music? For the remainder of the evening every one of us is literally the guest of Symphony Hall's other seat occupants (and many other supporters). The man in front is my host, as well as my guest. Am I helping or hindering him in his effort to concentrate? Childish, perhaps? Well, let's face it, in the pres-

Morning Globe
BOSTON, Mass.
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APR 13 1960

Charles Davis Tenor Soloist With Symphony

Charles K. L. Davis, young American tenor, will be soloist with the Boston Symphony under direction of Charles Munch in two special Easter Symphony Hall concerts at Symphony Hall, Apr. 14 and 16. Davis will sing the Bach "Christ Lag In Todebanden" on Apr. 14, and at the second concert will be tenor soloist in the Mozart Requiem.

DAVIS

The Hawaiian-born singer appeared here December in Offenbach's "Voyage to the Moon" and previously as leading tenor in the Boston Opera Group presentation of La Boheme.

Davis is the first representative of the 50th state to win laurels here on the mainland in the classical music field. He was the winner of the 1958 Metropolitan Opera Auditions of the Air.

Symphony Schedule

Bach's Cantata No. 4, "Christ lag in Todesbanden," and the Requiem Mass in D minor by Mozart will be performed by Charles Munch and the Boston Symphony Orchestra at the Symphony Hall programs this week. Because of Good Friday, the regular Friday concert will be presented on Thursday afternoon, April 14, at 2:15. The Saturday evening concert, April 16, will begin at 8:30.

The New England Conservatory of Music Chorus, prepared by Lorna Cooke de Varon, will participate. Soloists will be Saramae Endich, soprano; Betty Allen, alto; Charles K. L. Davis, tenor; and Mac Morgan, bass.

The orchestra's concert at Sanders Theater, Cambridge, will be held on Tuesday evening, April 12, at 8:30. The program will include Handel's "Water Music" Suite, Piston's Symphony No. 6 and Brahms' Second Symphony.

Monitor 4/11/60

Herald (m)
BOSTON, Mass.
Circ. 175,076
APR 8 - 1960

Conservatory

Special interest is being shown this year in the May Festival of the New England Conservatory of Music, which will consist of five concerts in Jordan Hall. Perhaps the present enthusiasm is because the annual appearance of the Conservatory chorus in a full program with the Boston Symphony Orchestra is this month. Or maybe people are becoming more and more aware of the list of alumni, which includes not only such names as Metropolitan Opera stars, Eleanor Steber, Mildred Miller and Rosalind Elias, and concert pianist, Jesus Sanroma, but also many other distinguished musicians. Or perhaps it's just because of the interesting programs being offered at the five concerts.

The Festival will open Wednes

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

APR 14 1960

Symphony Offers Choral Work In Lenten Program This Week

Bach Cantata And Mozart Mass Featured In Concert Today

Bach's Cantata No. 4, "Christ lag in Todesbanden," and the Requiem Mass in D minor by Mozart will be performed by Charles Munch and the Boston Symphony Orchestra at its Symphony Hall concerts today at 2:15 p.m. and Saturday at 8:30 p.m. The regular Friday afternoon concert will be given today because of Good Friday.

Doctor Munch's guests at these concerts will be Saramae Endich, soprano, Betty Allen, alto; Charles K.L. Davis, tenor; Mac Morgan, bass and the New England Conservatory of Music Chorus, Lorna Cooke de Varon, conductor.

The Orchestra's final concer of the season at Sanders Theater, Cambridge, will be given on Tuesday evening (April 12, 8:30). The program will include Handel's "Water Music" Suite, Piston's Symphony No. 6, and Brahms' Second Symphony.

The complete programs:

Today at 2:15, Saturday, Apr. 16, 8:30, Symphony Hall. Charles Munch conducting:

Bach, Cantata No. 4, "Christ lag in Todesbanden." Mozart, Requiem Mass in D minor.

Tuesday Apr. 12, 8:30, Sanders Theatre, Cambridge, Munch conducting:

Handel, "Water Music" Suite
Piston, Symphony No. 6.
Brahms, Symphony No. 2.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
APR 15 1960

— Charles Munch's Easter Program

Bach Cantata and Mozart Requiem Heard

By Harold Rogers

Now is the Easter feast.
Evil is dispelled by the Holy Word;
Christ is with us to fill our souls.
And secure is our faith.
Hallelujah!

This inspirational note sounded throughout Charles Munch's Easter program yesterday afternoon in Symphony Hall. It is the concluding verse of Bach's Cantata No. 4, "Christ lag in Todesbanden"; but, as John N. Burk points out in his descriptive notes, the spirit of the cantata would be more truly expressed by its second line: "Now is He risen."

* * *

Dr. Munch communicated his personal joy in this work to his musicians, the Boston Symphony and the New England Conservatory Chorus. Superbly trained by its conductor, Lorna Cooke de Varon, this chorus is now one of the two finest to be found in Boston. The voices are young, yet for the most part cultivated. Thus there is a tonal richness not usually found in young groups. There is also musicianship, a factor not to be overlooked in matters of gaining precision of attacks, releases, phrasing, and dynamics.

* * *

It would be difficult for members of a chorus not to sing their hearts out for Dr. Munch, especially when he is as profoundly caught up in the music as he was yesterday. This choral excellence continued in the post intermission offering, Mozart's Requiem Mass in D minor K. 626. Here the forces were augmented by a quartet of finely balanced solo voices—Saramae Endich, soprano; Betty Allen, alto; Charles K. L. Davis, tenor; and Mac Morgan, bass.

These soloists are all familar on the Boston scene, though one wishes that Miss Allen's extraordinarily rich contralto were heard here more often. Miss Endich has sung many times with Boris Goldovsky's New England Opera Theater, as has Mac Morgan; and Mr. Davis, the first singer of note to come from our 50th state, has been heard in leading roles in two of Sarah Caldwell's productions by the Boston Opera Group.

Though completed by Süssmayr after Mozart's passing, the Requiem Mass is so skillfully joned together that the seams hardly show. Yesterday Dr. Munch's reading of the "Dies irae" was vividly dramatic; the quartet was impressive in the linear work of the Recordare; and the "Domine Jesu," which also called upon the quartet, was an emotionally potent collaboration by all concerned.

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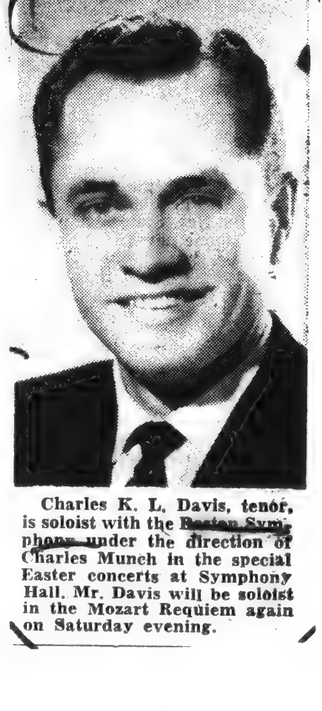
APR 15 1960



Charles K. L. Davis, tenor, is soloist with the Boston Symphony under the direction of Charles Munch in the special Easter concerts at Symphony Hall. Mr. Davis will be soloist in the Mozart Requiem again on Saturday evening.

Friday, April 15, 1960
THE TUFTS WEEKLY

Tomorrow's Boston Symphony Concert

By Brooks Lyman

This is Easter weekend, and Dr. Munch will lead the orchestra in a program which is appropriate to the occasion. The first work to be performed will be J. S. Bach's *Cantata No. 4, "Christ Lag in Todesbanden"*. This will be familiar to those who attended the Three Faiths Concert that the Tufts Chorus gave recently. It might be pointed out that this work is unusual in that the solo sections are not sung by a single soloist, but by that particular section of the chorus.

The second and last work on the program is Mozart's great *Requiem Mass in D minor, K. 626*. The soloists in this performance will be as follows: Saramae Endich, soprano; Betty Allen, alto; Charles K. L. Davis, tenor; and Mac Morgan, bass. The chorus for both works will be the New England Conservatory Chorus, an excellent group which is conducted by Lorna Cook de Varon.

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APR 21 1960

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: BACH CANTATA, MOZART'S REQUIEM

Mr. Munch presented two beautiful and infrequently performed devotional works for the Symphony's holiday program — Bach's Cantata No. 4, "Christ lag in Todesbanden," and Mozart's Requiem Mass in D minor, K. 626. The assisting forces included the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, and the soloists Saramae Endich, soprano, Betty Allen, alto, Charles K. L. Davis, tenor, and Mac Morgan, bass.

The Bach Cantata, which constituted the first half of the concert, is the last of the five extant works in this form which Bach wrote for Easter. It consists of an introductory Sinfonia for strings and a compact treatment of each of seven verses originally incorporated by Martin Luther into an Easter chorale. Notwithstanding the title of the Cantata, each verse ends with "Hallelujah." Of this work Dr. Schweitzer wrote that its "consumate expressiveness . . . has always been marvelled at. Each verse is as if chiseled in music."

Dr. Schweitzer also wrote: "These (Easter) cantatas are among the most powerful but at the same time the most difficult of all. A choir not used to Bach should postpone the performance of them for some years; they need not weeks, but months of study." The New England Conservatory Chorus by its performance here demonstrated that it is very much to the Bach manner born. Here was a richness, discipline, shading and verve usually found only in established professional choruses. And Mr. Munch exploited this rare talent handsomely.

The Requiem is a much longer and, due to the pathetic circumstances of its composition, highly uneven work. Mozart composed it on his deathbed and is even said to have sung parts of it in his final delirium. He completed the first two numbers in his own handwriting and made sketches for all but four of the remainder, as to whose completion he discussed many times with his devoted pupil, Sussmayr. Sussmayr completed the work, and just where Mozart leaves and Sussmayr begins has been a fecund source of scholarly disputation for years.

Most authorities agree that even those portions that Sussmayr claimed later to have composed wholly on his own are on a level of genius achievable only by a Mozart; others, however, maintain that Sussmayr for this once rose to the occasion. As always in such cases, one need merely let the music speak for itself to make his judgments. It is hard to see how any other conclusion can be reached than that in its essentials the music could only be Mozart's, though it has a dark and foreboding quality that sets it apart from anything else that Mozart ever wrote.

The rendition here was far less blessed than the Cantata's. The difficulty lay in the soloists, as ill-assorted a lot as one encounters on BSO programs. The only performer of distinction among them was the alto, Betty Allen. Mr. Morgan's bass was perhaps adequate. Of the others, to withhold comment is to extend mercy. Yet so stunning was the singing of the New England Conservatory Chorus and so telling was Mr. Munch's communication that on balance the performance somehow emained deeply moving.

This week's concert is the last of the season. The program will consist of the first performance of Martinon's Prelude and Toccata, Blackwood's Symphony No. 1 and Brahms' Symphony No. 2.

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APR 15 1960

Music

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 23rd program of the 79th season yesterday afternoon in Symphony Hall. The soloists were Saramae Endich, soprano, Betty Allen, alto, Charles K. L. Davis, tenor, and Mac Morgan, bass. The program will be repeated tomorrow evening at 8:30:

Cantata No. 4, "Christ lag in Todesbanden" — J. S. Bach
Requiem Mass, in D minor, K626 — Mozart

By ROBERT TAYLOR

Departing from his custom of offering a Bach Passion at this season, Charles Munch yesterday turned to another exalted Lenten program: the compressed outline of the Easter story told in "Christ Lay in the Bonds of Death," and the darkling grandeur of Mozart's Requiem—a concert of radiant beauty and humble conviction.

The performance was excellent and if not sustained on a plane of equal inspiration everywhere, held to a very high level. The choral forces of the New England Conservatory, conducted by Lorna Cooke de Varon, sang with expressive power; the balance and integration of the orchestral element represented the Boston Symphony at its most flexible; the vigor and nobility of Dr. Munch's style conveyed the glorious spirit suffusing two contrasting masterworks.

To set the Cantata No. 4 and the Requiem side by side proved an interesting concept. The former is a miracle of brevity, a miniature parallel to the two Passions; the latter, Mozart's last statement to the world, is a monumental canvas of faith. The cantata, which has its genesis in a Lutheran chorale melody familiar to Bach's congregation, is distinctly Protestant in mood. The Requiem's idiom is Catholic. Both, however, hark back to earlier eras, finding common ground in medieval music.

And both scores, too, are magnificently graphic, studded with intensely dramatic scenes, underscoring the text by a specific imagery. In the Cantata No. 4 we have the syncopated "hallelujahs" surging through the first verse, while those of the second glow with a quiet inward joy; we have fantastic skips of an octave and a fifth down; we have numb despair hung on the word "Tod," and ultimate redemption and rejoicing in the broad simple flow of the ultimate verse.

Similarly, the Requiem paints a sombre, pious panorama in concrete tonal terms. The dark color of basset horn and bassoon release the inherent sadness present in even the sparkling galant works of Mozart; the crescendo of the Lacrimosa furnishes openly emotional figures; the massed doom of trombone choirs, the brutal chords of the Dies Irae and the infinitely poignant hush of the Agnus Dei which floats as gently as prayer, contribute an edifice built, like the Cantata, on the foundation of dramatic contrast and religious affirmation.

Not Since 1931

The Requiem has not been displayed at these concerts in full performance since 1931, although it was heard at Tanglewood last summer, and, on the local scene, with the Cecilia Society last Sunday. The Cantata No. 4 also harks back to 1931 under Koussevitzky.

Much of the burden of interpretation was borne by the supple Conservatory Chorus, which exhibited resplendent weight and focus, particularly at forte. The four soloists in the Requiem were not perfectly matched, but each sang with fervor and intellectual authority.

Charles Davis, the tenor, disclosed a clear, ringing, bright voice, although not entirely definitive in enunciation; Betty Allen, the alto, also impressed me by the scope and opulence of her vocalism; Saramae Endich, the soprano, produced a pure, appealing tone, slightly pinched at the top of the range; and Mac Morgan, the bass, was distinguished by his sensitive phrasing, his feeling for style.

But it was a total, cohesive effort. The ensembles sounded exquisitely. The attacks, releases, the rhythmic discipline of the chorus, musicians, and the guiding intelligence of Charles Munch celebrated the contemplative yet stirring music. The spiritual vision of two transcendent masters proclaimed the Easter message vividly yesterday.

Next week, the final program of the 79th season, finds Dr. Munch conducting the premiere of Martinu's Prelude and Toccata. Easley Blackwood's Symphony No. 1 and Brahm's Symphony No. 2, in D major, have also been scheduled.

Morning Globe
BOSTON, Mass.
Circ. 190,246

APR 15 1960

Munch Conducts Requiem By Mozart, Bach Cantata

By CYRUS DURGIN

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tomorrow night at 8:30, the 23d program of the "regular" series. Dr. Charles Munch, music director, conducted the Bach Easter Cantata, "Christ Lay in Bonds of Death," and the Requiem Mass in D minor (K. 626) by Mozart. The chorus was that of the New England Conservatory, prepared by Lorna Cooke de Varon. The soloists for Mozart were Saramae Endich, soprano; Betty Allen, contralto; Charles K. L. Davis, tenor, and Mac Morgan, bass.

Since this is Holy Week—and today Good Friday—the afternoon concert by the Boston Symphony Orchestra was, by custom, advanced 24 hours to Thursday. During most of his regime here, music director Charles Munch has followed the practice, at this season, of alternating the "St. Matthew" and the "St. John" Passions of Bach. This year he decided otherwise, and instead observes the immediate pre-Easter time with Bach's Cantata No. 4, and the Mozart Requiem.

The choice was highly suitable. Bach's "Christ Lay in Bonds of Death" is music of The Resurrection. While a Mass of Requiem is concerned directly with mortality, its essence is supplication for the repose of the Soul Immortal in the Life Everlasting, among the requisite beliefs of the Christian church.

From the purely musical and emotional view, with which this review is concerned, both scores are in themselves richly rewarding, and neither has been frequently presented here. The last previous performance of the Cantata at these concerts was in March, 1931, and that of the Requiem in December of the same year, both by Serge Koussevitzky.

Dr. Munch followed the manner of allotting Bach's contrapuntal voice parts to the choristers, not as sometimes is done, to soloists. One agreeable result is the increased weight of sound and richer tonal blend. Another, I believe, is the greater sculptural relief, so to speak, of the voices as they sound against one another, and a third is the implied congregational participation.

Admirably Prepared

The New England Conservatory Chorus was quite large for Bach, just right for the sombre massivity of Mozart. Mrs. de Varon had prepared them admirably. They sang true to pitch, with reasonably clear enunciation, with rhythm that was vital, spontaneous if not with the flexibility of professional choristers.

They followed closely Dr. Munch's beat, which seemed to go faster and faster in the opening chorus of the Cantata, and which when the music indicated motion, was prevailingly very fast motion. Mrs. de Varon also had developed a fine sense of comparative dynamics; the volume rose and ebbed with true musical effect, especially in the demanding pages of Mozart.

Dr. Munch's own interpretation impressed, if the point can be made without exaggeration, as Baroque with both composers. It was intense, straightforward, concerned with mass and vitality more than with delicate light-and-shade subtlety. For Bach this was altogether suitable; the slick, virtuoso way of treating Bach, fashionable in certain quarters today, is alien to the spirit of Johann Sebastian.

With Mozart the manner may be open to question, though the Requiem in its dark sadness is quite unlike the Viennese brilliance of even such a score as the Great Mass in C minor. What some of us might have missed by way of a lighter, subtler touch was equaled in a different aspect by the deep feeling of Munch's conducting.

Miss Endich, Miss Allen, Mr. Davis and Mr. Morgan are best mentioned collectively, since that is their principal function in the Mozart Requiem. Individually each has a voice of notably good timbre for the quality of the music; each sang musically and considered together they formed a splendid quartet.

There were genuine basset horns—tenor clarinets—as Mozart prescribed, played by Messrs. Mazzeo and Cardillo.

Next week Dr. Munch and the Orchestra will conclude the 79th season—and depart Apr. 25 upon the Far East tour. The final program will consist of Jean Martinon's Prelude and Toccata (first performances); the First Symphony by Easley Blackwood and the D major Symphony No. 2, by Brahms.

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Sunday Herald
BOSTON, Mass.
Circ. 293,904

APR 17 1960

Music Events This Week

BOSTON SYMPHONY

Jean Martinon's "Prelude and Toccata" will have its world-premiere at the Boston Symphony Orchestra's final concerts of its 79th season on Firday and Saturday. Charles Munch will also include the Symphony No. 1 by Easley Blackwood, a former student at the Berkshire Music Center and winner of the American International Music Fund Recording award, and Brahms' Symphony No. 2.

The final concertof the Orchestra's Tuesday Evening Series will be held at Symphony Hall on April 19. Doctor Munch's program will include the Symphony No. 3 by Beethoven, Samuel Barber's "Medea's Meditation and Dance of Vengeance" and "La Mer" by Debussy.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
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APR 21 1960

Munch Conducts World Premiere Of Work By A Former Pupil

"Prelude & Toccata" By Martinon To Be Performed Friday & Saturday

The Boston Symphony Orchestra will present a world-premiere performance of Jean Martinon's "Prelude and Toccata" at the final concerts of its 79th season tomorrow at 2:15 and Saturday at 8:30 p. m.

Charles Munch will conduct the concerts which will also include the Symphony No. 1 by Easley Blackwood, and Brahms' Symphony No. 2.

M. Martinon, a composition pupil of Albert Rousell and conducting pupil of Charles Munch, was born in Lyons ,France in 1910. He made his American debut as guest conductor of the Boston Symphony Orchestra, March 29, 1957. "Prelude and Toccata" is dedicated to Charles Munch with the inscription: "To My Friend and Teacher."

The final concert of the Symphony's Tuesday Evening Series was held at Symphony Hall on April 19. The program includes Symphony No. 3, Beethoven, "Medet's Meditation and Dance of Vengeance," Samuel Barber, and "La Mer," Debussy.

The orchestra has presented three world - premieres at the Friday - Saturday concerts this season: Dutilleux', Symphony No. 2; Moevs's "Attis"; and Martinon's "Prelude and Toccata." In all, 81 works by 50 composers have been performed at the Friday - Saturday concerts this season.

The complete programs for the April 22 and 23rd performances the as follows:

April 22 ,23. Charles Munch conducting.

MARTINON — Prelude and Toccata (World - premiere).

BLACKWOOD — Symphony No. 1.

BRAHMS — Symphony No. 2 in D major, Op. 73.

Sunday Globe
BOSTON, Mass.
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APR 17 1960

Final Symphony Concerts

The final three concerts of the season by the Boston Symphony Orchestra will be given at Symphony Hall Tuesday evening at 8:30, Friday afternoon at 2:15 and Saturday evening at 8:30. Early Monday morning, Apr. 25, the orchestra will board airplanes to take them upon the first stage of their tour in the Far East.

Dr. Charles Munch, music director, will conduct all three concerts. For Friday and Saturday he has chosen Jean Martinon's Prelude and Toccata, the Symphony No. 1 by Easley Blackwood (one of the American scores to be performed upon the tour), and the Symphony No. 2, in D major, by Brahms.

Martinon's work will be given first performances anywhere. The composer, born at Lyons in 1910, studied composition with Albert Roussel, and was a conducting pupil of Charles Munch, to whom the score is dedicated as "My Friend and Teacher."

The Tuesday program will assemble Beethoven's "Eroica" Symphony, "Medea's Meditation and Dance of Vengeance," (also chosen for the tour) by Samuel Barber, and Debussy's "La Mer."

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

APR 23 1960

Symphony's 79th Season Closing Tonight

Martinon's Toccata Heard In Its First Performance

By Harold Rogers

Tonight the Boston Symphony will play the final concert of its 79th season, and Monday all but 12 of its members will fly to Tokyo. As has been announced, the orchestra's two concerts for Seoul were cancelled by the United States Embassy owing to the present strife in Korea. Arrangements were concluded yesterday, however, to replace these concerts by two in Formosa.

They will be held in the Taipei City Hall. It has not yet been confirmed, though it appears likely, that one concert will be held under the patronage of Mme Chiang Kai-shek. Thus will begin the orchestra's first Far Eastern tour that will also take the musicians, Charles Munch, Pierre Monteux, and Aaron Copland to Japan, the Philippines, Australia, and New Zealand.

Dr. Munch opened the Symphony Hall concert yesterday afternoon with the first Boston performance of Jean Martinon's Prelude and Toccata, Op. 50. It is dedicated to Dr. Munch, "mon amie et mon maitre," and it is an expansive kind of overture that keeps both the musicians and one's ears extremely busy.

* * *

The chords splay out over the tonal spectrum, creating plangent harmonies; the mood might be called neo-romantic, despite snorting brasses and rattling percussionists that keep the atmosphere well ruffled in a non-romantic way. Though indeed startling as an opening selection, it is filled with entertaining qualities that surely communicated to those whose ears have mastered the comparatively simple problems of the post-impressionists. Perhaps Dr. Munch chose to give us a taste of overtures to come.

He continued with Easley Blackwood's Symphony No. 1, a piece of programing that might strike seasoned symphony-goers as a trifle odd. This was the third time we have heard it in two years, and this time it has turned up at the final concert of the season.

But Dr. Munch doubtless has his reasons, the main one being that the symphony is a good one. It is so good, in fact, that it sounds better with each hearing; and this is more than one can say for many new works these days. Considering that Mr. Blackwood composed it when he was only 22, perhaps we can take heart in an assumption that the age of young musical geniuses did not terminate with Brahms.

In our day, however, we have been too disillusioned by the brilliant youngster who cannot sustain an inspirational flow into his maturer years. We will certainly expect Mr. Blackwood to uphold the extraordinarily high standards he set for himself at the outset, though if he turns out but one symphony that lives, as did Cesar Franck, he will have done much.

* * *

Dr. Munch turned to Brahms for the concluding work — the Symphony No. 2 in D major. There was a general sense of relaxation throughout the hall as the listeners seemed to feel, together with Pippa, that "God's in his heaven: All's right with the world."

And all went well with the Brahms, too, as Dr. Munch was caught up in the verve of this masterwork. (What poignant rubatos he took in the Adagio!) Much as most of us may have appreciated the Martinon and Blackwood, we willingly took refuge in the singing, soaring melodies of Brahms, his throbbing three-against-two, his deep spiritual insights.

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APR 21 1960

Martinon Première

Jean Martinon's Prelude and Toccata will have its world première at the Boston Symphony Orchestra's final concerts of its 79th season on Friday afternoon, April 22, at 2:15, and Saturday evening, April 23, at 8:30. Charles Munch will conduct the concerts which will also include the Symphony No. 1 by Easley Blackwood, a former student at the Berkshire Music Center and winner of the American International Music Fund Recording Award, and Brahms' Symphony No. 2.

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BOSTON, Mass.
Circ. 190,246

APR 23 1960

Munch, Symphony End Season; Martinon Score Has Premiere

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 24th and final program of the 79th season. Charles Munch, music director, conducted the first performance of the Prelude and Toccata, Op. 50, by Jean Martinon; the Symphony No. 1 by Easley Blackwood, and Brahms' Symphony No. 2, in D major.

By CYRUS DURGIN

Charles Munch and the Boston Symphony Orchestra gave the last Friday concert of the season, yesterday afternoon. Tonight, all will be concluded with the D major jubilations of Brahms' Second Symphony. By Monday afternoon, Orchestra and conductor will be in the ai ren route to the Far East.

The Friday audience had burst into frenetic applause well before Dr. Munch cut off the D major chord which ends the Brahms Symphony. A second later, cheers were sounding inSymphony Hall, Dr. Munch bowing and beaming, shaking hands with Messrs. Burgin and Krips amid the standing Orchestra.

The tribute was deserved. Dr. Munch had conducted a powerful performance of this popular work, one that was clear and proportioned, rich in tone and tidy in detail, and not too fast until about the last 25 bars of the coda. The very end was a genuine rouser.

No doubt another if less happy reason for the ovation was that Brahms was the only Old Familiar upon a program two-thirds devoted to "that awful modern music." The bearded third of the Three B's must have served as palliative after the astringent qualities of Easley Blackwood, and the fearsome blare and thump of Jean Martinon's Prelude and Toc-

The last-named, dedicated to Charles Munch, was a first performance. Sketched in 1959 and finished in the orchestration only since the turn of the year, Martinon's score has its fascinations, but I fear they will appeal mostly to other musicians.

The music, upon first acquaintance, sounds highly complex, both in rhythms and intense dissonance.

It is a continuous and solid instrumental texture, everything integrated with everything else. It has the strength of a giant and a pulse faster and stronger than, I suspect, Dr. Paul Dudley White will find in a whale. Martinon is an excellent musician, yet the prospects for his Prelude and Toccata making hosts of receptive friends do not seem bright.

Easley Blackwood, who became an old man of 27 day before yesterday, wrote his First Symphony when he was 22. It still impresses this chronicler as remarkable, not merely because of its creator's youth, but as music of purpose and achievement; clear in structure and facture, as much of heart as head, and notably well written for his orchestra. It will be inetresting to learn of its reception at the Boston Symphony concerts in the Far East.

So, the 79th season is over, making a void for a time, and leaving this chronicler as a Melancholy Jacques to observe in the words of Robert Frost, "Nothing gold can stay."

Herald (m)
BOSTON, Mass.
Circ. 175,076
APR 23 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 24th program of the 79th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:

Prelude and Toccata ..... Martinon
Symphony No. 1 ..... Blackwood
Symphony No. 2, in D major, Op. 73 ..... Brahms

By ROBERT TAYLOR

The final concert of the Boston Symphony season is traditionally a time of mingled nostalgia and regret, of coming full circle, of the pangs of departure. Yesterday the final concert also proved a distinct anticlimax to an otherwise enlivening 79th season.

It is a sad duty to record this, since the orchestra and Charles Munch, on the eve of a tour through the Far East, displayed the consummate musicianship associated with the BSO hallmark. But the program, surely the most flaccid of the year, allowed scant chance for the magic of communication to take place.

The most striking item was a first performance—the Prelude and Toccata, Op. 50, by Jean Martinon, dedicated to "Charles Munch, mon ami et mon maitre." While one endorsed the sentiment, the score itself did not bear out its resolve. I found it clumsily orchestrated, repetitive, dense, crammed with echoes of other composers and full of adopted mannerisms. In short, not to my liking.

Strict in Form

The method is straightforward enough, strict in form, tonal in character. A prelude states the thematic material, striding toward a tumultuous, brassy close, which, in turn, introduces the Toccata, where the themes are heard fragmentarily. The composer, however, has weighted his orchestra so that the strings are all but obliterated; the instrumental doublings lend both sections a viscous texture; and the themes are undistinguished. Passages from Wagner, a snarling dissonance from Strauss, a touch of Roussel and various elements from the post-romantic Germans are also in evidence.

The same derivative influence cloaks Easley Blackwood's Symphony No. 1, though more logically, for Mr. Blackwood is a promising young composer of 22 here, whereas Mr. Martinon is a promising young composer of 50. I thought the Symphony No. 1 considerably more piquant than the Prelude and Toccata, more vigorous and less timid.

The sound of the work is similar to the Martinon, which caused a coloristic sameness in the first two-thirds of the program. Yet, if it's possible to detect a certain fussiness in the excessive pedal point of the writing, the symphony is constructed well and discloses sombre beauties here and there, particularly in the Mahler-like last movement.

Coterie Music

This was the third time Symphony audiences have heard the Blackwood in two years. Granted that it bulks large in the development of young talent, advances the cause of modernity, the score, after all, is not of imperishable quality. One wonders what the Japanese will think (the piece is prominently featured on the tour), because the Symphony No. 1 is essentially coterie music, destined to be appreciated, at best, by a tiny intellectual audience, and far from characteristic of American musical modes in its bland international borrowings.

Following the contemporary deluge, it was a relief to relax with the Brahms Second. The performance was on the whole, effective, but stressed excitement rather than the cool, singing thematic development of Brahms' poetic spirit. What I missed in Dr. Munch's reading was delicate clarity. The uneven dynamic contrasts made feverish poetry, yet the unorthodox approach could not be denied in terms of spectacular, spacious brilliance. To me it was an appealing if rather capricious treatment.

The Orchestra will depart Monday, as scheduled, for Japan. It was announced yesterday that two Formosan concerts (April 29-30) will replace the Korean appearances, cancelled due to political disorders. Mme Chiang Kai-Shek is expected to sponsor the first. Thus the curtain closes on the 79th season, and—despite these strictures of mine— with mingled nostalgia and regret. We shall miss Dr. Munch and the Symphony, but good-bye means only Sayonara, happily.

Times (m)
NEW YORK, N. Y.
Circ. 600,319
APR 25 1960

Music: Lively Boston

ItsSymphonyEndsYear and 'Met' Starts Tour

By HOWARD TAUBMAN
Special to The New York Times.

BOSTON, April 24—The Boston area, which was once the hub of intellectual life in this country, was a busy musical center this week-end.

The Boston Symphony Orchestra ended its seventy-ninth season at Symphony Hall last night and spent today packing and girding itself for tomorrow's departure for its tour of Taiwan, Japan, the Philippines and Australia.

The Metropolitan Opera, with a performance of "Il Trovatore" this afternoon, completed the first leg of its annual spring tour. Its eight performances have played to sellout audiences in the 4,200-seat Metropolitan Theatre. Subscriptions were 12 per cent ahead of last year's record, and the remaining tickets were gone four weeks before the visit began.

The Boston Symphony, which has had a banner year, said farewell to its home patrons in a program that consisted of Jean Martinon's Prelude and Toccata, dedicated to the conductor, Charles Munch; the greatly promising Symphony No. 1 of the young American, Easley Blackwood, and Brahms' Second Symphony.

The Blackwood symphony will be played a number of times on the forthcoming tour, as will works by Aaron Copland, Samuel Barber, Norman Dello Joio, Leon Kirchner and Walter Piston. Despite complaints from Japanese quarters and from Boston sources that the orchestra should not be obliged to offer an American piece on each program, this observer believes that the State Department is right to make such a request.

An American orchestra has a duty to perform the music of Americans. If Mr. Blackwood's symphony, for example, is not a masterpiece, it is a substantial, imaginative effort. The Japanese know that our orchestras can play the classics. They have little knowledge of what our composers can do.

Herald (m)
BOSTON, Mass.
Circ. 175,076
APR 29 1960

Last Symphony Program Poor

To the Editor of The Herald:

Friday, April 22, was the last symphony of the 1959-60 season, and it seems incredible to me that the programming was so poor.

The whole first half was given over to two modern works—the composers being 50 and 27 years of age.

I know all the arguments about giving youthful composers a chance and having the program spiced with something different, etc., but I submit that when you put two such, one after the other, it's not only not fair to the paying customer, but it's downright stupid planning!

Within eyeshot I saw three gentlemen who appeared to be really asleep—and how I envied them! The feminine faces around me had that glazed look composed of fatigue and utter boredom.

I note that your Robert Taylor in his review said, "After the contemporary deluge it was a relief to relax with the Brahms Second." I couldn't agree with him more.

This has happened so often before that I wish something could be done about it.

FRANCES A. LELAND
W. Newton.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 26,702
APR 28 1960

Boston Symphony
IN FINAL PROGRAM OF SEASON

By ROBERT E. GARIS

Mr. Munch and the Boston Symphony gave their last Symphony Hall concert of the season last Saturday night. It was not a very interesting occasion.

Two pieces new to the present reviewer were played: a Prelude and Toccata by Jean Martinon (a pupil of Roussel's) and the first symphony of a young American composer, Easley Blackwood. Neither deserves any very extended comment, and this is fortunate, for it would be hard to think of much to say about these two unachieved plans at music making. Composing is a mug's game these days, and our sympathy must go out to these two diligent practitioners. But nothing is gained by the cautious weighing of strengths and weaknesses in music which has not, in fact, reached the stage of having any true identity.

Mr. Martinon's short piece conveys the intention of eloquence but what you have heard in the end, is a series of arbitrary choices: no true object is created, but instead a synthetic object that embodies merely the will to compose. Because of this, Mr. Martinon's liberty with the decibels seemed irritating rather than exciting. This is a very noisy piece. People sitting near me looked guardedly at each other during the extended fortissimos; they were plainly wondering what to feel, and the answer is that, since nothing had in effect been accomplished by these sonorous immensities, there was nothing to feel but patience.

About Mr. Blackwood's symphony there was more to feel, just because we Americans are interested in our young composers and Mr. Blackwood has been identified as one of the most gifted of them. His first symphony, however, does not reveal any very impressive talent. The first movement was nothing, but that's not really significant: when you write a symphony, or listen to a new one, the first movement is always the nasty part, since tradition requires that it be an extended piece of serious musical thinking. A sophisticated audience can take this in stride, the way we all take the valedictorian's speech at commencement: such traditional solemnities are in the nature of things and nobody hopes for much pleasure or profit from them. The other movements of a symphony can be handled as genre pieces and Mr. Blackwood did just that; which is to say that (with the question of his present capacity for large-scale creativity answered in the negative) we could inspect these other movements for signs of his simple musicality, his taste and craft. Neither were at all distinguished to my ears, the chinoiseries in the scherzo being particularly banal. What I missed most in this whole piece was the pleasurable sense that a young composer was enjoying his chance to make the kind of sounds he especially liked. I have no clue about the kind of sounds Mr. Blackwood likes. I wonder whether he likes any sounds well enough to be a composer. His first symphony is timid and gray.

The Brahms Second Symphony completed the program and showed that Mr. Munch has just about every fault a conductor can have without being a really incompetent musician. There is some taste and some professional know-how; the faults must be ascribed to a certain lack of concern. Making music doesn't seem quite important enough to Mr. Munch—or so my ears tell me. Here and there a detail was truly shaped (though usually with a lingering expressiveness that called attention to itself and interrupted the continuity), but for the most part Mr. Munch seemed to be trusting to the famous orchestra to do his work for him. But no orchestra can, or should, do this and our world-famous Boston Symphony shows itself to be in a state of semi-demoralization just where such things show themselves first — at home playing a standard piece in their regular series. Who cares how they play in Russia or on records, really? It isn't important that we own the Boston Symphony but that we enjoy listening to it.

To get to cases, the woodwinds play very prettily in solo passages, but in tuttis they play without sufficient clarity, bite and force, and most of the time they play too softly: Mr. Munch lacks the ear (or the energy) that would make him worry about exact balances. Perhaps the locus of the fault is rather in the string section, which seems to have lost its old transparency of texture. That is, maybe the wind is playing loud enough but is hidden by a fog in the strings: A better conductor would know where the trouble lay and would be able and willing to correct it.

The brass section shows the present lack of discipline most clearly: when the cat's away the mice will play, and the brass section now plays well only those parts which are fun to play. There is some beautiful very soft playing and some acceptable playing in the brilliant high-register passages (though the shrill blare of these moments — exciting and special as it is — seems automatic to me now, like a patented stop on an electric organ.) But in the regular line of duty as throughout the Brahms) they are coarse, dull and ragged and they are given to that vice of amateurs, not holding notes to their full value.

All of this leads to the suspicion that the conductor is not taking the pains he should. Indeed, most of Mr. Munch's energy seems to go into establishing wrong tempi at the beginning of movements. The first movement of the Brahms began very slowly, the second too fast — both decisions took energy but are arbitrary and foolish. It is true that, after a dozen bars, both movements settled down to normalcy, but this seemed to happen not by Mr. Munch's decision but by a lapse of attention.

Of course it is a lot to ask of any man that he play every piece of the standard repertory as if for the first time. But that is what being a first-rate conductor means. It would be nice to think that Boston could not only afford to buy such sincerity and dedication but that we might some day actually demand it again.

Sunday Globe
BOSTON, Mass.
Circ. 398,886
APR 24 1960

96

Orchestra Leaves Tomorrow for Eight Weeks' Concert Tour

Boston Symphony Off to the Far East; Season in Summary

By CYRUS DURGIN

When the final D major chord of Brahms' Second Symphony had ceased to sound at Symphony Hall last night, the 79th season of the Boston Symphony Orchestra was over. Early tomorrow morning, musicians and staff will board airplanes at Logan for the first flights of an eight weeks' tour in the Far East.

DURGIN

MUNCH

They will give concerts, under the batons of Charles Munch, Richard Burgin and Aaron Copland, in Japan (a month's stay), Manila, Australia and New Zealand, returning June 19.

★ ★ ★

It is time, therefore, for a summary of the seven months past. Long experience results in the conviction that, generally speaking, one season will be much like another in the history of a great virtuoso orchestra. Where performing standards are very high, as here, one usually encounters a series of peaks, with few valleys between.

Another Such

The season just concluded was another such, though I did feel that before Dr. Munch left upon his long mid-Winter respite of seven weeks, that the tone and ensemble of the Orchestra had been permitted to deteriorate. When Dr. Munch returned, that seemed to be corrected.

We heard more than usual of associate conductor Richard Burgin, all to the general pleasure. Mr. Burgin has become a very fine conductor, with authority and polish and a distinctive sense of interpretation. At the two pairs of concerts he had been scheduled to conduct, we heard no less than the Fifth Symphony of Bruckner and the "Resurrection" Symphony of Mahler, each a comparative rarity.

When Dr. Munch was felled by influenza, Mr. Burgin took over two consecutive pairs at short notice, one of them containing the exceedingly difficult "Attis" by Robert Moevs. Burgin's work again showed his quick assimilation of a new score, and "Attis" went off very well. At least so it seemed—the score was new but wild as the Old West.

Guest Conductors

As in 1958-59, five guest conductors had been invited. Thomas Schippers, the first, in October, exhibited his large talents to better effect than he had 18 months before. Eugene Ormandy, an old master, even made the Boston Symphony sound a good bit like the jewels-on-purple-velvet of his own Philadelphians.

William Steinberg's brilliant debut was an outstanding event. It continued to be discussed by musical Boston weeks afterward. In the director of thhe Pittsburgh Symphony we encountered, as this writer said in part, one of the most gifted, sensitive and powerful masters of the baton to appear here in the past 30 years . . . a conductor whose artistic nature was shaped by the best in the 19th-century German symphonic tradition."

Taking over for a week early in January, Aaron Copland gave us a program mostly of contemporary American music, including his own, plus Purcell and Haydn. Copland conducted it in his familiar precise, angular, unaffected and rather dry fashion.

Pierre Monteux

Last, but only so for the sake of emphasis, we once again enjoyed the presence of Pierre Monteux, who celebrated his 85th birthday by conducting a pension fund performance of Beethoven's Ninth Symphony. This was a great, a classic performance, with the virtuoso Chorus Pro Musica, prepared by Alfred Nash Patterson, participating. Because scheduled guest Ferenc Fricsay was kept in Europe by illness, Monteux remained through that week, and gave us yet more of his mellow mastery.

The presence of the visiting Russians—Shostakovitch, Khrennikov, Kabalevsky, Amirov and Dankevich—in mid-November was surely the newsiest event of the Symphony season. It was not only interesting, but rewarding to hear the First Symphony by Khrennikov, the not unfamiliar Kabalevsky Cello Concerto (with the superb Samuel Mayes as soloist), and, most especially, Amirov's Kurdish dances, real novelties, though they stuck pretty much in the same key.

Of the music, either new to Boston or receiving first performance, Jean Martinon's Prelude and Toccata, given world premiere just this week-end, came too late for consideration in this summary, which had to be prepared earlier in the week.

Of the remainder, my vote for the best goes to the distinctive and virile Toccata by Leon Kirchner, one of the American scores the Orchestra will play in the Far East.

The "Pittsburgh" Symphony of Hindemith was striking though not of that composer's best, I believe. The Fantasia Concertante by Martinu (which introduced Swiss pianist Margrit Weber effectively) proved both conservative and Romantic for the late modernist, but pleasing.

Perhaps the most notable revival (to call it that) was the 12-tone Violin Concerto by Alban Berg. Soloist Isaac Stern clothed it in a remarkably lyrical grace and polish. Another revival which pleased me much, at least, was that of Roussel's Fourth Symphony.

Perhaps the uncompleted Tenth Symphony of Mahler hardly is a revival, but let it be taken as such, though only the adagio had been done here before. Dr. Munch deserves our thanks for letting us hear this fragmentary postscript to the symphonic career of Mahler.

Sunday Herald
BOSTON, Mass.
Circ. 289,111
MAY 1 1960

Backward Glance At BSO Season

By ROBERT TAYLOR

The Boston Symphony's season is over—81 works by 50 composers have been performed at the 79th season of Friday-Saturday concerts. Three world premiers have been presented. The Orchestra is now touring the Far East. Looking back on the season, it might be well to check the record and note its artistic returns.

Soviet Composers

On the whole, the 79th season may be said to have offered a standard superior to most. If few of the new works proved enduring, that is the case anyhow. The Friday-Saturday series came up with a number of exciting performances. And a number of events exciting merely as novelties.

There was the afternoon with the Soviet composers, for instance, last November, in which Dmitri Kabalevsky repeated the adagio of his Cello Concerto —the first Symphony encore in a quarter of a century. That same afternoon witnessed wild scenes of jubilant acclaim as the six visiting Russians, joined by Dmitri Shostakovitch, linked hands with Charles Munch.

There was the afternoon in February which saw the premiere of Robert Moevs's "Attis," a work describing dionysiac Greek ritual in percussive terms, to say the least. It ended with a fanfare of Afro-Cuban drum rhythms worthy of the advance jazz bands of the day; and the lingering echoes are probably vibrating somewhere in a distant niche of statuary.

There was the winter period in which William Steinberg, the conductor of the Pittsburgh Symphony, served three weeks as guest conductor, and in that time transmuted the Boston Symphony sound from the light, crisp delicacy of the French school into the mellow opulence of a German orchestra. One's preference was a matter of taste; there was no question about Mr. Steinberg's consummate musicianship, his memorable authority.

Best Scores

The three premiers scheduled at Symphony this year turned out to be ephemeral, I think — Dutilleux's Symphony No. 2; the Moevs; and Jean Martinon's "Prelude and Toccata." The first was the work of a talent more at home in decorative music such as the ballet than in symphonic forms; the second, for all its sturm and drang, is an extremely self-conscious affair; while the "Prelude and Toccata," was a derivative piece, poorly assembled.

To my way of thinking, the outstanding scores heard here for the first time during the 79th season were two piano concertos, by John LaMontaine and Bohuslav Martinu. The former's intricate workmanship and grace of melodic impulse were impressive; and the Martinu, stemming directly from the romantic tradition, had a wiry, brilliant strength.

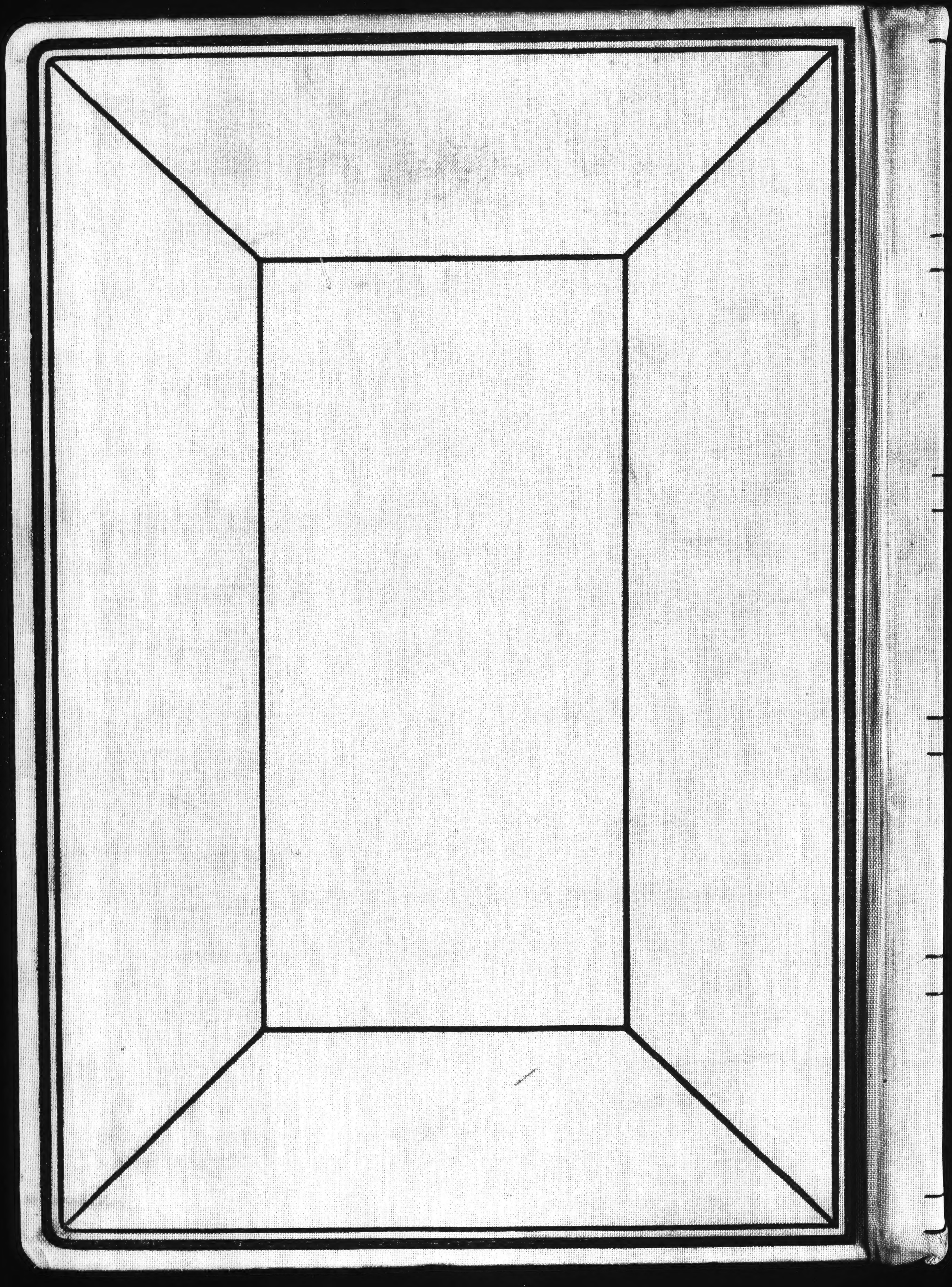
I also liked Paul Hindemith's "Pittsburgh Symphony," a score distinguished by the composer's impeccable craftsmanship and rousing use of popular song in the finale. Oliver Messiaen's "L'Ascension" Meditations struck me as being a trifle too ethereal in texture, though in parts, its general ecstatic approach was most effective. And I enjoyed Schuman "New England Triptych: Three Pieces after William Billings," as an example of Schuman at his most direct, deftly employing American grass-roots material.

Other New Works

The other new compositions seemed to me hardly worth the bother. Amirov's "Kyurdi-Ovshari Mugami," is a Bokhara rug of a work which Ippolitov-Ivanov wove with true distinction in the last century. Khrennikov's Symphony No. 1 is a typical example of Soviet realism at its worst. Kirchner's "Toccata" lacked pronounced character and Lopatnikoff's "Music for Orchestra," was fussy and mannered.

A number of "new" old works were also heard initially—Durante's Concerto for Strings, Faure's "Ballade," and Mendelssohn's "Capriccio Brillante." Save for the Durante they are minor, though appealing.

I should have preferred to hear more Bruckner this season, a different choice of Haydn symphonies (the "Miracle" still has never been heard here) and some other personal predilections. But on the whole it's plain the year offered rewards; and that Dr. Munch did more than his duty toward contemporary composition, American and otherwise.



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